THE PORTRAIT OF SURVIVAL INSTINCT IN ADICHE’S HALF OF A YELLOW SUN: A LITERARY BRIDGE ACROSS THE SOCIETY AND TECHNOLOGY

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Abstract
Interdisciplinary discourse is receiving wide acceptance in contemporary academic engagements. However, the gap between the arts and the sciences/technology appears widening with the passing of time. While studies pertaining to economics, sociology, and politics are seen to lie between the bridge, and identified as either the management sciences or the social sciences, they may not have got full acceptance into the court of the integrated sciences. In this circumstance, the benefits that should accrue from multidisciplinary research may not have been fully derived. The place of literary creativity in portraying life as it is has always given it the tag; ‘mirror of the society’, is significant. Nonetheless, the domiciliation of literary studies in the school of Arts/Humanities has ostensibly continued to widen the gap hitherto mentioned. It becomes imperative to adopt a crucial aspect of literary creativity in analyzing the possibilities that lie in bridging this gap. It is in this attempt that this study undertakes to examine ‘The Portraiture of Survival Instinct’, in Chimamanda Adichie’s Half of A Yellow Sun.

Introduction
A clear perspective of the trends in literature, with more vituperation in African literature, reveals the engagement with the imperatives of survival. One of such literary works is Chimamanda Adichie’s Half of A Yellow Sun, which won the Orange Prize for Literature in 2007. The story in this novel centres around the Nigeria-Biafra War which lasted for thirty months, between July 1967 and January 1970. Certain discourses have given expositions on the novel’s portrayal of postcolonial conditions that reveal multifaceted challenges of survival. With the portrayal of the pre-war events, there is sufficient logic to divulge the underlying matters that are elemental, and for which survival remains inexorable. It is not out of place to affirm, that a war remains a most intense situation, and that which draws the depth of the instinct to survive. It must be observed that the war of survival cuts across every intellectual discipline, in spite of the fact that it may not have been explicitly stated to be so. The fact remains that survival has always been and will remain a recurring decimal in society.

The survival instinct is a complex of behavioral and psychological interactions that could be understood from literary as well as scientific expositions. Wikipedia Free Encyclopedia correlates the word ‘instinct’ with the term ‘innate behavior’ and defines it as “the inherent inclination of a living organism towards a particular complex behavior”. For the Oxford Advanced Learner’s Dictionary, it is, “a natural tendency for people and animals to behave in a particular way using the knowledge and abilities that they were born with rather than through learning or training” (p779). It might be necessary to give a clearer meaning to the word ‘instinct’ by identifying it with the biologist’s view of ‘response to stimuli’ which remains one of the basic characteristics of living organisms.

The term ‘survival’, often adopted in social, economic, and scientific disciplines, usually evokes the semantic implication of existence that involves schemes or struggles to remain alive in the face of various life’s vicissitudes. While the expression ‘survival of the fittest’ has most often been associated with Charles Darwin’s evolution theory, the Wikipedia Encyclopedia recognizes that: “Herbert Spencer first used the phrase – after reading Darwin’s On the Origin of Species – in his Principles of Biology (1864). In Spencer’s exposition, he drew parallels between his own economic theories and Darwin’s biological ones”. More revealing and pertinent in this discourse is the fact that both Darwin and Spencer were particular about how survival pertains to natural mechanisms that are interpreted with biological and moral theories. These have also informed critical studies in economics and the pertinence of scarce resources in the struggle for survival. There are also indications that power and the quest for political leadership draws impetus from these propositions.
It appears even more obvious that the challenges that give warrant to survival seldom yield to the forms of arbitration that are projected as intervening measures. For instance, most of the challenges of life which the early man had to grapple with (food, clothing and shelter) have not ceased to forcefully confront man in the world of today. It may be adduced that some of these challenges, which may defy scientific investigations and postulations, could rather be viewed from observational methods that cut across other fields of learning. The basic needs of man as have been identified, and which remain inalienable, appear to have become matters for political office seekers to lunch their campaigns for votes. The manifestos presented by governments at their inauguration/oath-taking or much earlier in electioneering campaigns, are hopeful promises and projections to ameliorate the challenges of housing, hunger and security. This has generated a greater battle at the end of the tenures of such governments. Indeed, it has led to the demand for another term (extra time), and with a postponement of the articles of the earlier manifestos. Often, the avowed desire to improve the standard of living within the society has led to the evocation of more grievous sentiments that make manifest certain feelings or instincts in man that point to individual self-centeredness. It might be necessary for our scientists to discover how the instinct takes root and begins to blossom, with some more or less contagious outcome, at each moment it erupts. Perhaps such instinct in man as love, hate, joy, anger, pity and fear may precipitate certain hormonal changes. On the other hand, certain biological changes may be seen to be responsible for different degrees of irritability in man. Indeed, the responses of organisms to stimuli, particularly the kind impetuously precipitated by social, political and economic forces, demand greater explication.

