

Exploring The Role of Indigenous Communities in the Fight Against Colonialism and Prospects for Decolonization in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

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Abstract

In her seminal work, "Decolonizing Methodologies: Research and Indigenous Peoples," Linda Tuhiwahi Smith advocates for a profound reevaluation and contextualization of historical narratives. Smith emphasizes the imperative need for marginalized communities, particularly indigenous peoples, to reclaim agency in storytelling and to craft their own narratives according to their unique perspectives and purposes. Smith astutely observes that indigenous populations have grappled with the dominance of Western historical paradigms under colonialism, even as they have, at times, unwittingly perpetuated these narratives.

*This dissonance serves as a pivotal theme in Chimamanda Ngozi Adichie's narrative, *Half of a Yellow Sun* where the text functions as a conduit for amplifying the voices of the most marginalized individuals. Adichie's work compellingly underscores the imperative of acknowledging the pernicious impact of colonial hegemony and violence while emphasizing the dual culpability inherent in the legacy of brutally oppressive European systems and their enduring ramifications.*

Situated within the Nigerian context, Adichie's narrative of colonial hegemony and its lasting influence, offering a profound case study of European resource extraction and continued exploitation in Africa. In the realm of postcolonial literature and indigenous narratives, a unique opportunity emerges to decenter colonial and Western epistemologies, thereby engendering a counter memory that challenges the narratives propagated by the oppressors. These narratives create critical spaces for the retelling of a more inclusive, independent, and authentically indigenous story—one that dismantles the prevailing historical hegemony and paves the way for a richer, more diverse narrative tapestry.

Keywords: *identity, education, politics, decolonization, African.*

1. Introduction

Chimamanda Ngozi Adichie belongs to the third generation of authors who employ the novel as a powerful instrument to instigate meaningful transformation in the indigenous African community. Ngugi Wa Thiong'o and Elechi Amadi can be compared to Achebe's literary heirs in the 20th century, while Adichie is regarded as his successor in the 21st century, especially following the release of *Half of a Yellow Sun* in 2006. Adichie aligns with her literary predecessor's vision of reshaping the African cultural landscape to provide a meaningful context, rescuing the modern generation from completely disregarding the past and the resulting sense of inferiority. These works, which were

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published in the 21st century, offer a fresh perspective through which the reader can develop more robust and focused strategies for decolonization aimed at challenging the dominance of colonialism, neocolonialism, and imperialism. Recognizing that imperialism and colonialism have undergone transformations and are still evolving, it becomes evident that decolonization must also adapt to confront the oppressive frameworks of colonialism.

Efforts against contemporary colonialism operate in various ways, countering older forms of European imperialism characterized by direct colonial rule. In this context, Adichie's *Half of a Yellow Sun* contributes to the decolonization of colonial hegemonies and epistemologies, reflecting her dedication to amplifying the voices of indigenous Nigerian people. By incorporating indigenous knowledge, Adichie also reveals her nuanced perspective on colonial education. Paradoxically, her view underscores the contradiction that postcolonial education can be anti-colonial even when conducted in a colonial language like English.

Moving beyond this duality, the text can be analyzed through the lens of postcolonial ecofeminism, which acknowledges how African women writers have consistently challenged colonialism. It emphasizes the challenges faced by the indigenous Nigerian people, especially women, as they contend with exploitation resulting from the influences of colonialism and capitalism during a period of civil conflict and authoritarian rule. Adichie, akin to fellow female writers in this setting, reveals the dominance of colonial structures in a society entrenched in a past marked by colonialism and male-dominated power dynamics, particularly in the midst of the Nigerian Civil War.

Though the connection between gender-focused anti-colonial or nationalist discourse is complex, there are apprehensions regarding the inferior position women have been assigned in post-colonial societies that emerged after anti-colonial movements. Therefore, Adichie's work offers a unique engagement with anti-colonial thought, necessitating an examination of 21st-century dynamics in the context of colonial and neocolonial histories.

