



UNFOLDING PATHS OF WAR AND IDENTITY: A BREMONDIAN ANALYSIS OF NARRATIVE POSSIBILITIES IN ADICHIE'S *HALF OF A YELLOW SUN*

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Abstract:

The study analyzes Chimamanda Ngozi Adichie's Half of a Yellow Sun using the theoretical lens of Claude Bremond's Logic of Narrative Possibilities. It focuses upon the psychological, moral, and political aspects of violence and identity in the narrative framework of the novel. Adichie's novel unfolds during the 1967-1970 Nigerian military conflict, demonstrating how multiple personas such as Olanna, Richard, and Ugwu survive within the broader historical setting as they face the turmoil for Biafra's independence. The novel illustrates the bare truth of battle and its adverse impacts on people, while pointing out the themes of resilience, survival, love, and betrayal. By applying Bremond's theory to Half of a Yellow Sun, the research evaluates how Chimamanda Ngozi develops her personas who are affected by their pasts and surroundings. As opposed to the conventional ways of reprisal, the study depicts how Adichie views the disputants as intellectual individuals and how the vengeance and repression primarily adopt the way of profound moral consequences. Furthermore, the research highlights how Bremond's technique shows the inconsistency between the authenticity in describing the historical events and presenting a satisfactory closure, illustrating how the characters' encounters are incomplete which makes it tricky to figure out the story. In the novel, Adichie challenges the readers to look at the historical trauma and ethical values, offering certain emotions and queries open-ended instead of offering accurate interpretations or answers. Adichie represents how she criticizes the excessively unrealistic heroic narratives, analyzes delicate notions of fostering harmony, and offers a moral representation of opposition and survival that emphasizes the writer's influence on contemporary African literature.

Keywords: Narrative theory; Moral reckoning; Nigerian civil war; Identity; Logic of narrative possibilities

1- Introduction:

Chimamanda Ngozi Adichie is a prominent writer in African literature due to her thought-provoking and compelling themes of postcolonial power, gender, identity, and memory. Her works go beyond the geographical territories by providing a true and complex view of human experience and history. Adichie pays attention to marginalized ideas, particularly those affected by Nigeria's cultural and historical disruptions, using a deep narrative and strong characterization. Through highly complex characters and diverse plots, she presents her work as a form of intervention and art by providing access to people who are usually excluded from conventional historical narratives. A humanitarian tendency that favors diverse ethical settings over binary conflicts defines her narratives. "Before her, African fiction often came packaged with a kind of ethnographic weight – expected to 'explain' Africa to a Western audience. But

Adichie's work wasn't performing 'Africanness' for an outsider's gaze; it was literary, intimate, contemporary" (Edoro, 2025, para. 11).

Half of a Yellow Sun (2006), Adichie's widely appreciated second novel, is focused on the 1967-1970 Nigerian Civil War and throws light on the consequences of war on both community and individuals. It involves personal narratives with the wider historical context of Biafra's unsuccessful independence, as portrayed from the alternate views of its three main characters i.e., Ugwu, a village boy who initially becomes a household servant before joining the army; Richard, a British immigrant and ambitious writer; and Olanna, a professor at a university from a rich Igbo family. Through their interconnected lives, Adichie analyzes how conflict penetrates the household, transforms interpersonal relationships, and examines moral convictions. The story travels around over time, conveying both the brutal decline into bloodshed and the optimistic Nigeria before the war. The *Half of a Yellow Sun*, "a landmark novel" (Jaggi, 2006, para. 8), addresses themes like love, resilience, education, brutality, and violence to demonstrate how war transforms relationships, identities, and moral beliefs. Adichie's narrative approach not only humanizes the Civil War but also condemns the effects of colonialism and the silencing of historical facts. This magnificent work of Adichie is praised by many well-renowned writers, novelists, and in the reviews of famous newspapers. One of the acclaimed newspapers, The New York Times, lauded this novel in the following memorable words: "*Half of a Yellow Sun* speaks through history to our war-racked age not through abstract analogy but through the energy of vibrant, sometimes horrifying detail" (Nixon, 2006, para. 10).