Survival in Literary Discourse
The struggle for survival is present in every society and is reflected in literary works. The drive to survive among the characters in a work of art is one feature which gives the guarantee that literature is a mirror of the society. Works of literary creativity are crafted to recollect the conflicts in the society especially as they present a threat to the survival of kinds. A close identification with the crafting of folktales with animal characters reveals that ‘lack’ (scarcity) is usually adopted as the initial situation in their plot structure. Scarcity, also seen from the economist’s perception, is man’s basic problem, upon which other economic theories are based. It is the insatiability of wants in the face of limited resources that continues to generate the struggle for survival. Indeed scarcity is to economics what conflict is to literary creativity. Consequently, the obtrusive situation at the beginning of trickster tales is that of intense conflicts of hunger or power tussle. Against this background, we find the justification for the adoption of animal characters in fables. The jungle becomes a metaphor for exploring the setting and for portraying the crude form of the instincts of survival as it plays out in the human society. It is in this light that Chukwuma demonstrates how the structural duality in tales is used in recollecting the reality of survival:

- Actors stand in opposition, manifesting a clearly defined polarity: Dupe versus trickster, small as opposed to big, brave to cowardly, strong to weak. For every main character portrayed, there is a counter one. Minor characters are also part of the opposition in that they relate to one main character against the other. The narrative pattern in animal tales is fairly consistent. The tale usually starts with a state of disequilibrium, a negative and unusual situation. This is usually a famine or a drought. This state of disequilibrium sets off a series of actions aimed at rectifying the adverse condition. (p.123)

Indeed, the term ‘survival’ could be seen in the light of the struggle to search for or keep in store the resources or amenities that sustain life or to fight desperately with weapons intended to preserve life and existence. Half of A Yellow Sun also recollects a Biafra War song which demonstrates the credence of the survival instincts. When aroused: “Yes! Yes! Ojukwu, nye anyi egbe! Give us guns! Iwe di anyi n’obi! There is anger in our hearts!” (p.171).

Literary Creativity as Portrait of Life
Nonetheless, literary creativity, even from preliterate times, has continued to fill the gap which appears to abide in the human body chemistry especially as it pertains to the pursuit of survival. It is for this reason that Chinweizu, Jimie and Madubuko insist that the oral tradition should not be seen as ‘a mere matter of antiquarianism, nor is it a matter of searching for vague authenticity. It has to do with
the function of literature in its society. The dictum that art is a simulacrum of life ought to be taken seriously" (p.240). Chukwuma says that "Every story is supposed to communicate some general truth" (p.90).

For instance, in the Igbo folktales, the presentation of the animal kingdom has always pictured either the scarcity of food or the struggle for who becomes the king. In the portrayal of the characters whose roles drive each of the stories, actions are seen to be compelled by the response to situations that behave survival. The characterization in animal tales is metaphorical of the human intents and purposes as they are true of life (in human situations). Stereotypes are created of such animal characters as: tortoise, leopard, elephant, sheep and goat.

Chukwuma also explains that "The aetiological element in stories can be seen as an attempt at explaining and drawing attention to the peculiar physique of man" (p.90). Perhaps, it is a reiteration that the parallelism which is drawn between man and the animals has both scientific and artistic justification for which each instance is adjudged metaphorical. The adoption of metaphors remains the basic ingredient in literary creativity. It is what certifies the aptness of other figurative devices and imbues them with reality and life. We find that some of the figures employed could be comparative or contrastive representations of the aspects of life in which the instincts of man evoke the passions that are projected.