2. Literature Review

Adichie's *Half of a Yellow Sun* provides examples of anti-colonialism through demonstrating how the narratives and interconnected histories portrayed in the stories reflect the influence of global capitalism, particularly during periods of conflict. It is crucial to emphasize that these discussions within the novel offer valuable insights for fostering social change and advancing the cause of decolonization. For instance, within the context of anti-colonialism, Adichie poses inquiries about the colonial interaction and its consequences. The writer encourages readers to contemplate how indigenous people under colonization view their native duties in periods of turmoil and the changing dynamics of the worldwide structure. Additionally, the writer delves into the issue of language dominance and how certain languages come to dominate.

By grounding the anti-colonial perspective in specific contextual examples, the text engages in meaningful discussions about the struggles of marginalized groups in resisting colonialism and how these struggles connect with the indigenous experience. Dei and Arlo Kempf, in the introduction of their work, *Anti-colonialism and education: The politics of resistance*, emphasizes the way colonial visual representations sustain the colonizers' feelings of logic, power, and dominance, in opposition to the anti-colonial standpoint that regards indigenous individuals as creators of their own history (Dei & Kempf, 2006). This perspective underscores that indigenous individuals hold the ability to shape discourse, and their capacity for intellectual action can be observed across historical contexts, rather than just in modern times.

With these considerations, this article aims to address these questions through an analysis of Adichie's work, shedding light on why decolonization remains an ongoing process in the 21st century. For example, contemporary African writers, including third-generation authors, engage in storytelling that unveils lesser-known or unexplored aspects of postcolonial narratives, challenging the "Western view of history" (Smith, 2021) and offering alternative accounts that reveal both complicity and resistance to colonialism.

This article also explores how Adichie's novel presents an anti-colonial discursive approach informed by intellectuals promoting knowledge that can empower colonized communities to discover genuine and workable solutions to their challenges. To develop this argument, the article will first provide a brief critical and historical context of Adichie's *Half of a Yellow Sun*. It will then delve into how the novel reflects Adichie's anti-colonial stance by critiquing colonial domination, specifically the colonial system of education and linguistic domination (English language), to explore the many ways of afflicting the colonizer through the use of his tongue. In doing so, it will examine how the narration navigates through the colonial hegemonic apparatus and represents ideas presented by some anticolonial thinkers and how it affects the colonizers. For example, Said, in the chapter "Resistance and Opposition," in *Culture and Imperialism*, asserts that culture fulfilled a highly significant and absolutely essential function. "At the heart of European culture during the many decades of imperial expansion lie an undeterred and unrelenting Eurocentrism" (Said, 1994). Moreover, it explores the contradiction Adichie expresses that a colonial education can be anti-colonial even when conducted in a colonial language like English.

This work analyzes Adichie's postcolonial ecofeminist representations of the effects and struggles of women during the Nigerian civil war. It will also investigate how Adichie's storytelling portrays the way colonial powers worsened the issue and established a worldwide system that incentivized wealthier nations to extract resources from less affluent peripheral countries. This, in turn, disrupted often self-sustaining indigenous cultures and knowledge. Furthermore, the blend of colonialism and patriarchy places the female characters under the authority of individuals who are supposed to protect them but ultimately subject them to mistreatment. Nevertheless, the majority of scholars studying the Nigerian Civil War concur that the conflict has received more literary attention than any other topic, including colonialism. However, the consensus among most scholars of the Nigerian Civil War is that this conflict has garnered such extensive literary attention that it has overshadowed all other topics, including colonialism.

Even though this article aligns with this critique, the significance of exploring the war through the postcolonial ecofeminist lens is valuable to investigate within Adichie's fiction. Her novel depicts the way individuals participate during periods of conflict and their efforts to question conventional historical accounts of war, which tend to provide a narrow perspective on the global course of domestic and regional conflicts.

