



Chimamanda Ngozi Adichie' s Bias in the Depiction of Characters : Case of *Half of a Yellow Sun*

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Abstract : In this article, the purpose has been to discover whether or not Chimamanda Ngozi Adichie has a bias in favor of female characters while depicting her characters in *her Half of a Yellow Sun*. To carry out the scrutiny, the opus has been divided into four parts. The first has been entitled Odenigbo's and Olanna's couple acts, at its end it has been revealed that Olanna has been kinder than Odenigbo as far as the treatment of Ugwu, Odenigbo's houseboy is concerned. The second : Odenigbo's and Olanna's faithfulness. At the end of the investigation, Olanna has been discovered more faithful than her husband, Odenigbo. The third part has been Odenigbo's and Olanna's responsibilities in the household. After the scrutiny, Olanna has been painted more complying with her household duties than her husband. The last part has been Odenigbo's and Olanna's philanthropist acts. After the research, it has been brought to light that Olanna has been more philanthropist than her husband. As a matter of fact she has helped people during the Biafra War. Given the ubiquitousness of Olanna's positive facts, it has been concluded that Chimamanda is indeed partial in her depiction.

Key words : Bias, Character, Depiction, Philanthropist

1. INTRODUCTION

In human life, literature is viewed either as the reproduction of people's daily life or the outcome of their imagination known as fiction. As a result, to convey their messages in literary works, scholars do it by means of fictional actors called characters. While reading Chimamanda Ngozi Adichie's novel entitled *Half of a Yellow Sun*, one can tell that she seems to paint female characters positively whereas males negatively. Consequently, through this study, the main concern is to scrutinize Chimamanda's novel mentioned above to discover if her bias related to her characters' depiction is true or a mere misjudgment by her readers

In fact, before getting into the gist of this investigation, it is germane to provide a literature review on this issue for two main reasons : first to provide an snapshot of what other scholars have argued on literary characters. Second to shed light on the contribution of this study as far as literary characters' depiction is concerned.

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As a matter of fact, dealing with the representation of characters in literary works, Monique O. Ekpong, in her article entitled : *Idealization of Female Characters by African Women Writers : The Case of Anowa*, states that women's depiction has improved considerably. Besides that, Ekpong argues that this improvement is the outcome female characters' roles in literary works.

For example the eponymous Anowa is painted as someone who lobbies for the end of slavery and women's emancipation especially in marriage. This positive representation of women fosters women's respect in society.

Like Ekpong, in her article entitled *The Emergence of Women in African Literature*, Anuradha Kumari argues that since 1966, female writers have voiced their concerns through their literary works. In fact, in expressing their issues, they have mainly used the feminist approach. The approach has been used by any women regardless their walks of life. Although feminism is ubiquitous in any female writer's opus, when it comes to freeing themselves from male dominance, the educated women liberate themselves quicker than the illiterate ones. The educated women quickly get free because of the economic empowerment they get through education.

Bringing their contribution to the characters' depiction in the literary field, Fransiskus Heru , Kunto Nurcahyoko, and Tuminah, in their article : *Analysis of Character and Characterization in Ernest Miller Hemingway Novel "The Old Man and The Sea"*, posit that in the Miller Hemingway's novel mentioned above, there are two types of characters : human and non human one. The main character who is human is called Santiago. The latter is stubborn, generous and believes in God. Besides Santiago, there is a boy, who is human, known as helpful, diligent, and unyielding. When it comes to non human characters, there is Marlin who, although non human, acts like a human character.

As for Emmanuel Ngara, tackling characters' representation in his work titled *The Portrayal of Women in African Literature*. The latter argues that although women have been negatively portrayed in the past, nowadays, women are gaining ground as far as their depiction is concerned. As a matter of fact, they are positively painted in these days.

In addition to the scholars mentioned above, Linda Kwatsha had to deal with the characters' depiction in her Thesis entitled : *The Portrayal of Single Women Characters in Selected African Literary Texts* in which she says that unlike the negative way women have been painted by men, female writers declare that women are equal to men. They are not antimen but they want to have a free life where they do not undergo any dominion from men.