**Decolonization as Survival Battle in African Literature**

Summarily, in *The Decolonization of African Literature*, Onwuchekwa, Jemie and Madubuike proclaim with the voice of the town over the struggle for the survival of African literature. If the assertion that "literature is the mirror of the society" is accepted, it may be said that this proposition subsumes the decolonization of the social, political, economic as well as technological facets within the region in focus. Part of the engagements by literary critics has been to absorb the people of the stagnating subjugation that is likened to a political propaganda. Perhaps, it requires counter propaganda to be able to accomplish this assignment. It is for this reason that Achebe says that:

You have all heard of the African Personality; of African democracy, of the African way to socialism, of Negritude, and so on. They are all props we have fashioned to help us get on our feet again. Once we are up, we shan't need them any more. But for the moment it is in the nature of things that we may need to counter racism with what Jean-Paul Sartre has called anti-racist racism. (p.105)

Political discourse, as well as literary criticism in Africa, recognizes that the postcolonial challenges have always associated the attempt to dominate the political and economic life of Africans with different shades of slavery. It is seen as a crime which has metamorphosed from the slave trade, through colonialism to what is now regarded as neo-colonialism. In the passage of time and the transmutation of these said forms of inhumanity to man, the battle has been fought with different weapons, but each point of the struggle has given impact to the contrivances by intellectuals. Critical and creative works of African literature have attempted to justify the value of culture as an intrinsic force of resistance against the continued enslavement perpetrated by colonial structures. These structures are seen to have been extended to all facets of life and culture of the people.

Senghor, reacting to the charges that negritude is very much laden with inferiority complex, insists that part of the spirit of African literature is the embodiment of all that makes up African civilization. Senghor puts it this way:

It is obvious that peoples differ in their ideas and their languages, in their philosophies and their religions, in their customs and institutions, in their literature and their art. Who would deny that Africans, too, have a certain way of conceiving life and of their living it. (p.197)

Here, Senghor is particular about the matter of identity which he terms 'black personality'. He recognizes the contrasts between the thoughts projected from the African and European perspectives. What Senghor regards as the 'philosophy of being' brings another angle to the contrast in ideas that have continued to generate the conflict which the proponents of decolonization have been particular about. He recognizes the balkanization of the African continent as the "revolution of 1889" and suggests that "it did not only affect art and literature, it completely upset the sciences" (p.198). It is for this reason, in explaining how the local technology in the making of water pots was cut short by the replacement by metal-wares, that Achebe asserts how foolish it would be.
to pretend that Africa has fully recovered from the traumatic effects of the encounter with Europe. This standpoint yields explanations to Achebe’s thematic concerns in all his novels.

In Anthills of the Savannah, there is a maturation of the consequences of the colonial presence as portrayed in the fictional African nation, Abazon where the abuse of political power foreshadows the conflicts generated by the forces of neocolonialism. In Jeyifo’s explanation, the civilizing mission failed in its implementation outside Europe. This gives justification to the facts which Senghor had enthused. Jeyifo ostensibly agrees with Senghor where he affirms that “I would say that the moral of the ‘civilizing mission’ outside Europe is that there are more ways of being ‘civilized’ and ‘modern’ than the unitary homogenized way touted by the European or Western project” (p609).

In reading Half of a Yellow Sun, one appreciates Chinua Achebe’s front page blurb saying that Adichie “knows what is at stake, and what to do about it. She is fearless or would not have taken on the intimidating horror of Nigeria’s civil war” (front page). It is this emphatic commendation of Adichie’s craft that foreshadows the extent to which the African literature has been engaged with the vicissitudes of survival, not just for African literature but also for the multidisciplinary engagements that literary creativity deems necessary to be portrayed for humanity to appreciate.

The Portraiture of Survival Instinct in Half of a Yellow Sun

In Half of a Yellow Sun we have the portraiture of survival as it pertains to individual members of the society. Also, the survival of governments as another major societal challenge, and indeed the precursor to security challenges is seen from the picture in this novel as a postcolonial matter. Adichie’s characters provide explicit pictures which yield multiple metaphorical intentions. These are meant to give meaning to the foundation which the imperialistic configuration implanted to generate in the black man what is known as ‘colonial mentality’. It may be explained as some kind of false consciousness which dislocates a people from acknowledging and cherishing their roots. While it is known that certain basic characteristics are common to every culture, there are prevailing perceptions that the domination of a given culture is visibly the usurpation of the process of development within the society that owns such culture. This picture of destruction is seen here as it is recollected in the Biafra which Adichie’s story centres around. Here is an excerpt from one of Ojukwu’s war speeches: “In Biafra, our people continue to suffer. Our institutions continue to stagnate. Our progress has remained at a standstill. Our woes are rusting. The wheels of our industry have since stopped with lack of use…” (p97).