This is significant because it establishes a different narrative opposing the previous civil war fiction dominated by primarily upper-class, male-centered perspectives. Adichie's challenges the male-centered discourse in the war by playing pioneering role in discovering, rescuing, and placing the voice of indigenous women who were marginalized in the narratives dominated by the influential, male-dominated group of early writers on the subject. Analyzing the text through the lens of postcolonial ecofeminism requires taking into account and incorporating themes like hybridity, sexual exploitation of women, suppression, and imperialism. The inclusion of postcolonial ecofeminism also reiterates how these postcolonial literary narratives emphasize the connection between decolonization and literature by building an interdisciplinary approach for understanding environmental themes, gender, and environmental justice. The novel's portrayal of the war and struggles due to sexual exploitation during the war justify why a postcolonial ecofeminist approach is necessary and justified at this point. In revealing that this new lens of postcolonial ecofeminist movement in twenty-first-century

literature can be explored In the context of an anti-colonial perspective of decolonization movement which contributes to disrupting the colonizing agendas and strategies. Indeed, my analysis of Adichie resonates with the earlier voices of anti-colonial thinkers.

The repercussions of nationalist movements against colonialism, which are prominent in the writings of Frantz Fanon, are also evident in Adichie's work. The anti-colonial basis of Adichie's novel uncovers the potential for an anti-colonial approach to decolonization through its modifications. Smith, in "Decolonizing Methodologies," contends that the "concepts of imperialism and colonialism are crucial ones which are used across a range of disciplines, often with meanings which are taken for granted", and she continues to note that "the two terms are interconnected and what is generally agreed upon is that colonialism is but one expression of imperialism" (Smith, 2021). Smith delineates four manifestations of European imperialism: imperialism characterized by economic expansion, imperialism involving the domination of "others," imperialism as an idea or ethos manifesting in various ways, and imperialism as a discursive domain of knowledge (Smith, 2021). In this article, the primary emphasis will be on educational imperialism as a realm of discourse and understanding that operates through the mechanisms of colonialism and neocolonialism, having evolved into a multifaceted endeavor aimed at exerting control over colonized populations. As supported by Dei and Kempf: "educational imperialism is a crucial element of colonialism, with profound effects on the colonized and colonizer" (Dei & Kempf, 2006). In the same vein Fanon writes:

Colonialism is not content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. This work of devaluing colonial history takes on a dialectical significance today (Fanon, 2008).

Fanon's writings address the psychological impacts of colonialism and the educational systems it imposed. The unbalanced storytelling within dominant or colonial education serves to detach marginalized individuals from their historical origins, effectively isolating them from their present circumstances. In "Decolonizing Methodologies," Smith writes: "Schooling is directly implicated in this process. Through the curriculum and its underlying theories of knowledge, early schools redefined the world and where indigenous people were positioned within the world" (Smith, 2021). In a country like Nigeria, for instance, colonial education is typically aligned with the prevailing political ideologies, which are rooted in colonial principles. If remnants of historical colonial practices are present, it is apparent how those practices mirrored within the educational system. Hence, it will explore how Adichie's novel *Half of a Yellow Sun* showcases her anti-colonial perspective as she dismantles colonial power structures, particularly in the realm of educational policies. This disruption challenges the structured imperialism that facilitated ongoing colonization by indoctrinating new individuals.

3. Methodology

In conducting this study, a qualitative research approach is employed, further enhanced by the utilization of a descriptive methodology. The researcher has chosen to employ a discourse-based method for the investigation, with the article's objectives being formulated through meticulous analysis and comprehensive comparisons. The primary source material for this research is the novel *Half of a Yellow Sun* authored by Chimamanda Ngozi Adichie in 2006. Supplementary resources have been gathered from an array of research articles and literary texts.

4. Discussion

4.1 Historical Context of Adichie's *Half of a Yellow Sun*

Adichie's second literary work *Half of a Yellow Sun* came to fruition after an extensive four-year period of research and writing. Its genesis draws predominantly from her parents' experiences during the Nigeria-Biafra war, resulting in a sweeping novel that effectively portrays the brutality of the conflict, an incident marked by the displacement and loss of potentially a million lives. Significantly, Adichie's *Half of a Yellow Sun* stands as a testament to her substantial contributions to challenging the prevailing colonial hegemonies and her unwavering commitment to amplifying the voices of indigenous Nigerians (Smith, 2021).

Within the narrative, the function of the artist within a specific area or locale deeply entrenched in warfare assumes a central role, with the story unfolding in a setting evoke memories of the initial period of colonial expansion. More precisely, the book unfolds in Nigeria during the Biafran War, providing a lens through which to explore the complex elements of conflicts among diverse community groups, which encompass regional, cultural, economic, and religious aspects (Smith, 2021).