As for the literary approaches that enable the completion of this study, the research will be done through the lenses of two approaches namely : Feminism and Deconstruction. The application of feminism will be underlined by its definition by Rebecca Walker. The latter posits that *to be a feminist is to integrate an ideology of equality and female empowerment into the very fiber of my life. It is to search for personal clarity in the midst of systematic destruction, to join sisterhood with women ...*(H.C.A.L : 257). Through the definition, Rebecca Walker mainly states that feminism focuses on empowering women in their international sphere with men. Thus, the use of the feminist approach will mainly pinpoint facts that underscore women's positive image in the novel under scrutiny.

When it comes to the second approach used in the investigation, Derrida argues that, *Deconstruction leaves the meaning open for the reader, in contrast to structuralism, with its claims of using language to synthesize knowledge into a system. Because most readers and critics today resist the idea of a single meaning for a literary work, they are still drawn to deconstruction and its freedom ...* (H.C.A.L : 157). According to Derrida, in Deconstruction, a literary work does not have a static meaning. In fact, its meaning varies from one person to another depending on the understanding of who analyzes it.

As for the frame of this research, it is divided into four main parts which are : Odenigbo's and Olanna's couple acts, Odenigbo's and Olanna's faithfulness, Odenigbo's and Olanna's responsibilities in the household, and Odenigbo's and Olanna's philanthropist acts. And then each of the parts mentioned above is divided into two subsections.

2. Odenigbo's and Olanna's couple acts

Odenigbo and Olanna are part of main characters in *Half of a yellow Sun* by Chimamanda Ngozi Adichie. Consequently, the scrutiny will pinpoint the contrast in the depiction of the two partners when it comes to their couple acts by Chimamanda. The purpose of the investigation is to discover whether or not the authoress positively depicts female characters to the detriment of the male ones. In case, it is revealed that Chimamanda partially paints male characters in favor of female characters, it will be concluded that Chimamanda has a bias in favor of female characters.

2.1-Odenigbo toward Ugwu

Ugwu, is Odenigbo's houseboy, brought from the village by his aunt so that he could take care of Odenigbo's house and cook for him. Ugwu's stay, at Odenigbo's carrying out the house chores, entailed strong ties between them. Consequently, Odenigbo could take Ugwu for a son and in return Ugwu could consider Odenigbo as a father. Later, Ugwu joined the army to fight for Biafra. However, when there came a rumour about Ugwu's passing at the battle field, contrary to people's expectations, Odenigbo's insensitiveness regarding Ugwu's death baffled Olanna and then she reacted as follows :

There was nothing he could have done to prevent Ugwu's death, but his drinking, his excessive drinking, had somehow made him complicit. She did not want to speak to him, to sleep beside him. She slept on the mat outside, and even the routine of the mosquito bites became a comfort. She said little to him. They spoke only of necessities, what Baby would eat, what they would do if Umuahia fell. (HYS p.479)

This passage depicts Odenigbo's irresponsibility toward their relations' misfortune or sufferings. In fact, as Ugwu was brought from the village to the city so that he could be Odenigbo's houseboy, the rumour related to Ugwu's death would be Odenigbo's main concern. Unfortunately for Ugwu, when rumours came about his death, Odenigbo who was supposed to be one of the most concerned people did not do any thing to display his worries. Odenigbo who was Ugwu's master took to drinking. The Odenigbo's insensitiveness as far as Ugwu's death was concerned made Olanna angry because it revealed Odenigbo's irresponsibility. This Odenigbo's negative depiction stands for the way Chimamanda painted men in her fiction. In other words, Chimamanda pictured men negatively whereas women positively.

After the investigation of the male characters' image attributed by Chimamanda in her *Half of a Yellow Sun* where the man is painted as an irresponsible being toward his fellow human beings' misfortunes or sufferings despite their relations, in the following section, the concern is to scrutinize Olanna's act toward Ugwu. This is in order to know how Chimamanda pictures women in her fiction.