It becomes necessary to enthuse that the peculiarities of a given people’s culture fundamentally charts the map for development. Consequently, the subjugation of the culture implies the stagnation of the potentials of the developments it affords. It is in this regard that Cabral emphasizes that, “we must bear in mind that the fundamental characteristics of culture is its close, dependent and reciprocal connection with the economic and social reality of the environment” (p490).

Adichie’s concern with the quality of education which is meant to give the people the platform to challenge the proliferation of the western ideology is seen in the choice of Nsukka as the initial setting of the novel. It focuses on the community where the raiding Federal troops decide to initiate the attack on the Biafran people, and particularly symptomatic of the intention to destroy the intellectual base of the seceding nation. By implication, it was an attempt annihilate the survival of every other facet of life in the region where the spirit of revolution was bred. Nonetheless, the resoluteness of the people’s will is seen in Odenigbo’s determined mentoring of Ugwu who is made to represent the upcoming generation. It is in the spirit of structuring the revolutionary ideology that Adichie’s narrative voice saddles Odenigbo’s with the counsel here:

There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass. You must read books and learn both answers. I will give you books, excellent books...

They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park’s grandfather was born (p11)

Adichie adopts the relationship between Odenigbo and Ugwu to enforce the kind of revolution that has to be upheld in the reversal of the western indulgence in erecting structures that pervert indigenous knowledge and self awareness. From the early periods of their contact, Odenigbo’s influence was already felt in Ugwu’s consciousness. It is the urgency of the revolution against colonial
forces. The narrative voice captures Ugwu thus: “Late at night, after Master was in bed, Ugwu would sit on the same chair and imagine himself speaking swift English, talking to real imaginary guests, using words like decolonize and pan-African” (p.20). In this circumstance, the matter of identity and self-awareness is emphasized as a response to all forms of domination.

The demystification of the white man and the myths that had already been built around him came in several shades. We find some of these here with some revolutionary inking: “My father’s brother fought in Burma and came back filled with one burning question: How come nobody told him before that the white man was not immortal?” (p.50).

It is the survivalist approach that is intended to dislodge the burden of colonial mentality among the other characters in Half of a Yellow Sun whose image runs contrary to the kind of master-servant relationship that Odenigho-Ugwu picture casts. Among these are Dr Patel, who “told too many stories of his days at Makerere, where he cast himself as the perfectly chivalrous intellectual” (p.51). Another of such is Professor Ezekia whose concept is presented as one possessing “a sense of superciliousness”. Indeed, each of these pictures does not only capture how arrogant and high-minded the oppressive tendencies in these characters are, they are meticulously foreground the goal of taking advantage of the weaker allies, just as the stronger nations choose to take advantage of the weaker nations. This is also captured thus: “Nkrumah really wanted to lord it over all Africa, it was arrogant of America to insist that the Soviets take their missiles out of Cuba while theirs remained in Turkey” (p.51).

The manner in which Adichie ironically points to the abuse of the veto power which the world powers had conferred on themselves is seen to recollect the balkanization instigated at the Berlin Conference, indeed an extension of the slavery for which survival remains imperative for the struggling nations dubbed ‘third world’. Perhaps, it is in constantly pitching contrasting characters that Adichie’s proficient craft achieves the kind of effect which Chukwuma recognized in animal tales as “clearly defined polarity”. This easily pictures the struggle for survival as a war that parallels the Biafran experience. This picture comes again in Adichie’s narrative voice as seen from the events in the periods preceding the war.