The story carefully follows the life journeys of numerous individuals, encompassing Igbo twin sisters Olanna and Kainene, their families, romantic partners, university professors, and most notably, Ugwu, who is often called the "houseboy." Adichie's work delves into questions of authority in this context, probing the intricate dynamics of who possesses the rightful agency to narrate or document the stories of these individuals (Smith, 2021). Furthermore, the novel captures the contrasting viewpoints of two American journalists sent to report on the developments of the Biafran war, which sharply contrast with Richard, who has become deeply engrossed in the Biafran way of life (Adichie, 2006, p. 2).

Speaking about the central character, Ugwu, Adichie elucidates her choice to grant him the authority to articulate his own story, deeming him as the soul and anchor of the novel. She underscores the nuanced complexities of Richard's position as a white Englishman and the limitations of his narrative agency in a story that fundamentally belongs to others (Adichie, 2006, p. 2). Adichie strategically constructs a space within the narrative to explore the evolution of Ugwu's character—a victim turned victimizer—ultimately transcending the confines of conventional anticolonial and postcolonial narratives to seek and harness indigenous knowledge by the novel's conclusion.

The narrative of *Half of a Yellow Sun* thoughtfully examines Adichie's ambivalence toward Western education. It portrays Ugwu, a product of colonial education, grappling with isolation from his own society. The novel presents indigenous intellectuals who offer critiques of the postcolonial education system but struggle to maintain a connection to their indigenous knowledge (Smith, 2021). Moreover, *Half of a Yellow Sun* adeptly portrays anti-colonial struggles through the depiction of resistance within intellectual circles and beyond, while also critiquing the actions of decolonization-era patriots who mimic imperial practices. However, The novel's focus on the viewpoint of the lower social strata effectively embodies the profound struggle against colonialism (Smith, 2021).

Viewed through an anti-colonial lens, Adichie's novel emerges as a vehicle for recounting the history of marginalized individuals and anticipates the enduring consequences of their experiences in the twenty-first century. Adichie's own remarks about the novel underscore her intention to make a potent political statement regarding who should have the authority to narrate Africa's stories (Adichie, 2006, p. 57). In addition, Adichie's caution against the peril of a single narrative resonates throughout the novel. She highlights how relying on a singular narrative can breed stereotypes and the inherent problem lies not in

their falsehood but in their incompleteness—reducing a multifaceted reality to a single, limited perspective (Adichie, 2006, p. 54).

4.2 Contextual Significance of Adichie's Half of a Yellow Sun

Critics often label Adichie as a nationalist due to the author's focus on war and historical narratives in her works. For instance, Mathew Lecznar, in his article "Refashioning Biafra: Identity, Authorship," notes that Adichie's second novel, *Half of a Yellow Sun* is part of a broader tradition among Nigerian authors who have explored the Nigeria-Biafra War (Lecznar, 2016). Lecznar suggests that Adichie's motivation for revisiting this history stems from the idea that our histories remain deeply intertwined with our present (Lecznar, 2016).

John Marx, in "Failed-State Fiction," suggests that when a piece of fiction, such as *Half of a Yellow Sun*, depicts wartime existence as both extremely violent and surprisingly ordinary, it questions the idea that the extreme conditions witnessed in the most unstable of societies can be considered typical or acceptable (Marx, 2008).

Nicholas M. Creary, in "African Intellectuals and Decolonization," critically examines Adichie's efforts to decentralize Western epistemology. He asserts that postcolonial literature and indigenous narratives have a unique potential to shift the balance away from Western epistemological dominance and create counter-narratives that challenge the grand narrative of the perpetrators. This, in turn, opens up critical spaces for the retelling of more inclusive, independent, indigenous narratives (Creary, 2012).