2.2-Olanna toward Ugwu

Olanna is Odenigbo's wife, thus, when Ugwu was brought to their house as her husband's houseboy, eventually Olanna cherished him. As Olanna knew that Ugwu's duties at her husband's place would be taking care of the house as well as cooking, Olanna took Ugwu to the market where she taught him some of the things that could easen his tasks at Odenigbo's place in the following terms :

She went to the market with him, and after they bought the household items, she bought him a comb and a shirt. She taught him to cook fried rice with green peppers and diced carrots, asked him not to

cook beans until they became pudding, not to douse things in oil, not to be too sparing with salt... (HYS p.59)

In this extract above, one can notice that far from acting as one of Ugwu's bosses as she was Odenigbo's wife, Olanna took Ugwu as her brother. Olanna's main wish was to see Ugwu successful in his tasks as a houseboy. She purchased items that could enable Ugwu to take care of his own body such as a comb and a shirt. In purchasing these items, Olanna increased Ugwu's chances of being successful in his tasks. In fact, Olanna knew that being clean while working at Odenigbo's place would create a peaceful atmosphere because his master would be happy to live with a houseboy who always looked well dressed and clean. Apart from that, she was also worried about Ugwu's skills when it came to performing his duties as a cook. Thus, she showed him how to cook fried rice with green peppers. This act by Olanna underlies the way Chimamanda positively painted women in her fiction. Olanna's will of acting as a mother or a sister toward Ugwu did not limit at showing him how to cook and buying a comb and a shirt. Olanna added what follows :

Altough she had noticed his body odor the first time she saw him, she let a few days pass before she gave him some scented powder for his armpits and asked him to use two capfuls of Dettol in his bath water. He looked pleased when he sniffed the powder... (HYS p.59)

Like the previous, this passage paints the innate women's motherly behaviour. Besides the shirt and the comb, although Olanna realized that Ugwu did not smell well since the first time she saw him, like any good mother or sister, Olanna kept quiet for fear to make him sad. Olanna just bought a scented powder for his armpits, and eventually Ugwu looked delighted when he sniffed the powder. Like above, this act depicts the woman's positive image carried out by Chimamanda in her fiction.

As a conclusion related to Olanna's act toward to Ugwu, it is worthy stating that Olanna has played a mother's role to the latter. As a matter of fact, when Ugwu was brought to Odenigbo's house as a houseboy, after realizing that he might not either take care of his own body or carry out his duty as a cook, Olanna volunteered to help him out. As a result, she took Ugwu to the market where she purchased a comb, a fish, and a scented powder for him. Besides providing Ugwu with what could improve his appearance, Olanna also taught him how to cook. The depiction of Olanna's behaviour toward Ugwu stands for the women's image by Chimamanda Ngozi Adichie. After this section, in the next one the focus will be on Olanna's and Odenigbo's faithfulness toward each other.

3. Odenigbo's and Olanna's faithfulness

Although being faithful might broadly mean being loyal to anybody in any field, as far as this research is concerned, the focus will be on sticking with one sexual partner in a relationship or marriage. Thus, in this study the concern is to delve into each character's innermost life to discover whether they have cheated on each other or one of them has cheated on the other with complicity of their family. This investigation will mainly be centered on each character's family arena.

3-1-Odenigbo's faithfulness

While Odenigbo was already married to Olanna, his mother brought a young girl called Amala from the village. The young girl from the village was brought so that she could get married to Odenigbo. Eventually Odenigbo slept with the village girl regardless the fact that he was already married to Olanna. When Olanna noticed that something suspicious had happened between Odenigbo and Amala, Olanna reacted as follows:

'You touched Amala,' Olanna repeated. She would always remember his expression, him looking at her as if he could never have imagined this scene and so did not know to think about thinking about what to say or do.