She did not think the French should have tested atomic weapons in Algeria, of course, but she did not understand why it mattered enough for Belewela to break off diplomatic relations with France... It’s quite clear Belewela simply did it because he wants to take away attention from the defence pact with the British... He’s their stooge. They put him there, and they tell him what to do, and he does it, Westminster parliament model indeed... The whiteman is the only master Belewela knows... If the British tell him to call himself a castrated monkey, he will.” (p.110)

The belligerence of such survival instinct is severely challenged by the philosophies which Odenigho is made to present. It is also meant to draw attention to the interests which the multinational establishments represent in the novel. Again a conflict is generated by the portrayal of the expatriates here:

Richard said little at the party Susan took him to... He felt awkward with the men. They were mostly English, ex-colonial administrators and business people from John Holt and Kingsway and G. B. Ollivant and Shell-BP and United African Company. They were reddened from sun and alcohol. They chuckled about how tribal Nigerian politics was, and perhaps these charms were not quite so ready to rule themselves after all. They discussed cricket, plantations they owned or planned to own, the perfect weather in Jos, business opportunities in Kaduna. When Richard mentioned his interest in Igbo-Ukwu art, they said it didn’t have much of a market yet... (p.53)

As we find, cultural derogation stands as a potent weapon in the entrenchment of the white capitalist scourge. The challenges highlighted thus have far reaching implications for the social scientists who engage the study of the magnitude of the power game that is required at each point in time. The scientist cum technologist is also saddled with the responsibility of posting potent theories and encouraging their practicability in the several challenges to survival that range from ideological engineering, education policies/curriculum development, food scarcity and agricultural production, medical care to the assessment as well as production and procurement of arms and
weapons of war. The creative writer, with the flock of critics appear to stand aloof with a seemingly meager responsibility of telling stories and with works adjudged to be 'mirror of the society'.

The picture painted of Odigbo's anxiety over the survival of baby reveals some other grievous challenges that erupt in circumstances where survival becomes immutable. Olanna's own anxiety is revealed as she attempts to force 'bits of mashed yam into her mouth, and when baby chocked and started to cry, Olanna too fought tears. Her greatest fear was that baby would die' (p266).

The precariousness of the situation is seen in the revelation that baby's diet is grossly inadequate in this portrayal where already, "The antibiotics yellowed Baby's eyes" (p265). All the kinds of food given to baby (garri, pap congealed into a waxy lump, biscuits, and mashed yam) neither excites the appetite nor is potent to arbitrate the dread kwashiorkor which the context implicitly suggests thus: "On the bed, baby stirred. Her face had lost its fat and was early adult, sunken and thin-skinned" (p265). In presenting the figure of baby in the novel Adichie achieves sense of measure of effect which Maja Nwangi evokes in Going Down River Road, where the dilapidation of morals is seen to be reflective of the environmental degradation which the colonial callousness engenders. Nwangi's novel which portrays the displacement of the village serenity with the attendant consequences of urbanity reveals how the stench of alcohol effused in baby's urine, inordinate as it seemed during the war, the circumstance of the poverty left the people with the debilitating alcoholic concoctions as substitute for food.

Adichie presents sights at the relief centres where some more Biafran songs touch on the enormity of food scarcity (p283). The awful hunt for lizards as Adichie recollects is also shown in these lines: "The lizards have become smarter. They run faster now and hide under the blocks of cement", the little boy who had climbed told Ugwu. They roasted and shared the lizard sooning other children away. Later, the boy offered Ugwu a tiny bit of his stringy share"(398). Perhaps, Adichie's adoption of the Nigeria-Biafra War story is with the intention to evoke the measure of the kind of emotions that parallel the unspoken neocolonial battles that have engulfed the people. It was mostly so for the Biafrans who bore the brunt and the weight of the west and their brazen craving for unremitting colonial influence.

Therefore, in Half of A Yellow Sun, we have the picture of the intense hunger which the Nigeria side adopted as a veritable weapon against Biafra. And, it proved a very potent one. This budgeon seemed to reinforce the struggle for survival because it did not just target the militia but was most effectual against the Biafran masses. This situation informed strategies and counter strategies at different points. It is this view of survival, the aftermath of the crisis situation, perhaps more horrifying ones that reveals both the positive and negative schemes adopted in life's challenges.

There is the portraiture, on same page, of the inextricable nexus between individual survival which touches on food and medical imperatives and the survival of the African states in the face of diverse stagnating schemes from the imperialists. As Odigbo's anxiety over Baby mounted, it was the voice on Radio Biafra that reminded him of this fact thus: "These African states have fallen prey to the British-American imperialist conspiracy..."(p266). In the subsequent page, the intriguing, pathetic and seemingly helpless situation of the African countries is seen in the irony that the people of Biafra are compelled to place their hopes of survival on the same imperialists who are charged, by the Biafra Radio, for conspiracy. It is the dried egg yolk procured at the relief centre by Mrs Muokelu that enlivens Baby's appetite after she had implacably rejected what was available as presented here "Baby felt so slight, so light: Will you eat some pap, my baby? Or some bread? What do you want? Baby shook her head. Olanna was trying to coax Baby into drinking some Ovaltine when Mrs Muokelu arrived".