Adichie's commitment to presenting diverse and varied stories is a defining feature of her writing. Scholars have mainly focused on her depiction of Nigeria, Nigerian history, and particularly, the role of women in her works. While there exists just one comprehensive study, titled "Chimamanda Ngozi Adichie: The Aesthetics of Commitment and Narrative" authored by Allwell Onukaogu and Ezechi Onyerionwu, Daria Tunca's extensive compilation of primary and secondary sources serves as a valuable resource for researchers (Abdulrahman, 2021).

Madhu Krishnan, in "Biafra and the Aesthetics of Closure in the Third Generation Nigerian Novel," explores the absence of a definitive conclusion in *Half of a Yellow Sun* and suggests that its open ending aligns with the stylistic traits seen in third-generation Nigerian novels. Krishnan asserts that by eschewing the desire for neat and conclusive endings, these narratives underscore the ongoing need for negotiation and exploration that is crucial in the postcolonial context.

(Mart, 2011).

Susan Strehle, in "Producing Exile: Diasporic Vision in Adichie's *Half of a Yellow Sun*," the author explores the wartime trauma and the creation of a diasporic community characterized by profound suffering. Strehle examines the "diasporic vision" of central figures like Ugwu, Olanna, and Richard. While the analysis is perceptive, it tends to somewhat disregard the complex dynamics of diaspora both within and between nations during the civil war, placing a greater emphasis on Richard's viewpoint (Strehle, 2011).

In "Writing Biafra: Adichie, Emecheta, and the Dilemmas of Biafran War Fiction," Hugh Hodges observes that the book portrays the war not from the perspective of global observers or the knowledgeable elite, but rather from the vantage point of individuals with restricted access to information. Adichie, much like Chinua Achebe, Wole Soyinka, and Buchi Emecheta, views ethnicity as a substantial barrier impeding Nigeria's advancement as a nation (Hodges, 2009).

However, these critiques, which often categorize Adichie's portrayal of *Half of a Yellow Sun* as historical fiction, tend to overlook a crucial aspect that this article aims to emphasize—Adichie's endeavors to decolonize colonial hegemonies and epistemologies, along with her commitment to amplifying the voices of Indigenous Nigerians. By

incorporating indigenous knowledge, Adichie simultaneously reveals her paradoxical stance on colonial education, highlighting how postcolonial education can, in fact, be anticolonial even when conducted in a colonial language like English (Zulfiqar, 2016).

Moving beyond this dichotomy, this article also argues for a postcolonial ecofeminist interpretation of the text. It acknowledges how African women writers, including Adichie, have used this perspective to challenge colonialism through their narratives. The struggles of Nigerian women as they grapple with exploitation by colonialism and capitalism amid civil war and authoritarianism are given due consideration. Through the lens of postcolonial ecofeminism, Adichie, like her contemporaries, exposes the colonial hegemonies deeply ingrained in a society influenced by a past marked by both colonialism and male-dominated structures, particularly during the Nigerian Civil War, the intersection of gender within anti-colonial or nationalist discussions is intricate. This part of the analysis examines the issues surrounding the marginalized role of women in post-colonial societies that have emerged from anti-colonial movements (Wane, 2006).

In essence, the following section analyzes how Adichie decolonizes the realm of colonial education by placing significance on the indigenous underclass subaltern character (Zulfiqar, 2016).

4.3 Examining the Criticism of the Colonial Education System in *Half of a Yellow Sun*

The narrative begins with Ugwu, a subordinate individual, being brought by his aunt to work as a houseboy in the home of Odenigbo, a professor at Nsukka University and a "native intellectual." Ugwu is given instructions on how to behave in the professor's household, with his aunt advising him to respond to Odenigbo with "Yes, sah!" (Adichie, 2006, p. 4). Initially, Ugwu comes across as the most submissive character, following his aunt's guidance to Odenigbo's residence, which includes adopting a colonial-style vocabulary and demeanor. Ugwu, who is thirteen years old, maintains his gaze lowered and avoids direct eye contact. However, Adichie structures the novel in such a way that Ugwu serves as both the opening and closing narrator, giving him equal prominence throughout the story.