To analyze the thematic and structural nuances of *Half of a Yellow Sun*, this research utilizes Claude Bremond's Logic of Narrative Possibilities, a theory centered around narratology and semiotics. Bremond's framework perceives narratives as a system of choices, highlighting how characters, incidents and decisions develop over a series of possible interventions, actions, and effects. His framework is an effective tool for evaluating how Adichie constructs her characters' journeys under a politically and morally complex environment. It focuses on completion of tasks, narrative cycles, and the role of adversaries and allies. By applying Bremond's framework to Adichie's work, this paper explores how characters confront ethical problems, respond to structural oppression, and search for reconciliation in the aftermath of war. The theory increases our understanding of characters' growth and thematic advancement, and it also pays attention to the deeper political and philosophical implications present in Adichie's work. Through the application of Bremond's theory, this research indicates how *Half of a Yellow Sun* uses a complex moral and performative narrative framework to emphasize the relationships between historical factors and human behaviors.

2. Literature Review:

Lilian (2013) in "Stylistic Analysis of Chimamanda Ngozi Adichie's *Half of a Yellow Sun*" offers a detailed stylistic study of *Half of a Yellow Sun* by Chimamanda Ngozi Adichie. It successfully incorporates both quantitative and qualitative techniques to evaluate and determine the author's prevalent stylistic devices such as rhetorical expressions, compound sentences, transcription, Italics, and code-mixing. The study underlines how these strategies are essential for depicting the cultural details, sociopolitical issues, and emotional depth, particularly the disastrous results of the Nigerian Civil War. The paper emphasizes how Adichie's stylistic judgements enable the audience to better understand difficult topics like identity, history, and societal challenges along with developing her distinctive writing style. Its critical complexity

would be enhanced by analyzing how their abilities affect the reader's emotional perception or response. Moreover, certain portions may be improved by using situations from the text to demonstrate how these approaches perform within the text. Overall, while examining contemporary Nigerian writings, the study offers a significant contribution to the stylistic analysis of African literature.

Ejimofo and Chimebere (2017) in "A Lexico-semantic study of Vernacular Expressions in Chimamanda Adichie's *Half of a Yellow Sun*" give a detailed examination of lexico-semantic characteristics of informal language in *Half of a Yellow Sun* by Chimamanda Ngozi Adichie. It carefully represents that Adichie effectively uses the linguistic variety, code-mixing, audio effects, and code-switching to strengthen her story by involving cultural authenticity and artistic appeal. The authors give a persuasive argument for examining the literature through the integration of theoretical structure on stylistics, variety of languages, and code-mixing. This method is more useful for comprehending the literature. The qualitative strategy provides a comprehensive view of the significance of language used in the narrative and shows its impact on the story. Overall, the research substantially broadens our awareness of how indigenous language is used aesthetically in African literature and motivates authors to explore such approaches to increase their content.

Muhammad Shah and Aziz (2017) in their paper "Analysis of the Narrative Structure of the short story, *The Necklace* through Bremond's Model of The Logic of Narrative Possibilities" provide a comprehensive study of Guy de Maupassant's story *The Necklace* by using Bremond's Narrative Logic. The authors evaluate how a story's basic elements and character development could be explained by using Bremond's theory, concentrating on the sequences and functions within a narrative. The study effectively claims that Bremond's concept presents an inclusive and logical framework for evaluating narrative progress as opposed to common plot structures, particularly in short narratives where components may be simple or non-linear. The paper's comprehensive analysis of the narrative into macro and micro patterns demonstrates that the character's behaviors, difficulties, and desires connect with Bremond's triadic functions-improvement and degradation processes. The authors clearly show that the protagonist's inability to participate according to the narrative function system, which Bremond's framework effectively depicts, is the main cause of her failure to accomplish her goal, the recognition of society she wants.

Yokossi (2018) in his paper "An Interpersonal Meaning Study of two Excerpts from Adichie's *Half of a Yellow Sun*: A Systemic Functional Approach" provides a thorough linguistic examination of *Half of a Yellow Sun* by Chimamanda Ngozi by applying the systematic functional theory. The study shows that Adichie applies many linguistic features such as modality, mood, and patterns to express the intricate themes like evil, distrust, and brutality that are related to Nigeria Biafra conflict. She consciously uses language to support serenity and stability, build understanding of cultural and historical issues, and share her perspective. The reader's awareness of linguistic decisions could also be enhanced by providing more contextual history of the Nigerian Civil War and the way it shapes language use. Overall, this research offers an important addition to literary linguistics, even when examining African literature, which promotes how language affects ideas, promotes intercultural communication, and depicts social reality. It is extremely helpful for researchers who are fascinated by post-colonial research, the integration of SFL in literary evaluation, and stylistic analysis.