She turned toward the kitchen and nearly fell beside the dining table because the weight in her chest was too large, not measured to fit her size... (HYS p.280)

In the extract above, one can tell the fact that albeit married to Olanna, Odenigbo did not bother sleeping with Amala. Even though Amala was brought to him by his mother, since Odenigbo was already married, he would have turned down his mother's offer. As Odenigbo slept with Amala although he was married, Odenigbo's act depicts his unfaithfulness. Moreover, Odenigbo's incapacity to answer Olanna is a hint for the former's unfaithfulness. Since Olanna did not abandon her quest for the truth related her husband's infidelity, Odenigbo had to tell what happened between him and Amala in the following way :

She sat sipping some water while he told her that he had been drunk, that Amala had forced herself on him, that it had been a brief rash lust. Afterward, she told him to get out. It was grating that he remained self-assured enough to call what he had done a brief rash lust. She hated that expression and she hated the firmness of his tone the next time he came and said.....his sleeping with his mother's village girl after only three weeks away from her (HYS p.281)

Odenigbo's reluctance to tell the truth right away highlights his lack of both seriousness and faithfulness. Odenigbo's reaction when it came to cheating on his wife stands for men's untrustworthiness. In describing Odenigbo's reluctance to confess the truth, Chimamanda argues that women should not trust men in whatever they say. Men are liars and sex machines. Consequently, even if they are married, they are always eager to cheat on their partners regardless their wives commitment to marriage.

After it has been brought to light that men are not trustworthy when it comes to fidelity in marriage because of their sexual dissatisfaction through Odenigbo's cheating on Olanna, in the following the section, it will worthy digging into Olanna's behaviour to know whether or not she also cheated on her husband with complicity of her parents.

3.2-Olanna's faithfulness

Albeit Olanna was already married to Odenigbo, her parents were contacted by a richman called chief Okonji who was interested in marrying her. As a result, chief Okonji started talking to Olanna as follows : *'I want all of you to meet some expatriates. They are looking for land and I can arrange for them to buy from your father at five or six times a price.'... 'I can't keep you out of my mind,' he said, and a mist of alcohol settled on her face. 'I am not interested, Chief.'... She pushed him back, finally, and felt vaguely sickened at how her hands sank into his soft chest. Stop it, Chief (HYS p.41).'*

Through this conversation between Olanna and Chief Okonji, one can tell the fact a woman does not cheat on her husband. In other words, whenever the woman is married, she is faithful to her husband. Thus, Olanna did not fall for chief Okonji's sweet talk despite the latter's wealth. Olanna sticks to her commitment which was to be married to Odenigbo. In depicting Olanna as a faithful lady, Chimamanda shows the difference between the man and the woman when it comes to faithfulness. The authoress states that women are more faithful than men. In fact, when women are married, they only stay with their husbands. They do not care about what any other men say. In refusing Chief Okonji's advances, Olanna did not only disappoint the latter but also disobeyed her parents as it is being depicted in Olanna and her mother' s conversation :

'What are those materials ?' 'Chief just sent his driver to the car for them before he left. It's the latest lace from Europe. See ?... 'Which one do you want, none ? I will make a long skirt and blouse for you and

Kainene. "No, don't worry, Mum. Make something for yourself. I won't wear rich lace in Nsukka too often (HYS p42)."

Through the passage, in refusing Chief Okonji's gift, Olanna depicts her fear to cheat on her husband. In Olanna's act, Chimamanda paints the woman as somebody who is always faithful to her partner. Thus, she feels free when it comes to making decisions. She does not shy away from her commitment because of her parents' pressure. As a matter, although Olanna's parents wanted her to marry Chief Okonji because of his wealth, Olanna did not accept to marry the latter in order to please her parents. She stood her ground vis-à-vis her parents by being faithful to Odenigbo.

To conclude this section related to Odenigbo's and Olanna's faithfulness, it is worthy arguing that unlike the man who can cheat on his wife in case his parents bring a woman to him, the woman resists her parents' attempt to make her sleep with another man. After it has been revealed that the woman is more faithful than the man, in the following section, the investigation will be about Odenigbo's and Olanna's responsibility.

4. Odenigbo's and Olanna's compliance with responsibility in the household

Although to be responsible can be broadly defined as the fact of having control over or care for someone, as part of one's job or role, as far as this study is concerned, to be responsible is tantamount to being willing to comply with one's household obligations.

As a result, in this section, the purpose is to discover who is more responsible in the household between Odenigbo and Olanna. To know who is more responsible, the scrutiny will be carried out by digging into Odenigbo's and Olanna's lives to discover who more complies with the household duties between the two characters.