Every chapter in the book is presented through the viewpoints of Ugwu, Olanna, or Richard, and it often follows this sequence, with each character having an equal number of chapters. Specifically, Richard, the English character, contributes to eleven chapters, while Olanna and Ugwu each have twelve. Adichie employs Ugwu's perspective to introduce important characters like his "Master" Odenigbo. Additionally, it appears that each character's narrative is associated with particular themes related to their viewpoint and role. Ugwu's perspective uncovers many previously untold stories, while Richard's chapters offer a European perspective, shedding light on the British presence in Nigeria and the global, particularly American, influences shaping the emerging world order.

In *Half of a Yellow Sun*, Colonial education elevates the educated characters to a more privileged social status in contrast to those who are uneducated. For example, characters like Ugwu and Harrison find it challenging to recognize and adjust to their former identities and traditions after being exposed to Western education. When Ugwu prepares foreign dishes, he comments, "But sah, I am cooking the food of your country; all the food you are eating as children I cook. In fact, I am not cooking Nigerian foods, only foreign recipes" (Adichie, 2006, p. 91). This illustrates how colonial education separates these characters, leading them to distance themselves from their cultural origins and societies. Ugwu's visit home, during which he finds it challenging to enjoy his mother's cooking, symbolizes a growing gap between him, his identity, and his family. His mother notices this increasing disconnect and voices her concerns, saying, "You have forgotten where you come from, and now you have become so foolish you think you are a Big Man" (Adichie, 2006, p. 154).

In *Half of a Yellow Sun*, the themes of food and education are closely tied to issues of social class and colonialism, echoing similar themes found in Tsitsi Dangarembga's *Nervous Conditions*. Moreover, the connection between food and education also has practical implications, as education provides opportunities for upward mobility and the ability to access better food, as seen in Ugwu's reluctance to eat his mother's cooking during his visit home.

From a Fanonian perspective, Ugwu represents the "native intellectual" in the first transition phase, transitioning to the second phase described by Fanon as "the native is disturbed; he decides to remember who he is... But since the native is not part of his people since he only has exterior relations with his people, he is content to recall their life only," and "old legends will be reinterpreted" (Fanon, 2004). Colonial education seeks to segregate and distance individuals from their support networks, as indicated by Woolman in "Educational Reconstruction and Post-Colonial Curriculum Development." The experiences of Ugwu and Harrison underscore the humiliation and estrangement stemming from colonial education, as they attempt to detach themselves from their cultural heritage and align with the practices of the colonizers (Woolman, 2001). This alienation reflects how colonial education was designed to separate Africans from their identity and families.

The enduring impact of colonial education after independence becomes apparent through characters like Harrison, who serves as Richard's houseboy and continues to exhibit a colonized mindset even after the nation gains independence. Harrison's pride in preparing foreign dishes and working for European individuals highlights how education, or the lack thereof, hinders his ability to liberate himself from the influence of the colonizers. This selective alienation illustrates the colonial education's deliberate intent to distance Africans from their cultural identity. The British colonizers established an education system that manipulated the education of the local population during their rule.

The British influence is unmistakable in the school curriculum, which did not equip the colonized with the knowledge of effectively utilizing their land following colonization. Odenigbo's question to Ugwu about his education level highlights this, emphasizing the importance of education for understanding and resisting exploitation. Odenigbo also acknowledges the divide between the knowledge required to pass exams and the real knowledge about their land. The education system thus perpetuated colonial control by distorting the history and culture of the colonized.

Cultural hegemony perpetuated the notion of Western superiority over Africans, as seen in Richard's fascination with Igbo culture and his condescending remarks. This highlights the complex relationship between Westerners and Africans in postcolonial contexts, where good intentions can still carry elements of colonization. Susan's curiosity about how Westerners view the colonized reveals the stereotypes and prejudices that persisted in postcolonial interactions. The idea of identity and politics plays a significant role in postcolonial Nigeria, with Odenigbo's assertion that the concept of being Igbo was shaped by British domination. The gatherings at Odenigbo's house represent the unity and intellectual discourse among future leaders but also highlight the challenges of postcolonial politics, particularly the conflict between the Igbo and Northerners in government.