Ijem and Agbo (2022) in “Challenging the Status Quo in a Patriarchal World: A Critical Linguistic Appraisal of Masculine Framing in Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*” present an in-depth analysis of the depiction, opposition, and construction of patriarchy and gender identities in Adichie’s *Half of a Yellow Sun*. It applies a multifaceted approach that incorporates systematic functional linguistics, critical discourse analysis, and feminist theory to study the language and literary components that show gender-related power relationships. One of its primary benefits is the careful understanding of gender debate within Nigerian literary works, which differentiates between ordinary patriarchal depictions in Achebe’s *Things Fall Apart* and Adichie’s more powerful image of women, opposed to male supremacy. The study effectively highlights how language is frequently used to reinforce and challenge gender stereotypes in society. Examples from the novel demonstrate how choices of language such as powerful perceptions of female characters and offensive imagery of male characters, combine to undermine the patriarchy and gender stereotypes. The paper coincides well with current debates about gender norms in literature, concentrating on how female writers try to establish stronger and empowered female identities but conventional depictions tend to portray women as dependent. It highlights the vital role of literary and linguistic techniques in either resisting or supporting gender disparities.

Irikefe (2024) in “Adichie’s *Half of a Yellow Sun* as a Tool for Countering Ethnocentric Language Use: Implications for Applied Peace Linguistics” provides an effective discussion of the role of literature, especially *Half of a Yellow Sun* by Chimamanda Ngozi Adichie could be used to address culturally biased use of language and promote stability in Nigeria. Irikefe clearly argues that the ethnographic context can strengthen the fragmentation and tension between societal groups. The study reveals that literature acts as a key tool that enhances peaceful relationships, critical thinking and develops understanding and awareness between various cultural groups. One of its primary strengths lies in an interdisciplinary approach, which consists of ideas from psychological research, humanitarian linguistics, and literary criticism. The in-depth analysis of the particular sections from *Half of a Yellow Sun* depicts how ethnocentric language is utilized by the author in portraying characters that reflect real societal issues and give the readers an opportunity to demonstrate such unique language with the aim to encourage harmony amidst the war. The focus of Adichie on integrating linguistic notions and educational methods, particularly in language learning, depicts practical consequences for minimizing discrepancies and enhancing unity in society. However, the study might benefit from a deeper investigation of precise instructional approaches that are commonly used in classrooms. Although it underlines the significance of critical thinking and peaceful interaction, its practical application would be enhanced by examples of curriculum adjustments or teaching techniques. Additionally, reflecting the wide range of cultural and linguistic contexts present in Nigeria, an analysis of how these techniques can be altered to different populations would reinforce the evidence. Overall, this research significantly improves applied linguistics, literary evaluation, and peace research by showing how literature can serve as a catalyst for innovation as well as a reflection of societal issues. It promotes an intentional effort to demolish and test ethnocentric language to create a more tranquil and inclusive society via education and critical thinking.

3. Theoretical Framework:

The logic of narrative possibilities by Claude Bremond concentrates on the several narrative techniques that depend on realization, virtuality, and non-realization. Bremond claims that a



narrative is comprised of decision-making points or adoptable narrative components instead of a continuous sequence of events, where incidents can happen in several ways based on what the characters do or their behaviors, outside actions, and social or moral restrictions. “The elementary narrative unit can be structured as: possibility, realization, and consequence” (Bremond, 1973, p. 389).

Bremond’s framework depends on the belief that each storytelling context involves an imaginary state, in which an event may take place, a developed state, in which the incident truly occurs, and a situation of non-actualization where the event never happens. These changes in perspective develop the plot structure that leads to thematic presentation, evolving characters and narrative interactions. Every storyline or character connects through transformational cycles, continuing from amelioration (fulfillment or progress) to deterioration (loss or decline). These modifications may take place in plenty of ways interactively, in which incidents impact each other, in communities where a few individuals have internal disputes, and chronologically, in which one event occurs after the other at the same time.

Bremond signifies that narratives have different feasible endings, show a lack of certainty in real life, and do not have certain results. This is especially valid for the compositions that are progressive, postmodern, and contemporary. Bremond’s model permits critics to examine what could have possibly occurred rather than just what has occurred. It makes it feasible to examine character actions, narrative opportunities, and reader perceptions.