In book 5 of the book outline which Adichie uses Richard to present, the central issue is the matter of starvation which is presented thus: "He wrote about starvation. Starvation was a Nigerian weapon of war. Starvation broke Biafra..."(p237). The symbolism here receives clear exposition in relating where the Book sketch here also recollects the involvement of photographers and the Red Cross. It says: "Starvation aided the careers of photographers. And starvation made the International Red Cross call Biafra its gravest emergency since the Second World War"(p237). It was glaring that the photographers represented different media organizations across the Western World who had their markets to sell. These includes the involvement of the Christian missions whose had their own battle to prove how strong their own denomination was in the entire power game which went on with the war.

To understand how resolutely the West have continued to influence the power play from the pre-
colonial era right down to the present time, the dealers and suppliers of firearms require to give explanations to their interests. It is only with such awareness that the persisting challenges of militancy and Boko Haram may begin to get a more proactive attention. Isichei observes that:

The central problems faced the village groups of Igboland in their attempts to repel the invader. The first was that of resources, and scale. With one notable exception... the British had behind them the resources, not only of a colonial government, but of an empire... For the Igbo, there were no more resources on which to draw.

(p121)

We find in Isichei's revelation why indeed there was the vanquished in spite of the touted pacification, 'No Victor, No Vanquished'. We find now Adichie correlates this in Book 2 of Richard's book sketch: Taubman Goldie, how he coerced, cajoled, and killed to gain control of the palm-oil trade and how, at the Berlin Conference of 1884 where Europeans divided Africa, he ensured that Britain beat France to two protectorates around the river Niger: the North and the South protectorates.....(p115)

In Book 3 we have the independence which strings from the change in the World order following the Second World War. Here we find the link to Taubman Goldie's struggle in helping Britain capture Nigeria because of the market value. The explanation for this is shown in the authoritarian posture of the colonial state, a benignly brutal dictatorship designed to benefit Britain. According to this sketch: 'What the economy consisted of in 1960 was potential - raw materials, human beings, high spirits, some money from the marketing board reserves left over from what the British had taken to rebuild their post-war economy. And there was the newly discovered oil' (204-205). Within the region of Biafra, the blockade which cut the Biafran's off from available sources adopted a simple economic principle - that is the consequences of the interaction in the forces of demand and supply.

Conclusion
The specific observation which this expose has made Half of A Yellow Sun, is that Chimamanda Adichie makes an explicit portrayal of the several matters that pertain to the survival of individuals as well as the government. The Nigeria-Biafra War and its historical milieu becomes the platform for the beam within which this story comes. Of the several postcolonial questions that the novel raises, some of which have been observed in this paper, there are clear indications that survival takes a central position. There is a pertinent observation that survival cuts across several intellectual fields - humanities, sociology, politics and governance, economic policy formulations, scientific and technological designs. It is with emphasis on how far the conceptualization of civilization has gone in determining that certain individuals and nations have been made to remain at the lowest ebb of development. This commitment has been pivotal in the revolution which African literature engages, that is employed in investigating how they draw the arts, social sciences and technology in a tri-cyclic rendezvous.

What is known to be revolutionary aesthetics is seemingly doleful in simply painting pictures of the situation as it is. Nonetheless, the force it bears is in the reciprocity of the audience to the knowledge that there are battles of survival to be fought, and with weapons that go beyond the artist's pen and paper. But first the consciousness of the matters that have precipitated each challenge must be placed in the right perspective. Therefore, we find in Adichie's recollection, of the Nigeria of about half a century ago, how the civil strife and tribal sentiments have been fuelled by matters that induct the colonial acquaintance. It might yield clues to the reasons why Boko Haram as a security challenge raises further challenges for the social scientist and physical scientists cum technologists. While there are no visible pictures of the crude oil as the nation's economic base, we may begin to see why there is unabashed docility in chartering the course for the kind of development that engenders diversification in the Nigerian economy. Indeed, Adichie is seen to raise these pertinent matters from the humanities through the social sciences and to the technologies, how the human instincts are, evoked, provoked or have remained perennially revoked.
Works Cited


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