Adichie also explores the role of language in postcolonial identity. She demonstrates how English became a symbol of social status and access to power, as characters who could speak English were treated with greater respect. Ugwu's initial surprise at Olanna's fluent English underscores the significance of language in postcolonial contexts. Adichie suggests that colonial languages can be used for anticolonial purposes, as characters like Ugwu and Richard challenge colonial narratives through their writings. However, she also acknowledges the complexity of this issue, as colonial education in English can both empower and alienate individuals from their culture.

Adichie's portrayal of education in the postcolonial context reflects the challenges of decolonization. She criticizes the colonial education system for its alienating effects and its failure to empower Africans with the tools to navigate the new world. The omission of history from the curriculum and the neglect of indigenous knowledge contribute to a sense of inadequacy and disconnection from one's culture. Adichie emphasizes the importance of reclaiming indigenous voices and narratives to counter cultural imperialism and reconnect with African cultural histories.

In the later part of the novel, Ugwu's writing represents a shift towards privileging indigenous knowledge and experiences. Ugwu's dedication to his "Master" Odenigbo acknowledges the professor's role in his education and personal growth. This reconnection with indigenous roots and the recognition of lived indigenous realities offer hope for addressing Nigeria's postcolonial challenges. Adichie's narrative illustrates the traumatic effects of colonization while highlighting the potential for decolonization and a return to indigenous knowledge.

5. Conclusion

Half of a Yellow Sun presents the idea that colonial education in Africa suppresses the voices of native populations due to the overwhelming influence of colonial authorities. This mirrors what Spivak identifies as a clear instance of the intellectual violence of colonialism: "the act of silencing African learners by taking away their ability to express themselves and their native languages" (Abdulrahman, 2021). Many perspectives from anti-colonial critics highlight that the subaltern, contrary to this silencing, possesses the capacity to articulate themselves and have thus evolved into agents of their own historical narratives.

Africans, both during the colonial and postcolonial periods, encountered a range of unfamiliar experiences within the educational framework. For instance, the cognitive processes and activities of children at school often diverged significantly from their experiences in their homes. The teachings rooted in our traditional homes and those imparted within Western schools frequently stood in stark contrast. The colonizers harnessed teaching materials, such as textbooks imported from colonial nations, as tools of control over the colonized. Philip G. Altbach, in his work "Education and Neocolonialism," contends that the curriculum in colonial schools and colleges often reflected the viewpoints of former colonial rulers or influential nations involved in the affairs of developing countries. These institutions frequently used textbooks sourced from more advanced countries, and foreign teachers, particularly in universities, were sometimes involved (Altbach, 1971).

Consequently, colonial education resulted in the suppression of indigenous voices, self-identities, and self-assurance. It achieved this through the dissemination of Eurocentric knowledge, the influence of missionaries, and the dominance exerted by colonial powers, ultimately reinforcing the imposition of foreign cultural, economic, and political hegemony. The educational process, as described by Gairola as "the mechanical memorization of the profile of a concept" (Gairola, 1971), estranged the guardians of local knowledge from their social and cultural identities. This system exploited non-indigenous knowledge to silence the voices of African students. In his work "How Europe Underdeveloped Africa," Walter Rodney makes the following observation:

The educated Africans were the most alienated Africans on the continent. At each further stage of education, they were battered and succumbed to the white capitalist, and after being given salaries, they could then afford to sustain a style of life imported from outside... That further transformed their mentality (Rodney, 1972).

Half of a Yellow Sun establishes important opportunities for recounting a more inclusive, self-sufficient, native narrative. It illustrates how the exploration of African literature can

encourage a reevaluation of core beliefs about decolonization and the intrinsic presence of African environmentalism in African literary pieces. Specifically, it illustrates how the selected postcolonial writers employ narrative strategies rooted in postcolonial ecofeminism, which provide substantial evidence of their concern for nature as an integral aspect of

their decolonization endeavors. This article explores and reflects on how the literary works of African women in this study address issues raised by postcolonialism and ecofeminism, emphasizing the parallels between female characters and nature and elucidating the impact of nature on their lives and interactions.

Although there is a substantial body of literature on decolonization in African postcolonial literary narratives, there has been limited emphasis on constructing an interdisciplinary framework for comprehending environmental themes related to education, gender, and environmental justice. These themes are subject to further research.

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