The following are some key elements of Bremond’s theory:

Semiology of Narrative: Analysis of narrative strategies like unconventional timelines and evolving viewpoints as signs that provide for different virtualities. It enables the readers to understand changes in perspective, distractions in chronology, as well as exclusions or silences as semantic markers.

Narrative Cycle: An examination of how characters experience cycles of amelioration and deterioration, and how these cycles are related, embedded, or linear. “Every narrative unit opens a virtuality of choices, a range of possible developments, and the path taken constitutes the narrative trajectory” (Bremond, 1973, p. 393). In the amelioration process, the situation of an event or character evolves gradually. In the degradation process, the condition deteriorates within the narrative or for characters.

Amelioration process: This process is recognizing challenges, trying to solve them, and evaluating how progress is obtained. It occurs when characters are looking for intellectual or emotional recovery, just to face continuous systematic violence.

Task Completion: Evaluating when a character employs their personal efforts or seeks outside (supernatural) support to complete their goals, through which the amelioration process is attained, and obstacles are successfully removed.

Intervention of the Ally: It analyzes the characters who facilitate others to go through challenges and the way they act like allies in the narrative. “The ally is a narrative function that activates or facilitates the fulfillment of the subject’s goal.” (Bremond, 1973, p. 390)

Elimination of the Adversary: In narrative frameworks, adversaries are constraints with actions; they have the capacity to respond, act, and disrupt the protagonist’s endeavors. Thus, eliminating them requires deliberate effort instead of passive development. The elimination process can be done through different methods like aggression, coincidence, direct action, strategy, and negotiation.

Negotiation: It is a peaceful method to exclude the adversaries without violence. It involves collaboration and shared goals in the alliance. According to Claude Bremond, there are two important negotiation tactics, i.e., intimidation and seduction. Intimidation involves frightening the adversaries with the adverse outcomes, and seduction is providing something valuable that the adversaries want.

Aggression: If the protagonists prefer aggression, they seek to overpower the adversaries by assaulting them instead of cooperating. This tactic tries to defeat the opponent as an obstacle by deception, power, or incapacitation. It examines how violence gets resolved by employing methods of deceit, silence, or brutality. “The function of narrative is not simply to record what happened, but to represent what could have happened. In this sense, narrative is always already speculative, a dramatization of the possible, which gives it its cognitive and affective power” (Prince, 1982, p. 61).

Retribution, Recompense, and Vengeance: Retribution is the story’s outcome of an event that can be viewed as revenge for terrible acts or reprisal for good acts. This is the transactional or moral outcome of a previous action, reflecting a form of expense being fulfilled voluntarily or not. Recompense is a valuable retribution for an accomplishment or a generous act. It can be implicit (social/moral responsibility) or explicit (obligated recompense). Vengeance is an adverse retribution in reaction to betrayal or harm. It represents retribution or equity.

Punishment: Punishment is the act of violence or the outcome of the story. It is a study of the social, psychological, and cultural forms of retribution along with their plot significance.

4. Analysis:

Claude Bremond’s narrative theory illustrates the dynamic framework of narrative opportunities and the development of possible choices that characters generate in the progression of the story. His framework is especially beneficial for examining *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, a novel that contains multifaceted characters negotiating emotional and political turmoil during the time of the Biafran war. “Adichie does not shy away from depicting the brutal realities of war. The novel vividly describes scenes of violence, starvation, and displacement. However, it is in these moments of extreme adversity that the characters’ resilience shines brightest” (Muhsina, Kishore, 2024, p. 2). Ten fundamental elements of Bremond’s theory are implemented to specific textual incidents and the development of the characters within the text that follows.

4.1 Semiology of Narrative:

Adichie’s narrative is presented by using a tripartite narrative structure, with the alternate viewpoints of Ugwu, Olanna, and Richard. It enables the readers to better understand the Nigerian Civil War from intellectual, foreign, and domestic sides, improving the narrative complications. This approach does not only represent a stylistic choice; it also influences the methods in which the story is comprehended. “Narrative is not merely a series of events; it is a system of signs that encodes meaning at multiple levels. The intelligibility of narrative depends on the interplay of these levels— actions, functions, characters, indices—which function like linguistic signs. This semiotic richness allows the reader to interpret the possible rather than simply follow the actual” (Barthes, 1977, p. 87).

Adichie uses symbolism, motifs, imagery, and language shift to deepen the narrative:



Symbolism: The Biafran flag is an important symbol. Every color in the flag has a historical meaning. The yellow sun is the representation of the nation's rebirth, green is the hue of hope, red is the symbol of blood, and black is the mark of grief.

Motifs: Betrayal (Olanna and Richard's immorality is an indication of political betrayal), War (The narrative progression and personal development are influenced by war), and Education (considered as a way of rebellion and existence).

Imagery: Adichie portrays loss, defiance, and trauma during violence with vibrant imagery.

Language Shift: Language change is an indication of resistance, hybridity, and cultural identity.

Each character has a unique individuality due to their opinions, thoughts, and experiences that create different narrative directions. Adichie conveys a complex image of conflict and its impacts by adopting this modulation.

4.2 Narrative Cycle:

Half of a Yellow Sun follows the cycle of reduction and enhancement and interconnected storylines rather than the sequence of rising action, climax, and solution, because the novel's structure is non-linear. Characters suffer from the moments of sadness, development, love, and loss that emphasize the brutality of life and the fragility of joy. The novel's cyclical structure represents the brutality of conflict, where peace and hope are delicate because they are continuously overshadowed by uncertainty and violence.

Amelioration: Odenigbo and Olanna's initial relationship is a process of amelioration.

Degradation: After several atrocious killings of the Igbo people, the meticulously refined society of two couples falls apart. Their private lives and their social surroundings are ruined by the war, which leads to a stark deterioration.

Cyclical Interplay: When the war had come to an end. But she just seemed restless and not joyful. This shows the contrasting nature of the final moments of the war when the feeling of improvement is replaced by the deterioration of suffering and death.

The cyclical pattern demonstrates the war's serious impacts on the lives of individuals and the development of society. It strengthens Bremond's framework by providing how narratives may contain intricate patterns of improvement and degradation, instead of regular trajectories.

4.3 Amelioration Process:

The process of amelioration is to identify the problem, attempt to resolve it, and assess the results of the actions that help to sort out the characters' conflicts and better their circumstances. This process develops relationships, development, and themes. Bremond claims that the results are temporary and reversible; situations can fluctuate.

Conflict: Olanna finds Odenigbo's sexual immorality that causes stress.

Elimination Process: It involves Olanna's desire to forgive Odenigbo and patch up their relationship.

Elimination Obtained: Their reunification, but with the remaining emotional scars and pain.

This scenario explains Bremond's idea that amelioration is not usually adequate or sufficient because the reunion of Odenigbo and Olanna does not heal their wounds and fully overcome their pain of separation. It emphasizes that it is difficult to forget the past psychological harms despite the rehabilitation.



4.4 Completion of the Task:

This element shows when and how characters can achieve their goals. Through the external influences and through personal actions or efforts, characters can accomplish their purposes. It provides insight into the plot analysis.

Self-Achievement: Ugwu's progress as an author and writing a book.

External factors: Richard's attempt to finish his book was affected by his tragic loss and the war.

The success of Ugwu shows the endurance of effort and the ability for development during adversity. In contrast, Richard's trouble demonstrates how external forces can disrupt personal desires, highlighting Bremond's concentration on various methods by which a task can possibly be performed.

4.5 Intervention of the Ally:

Allies are the people who help the main character to attain their objectives. This guidance may occur in different forms, such as guidance, protection, and support.

Who are the Allies: Olanna and Kainene

Why they help: Olanna is supportive and compassionate by nature. She facilitates Ugwu both physically and emotionally, particularly before and after the war, and considers him an integral part of the family instead of a servant. Kainene is very helpful and sympathetic, especially when dealing with disasters. Her goal is to save the dignity and lives of citizens who were evacuated.

Aid Provided: Olanna ensures that Ugwu is encouraged, emotionally enabled, and never abandoned, even during the height of the war. Kainene becomes an important member of humanitarian aid, maintains an area for refugees, engages with armed forces, and obtains food.

4.6 Elimination of the Adversary:

The adversary is the power that challenges the main character. In the novel *Half of a Yellow Sun*, the overall forces of colonial rule, racial conflict, and war act as the main threat instead of any single character.

Who are the adversaries: the Nigerian army, colonial legacy, and ethnic hatred and manipulation.

How Eliminated: The Nigerian Army, although not eliminated, the Biafran struggle seeks to take revenge with both intellectual and military conflict. Though the 'elimination' may not be the opponent, but instead the misconception that it is easily defeatable. Colonial legacy, as a British personality, Richard realizes how British rule engineered cultural division. His rising awareness indicates an argument with colonial convictions or a political elimination. The adversary of ethnic hatred and manipulation is destroyed by presenting past events from the Biafran view and committing small acts that demonstrate human kindness. Ugwu's novel *The World Was Silent When We Died* is aimed at overcoming this oppressive force by restoring narrative strength.

4.7 Negotiation:

Negotiation includes addressing conflict through concession, debate, or deep empathy, instead of employing brutality or force. According to Todorov, "Every narrative moment exists in tension with its unrealized double. That is, a given act gains meaning in the story only by virtue of what might have happened instead. It is this dialectic of realization and virtuality that gives narrative its power to reflect moral and existential stakes" (Todorov, 1977, p. 119).

The novel *Half of a Yellow Sun* represents Odenigbo and Olanna's reconciliation. This shows the stressful negotiation and an option to carry on.

Kainene's control of resources: He uses diplomatic techniques and negotiation to keep stability within the refugee camp and divide goods equally. Such events illustrate how necessary it is to sort out conflicts peacefully.

4.8 Aggression:

It is the use of power and falsification to navigate past challenges or enemies. This may turn up as more aggressive types of manipulation or as physical harm.

Brutality during the Civil War: This suggests the war's destructive actions, involving Ugwu's intimate involvement. "Civil War is that of a violent conflict in which organized groups within a country fight against each other for political control (of the center, a region, or over a separatist state) or to change government policies" (Granville, 2008, p. 314).

Deception: Richard, in the beginning, claimed to be a Biafran supporter.

Simulation/Dissimulation: They both act as a means of survival within devastated environments. Richard integrates his alienation to adjust to Biafran culture, whereas Ugwu dissimulates his beliefs and tyranny to maintain himself as a soldier. Kainene incorporates simulation by becoming dependent on military authorities and suppressing her disobedient nature. These acts highlight the vulnerability of one's identity under stress because these performances are essential yet psychologically and emotionally distressing, often resulting in listening effects without true reconciliation.

4.9 Retribution and Vengeance:

This element examines the belief that characters gain penalties or rewards, and they are retributed for what they have done. But in the novel *Half of a Yellow Sun*, the concentration is more on the outcomes of the actions and the quest for moral responsibilities instead of the focus on conventional retribution.

Ugwu's restitution plan: Ugwu wrote everything, seeking to get an explanation of everything he had performed, to reclaim himself. This is a kind of internalized impact or internal retaliation.

The outcomes of war: The sorrow and destruction that the people of Biafran suffered because of this war. "War atrocities have always had dreadful consequences. The Psychoanalysis, which focuses on the effects of war on the individual psyche, reveals that the outcome of what is called trauma lasts for a long time and is transferable from one individual to another and even from one generation to another through some defined channels" (Makosso, 2020, p. 1).

4. 10 Punishment:

The idea of punishment in *Half of a Yellow Sun* involves various components, including social, historical, and psychological factors. Instead of representing an act of personal ethical vengeance, it often represents the broader inequity of the war.

Social punishment: Richard's lack of intimacy and disconnection.

Psychological punishment: It involves Ugwu's feelings of regret and trauma.

Historical punishment: The collective awfulness of Igbo people is expressed as historical consequences.

Adichie's representation of punishment shows the war's deeper and lasting impacts on society and humanity, moving above the personal adverse effects.

5. Conclusion:

Half of a Yellow Sun is an ideal representation of the use of Claude Bremond's logic of narrative choices, illustrating how the structure of the story can resemble the political and moral intricacy of the individual's life during conflict. Adichie constructs a narrative in which phases of

existence, transformation, and loss intersect instead of being produced by linear heroism. The main characters of the novel belong to a distinct environment where outcomes of actions do not occur in the form of revenge or punishment; they encounter internal torment for their actions or decisions, whose opponents are structural and occur in the historical challenges like civil war and colonial legacies. It suggests that the readers understand the narrative structures on a deeper level, which highlights the complications regarding the accountability of the people in power and provides a compelling and thought-provoking study of complex human behavior, the impacts of decisions, and struggles in decision-making. Adichie's narrative approaches, like symbolic metaphors, evoke intense emotions, and provide multi-perspective outlooks, highlighting Claude Bremond's concept that stories are dynamic and vibrant, that are influenced by ethical considerations, choices, and results of actions.

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