4.1-Odenigbo's compliance with household or family obligations

After sleeping with Amala, the young village girl, Odenigbo made her pregnant. However, when it came to raise the baby, Odenigbo had what follows to tell Olanna :

'I told Mama I'll send Amala to Dr. Okonkwo in Enugu, and she said it would be over her dead body. She said Amala will have the child and she will raise the child herself. There is a young man doing timber work in Ondo that Amala will marry (HYS.p.289).

In this extract, one can see how Odenigbo, who is a man and the begotter of the baby, does not take his responsibility. After he has slept with a woman and made her pregnant, Odenigbo shies away from his duties as a father. He argues that the baby should be raised by Amala herself. Although Odenigbo argues that the idea of Amala, raising the baby herself, comes from Odenigbo's mother, if Odenigbo were responsible, he would not accept it. Through Odenigbo's irresponsibility to let Amala raise the baby herself, Chimamanda, the authoress paints how irresponsible the man is in his household despite his intellectual status. As a matter of fact, a true human being, who knows that he has made a woman pregnant, would not let his mother to decide about who should raise the baby instead of himself.

As a conclusion related to the investigation of Odenigbo's responsibility in the household, it should be posited that Odenigbo does not abide by his family or household duties. As a matter of fact, after his baby girl's birth, he did not care about raising her. He has neglected his daughter who is his own blood arguing that Amala, the baby's mother should raise her. In depicting Odenigbo as an irresponsible person, Chimamanda Ngozi Adichie features the man as someone who is irresponsible in the household. After it has been depicted that the man does not comply with his duties in the household, in the following part, the focus will be on researching Olanna's responsibility in the household.

4.2-Olanna's responsibility in the household

As Odenigbo and Olanna live in the same house as husband and wife, like in the previous section through which Odenigbo has been revealed to be irresponsible in the household, in this section the scrutiny will be based on Olanna's life in the household.

When Amala was brought to Odenigbo's house so that he could marry her, albeit married to Olanna, Odenigbo slept with Amala and made her pregnant. Unfortunately, when Amala gave birth to a baby girl, neither Odenigbo nor Odenigbo's mother wanted to raise the baby. As soon as Odenigbo informed Olanna about their refusal to raise the baby, Olanna reacted in the following terms :

«We'll keep the baby here, » Olanna said. She startled herself by how clearly she articulated the desire to keep the baby and how right it felt. It was if it was what she has always wanted to do. Odenigbo turned to her with eyes widened behind his glasses. He was driving so slowly over a speed bump that she feared the car would stall. « Our relationship is the most important thing to me, nkem, »he said quietly» (HYS.p.314)

Olanna's decision, to keep a baby that is not her own, depicts her humane character and responsibility in their household. Olanna knew that her husband's reaction toward his own child did not resemble the human character. No father would forsake his own blood if not Odenigbo. As Olanna was responsible, she offered to keep the baby. Olanna's decision to raise the baby astonished Odenigbo. Consequently, Odenigbo widened his eyes when Olanna argued: 'We'll keep the baby here'. Olanna's responsibility in the household did not limit at merely positing that she would take care of the baby. In fact, Olanna also did what follows for the baby's wellbeing :

The baby was crying. Olanna hushed her and bathed her in a small basin and glanced at the clock and worried that the wet nurse, a large woman that Ugwu's aunty had found, would be late. Later, after the nurse arrived and the baby fed at her breast and fell asleep. Olanna and Odenigbo looked down at her, lying face up in the cot near their bed. Her skin was radiant brown(HYS.p.317).

In bathing the baby that her husband has had by another lady depicts Olanna's will to abide by the household's obligations. She did not care about the fact that Odenigbo has cheated on her. Olanna knew that when two people live together as husband and wife, they become one. As a result, they should both share pains and happiness. That is if one fails in coping with any given task, the other has to help out. Consequently, as Odenigbo's wife, Olanna was a mother to the baby. Olanna's care for Odenigbo's daughter did not end at bathing the baby. Thus, Olanna went further :*I'm going to sell my brown shoes to Mama Onitsha, and I will make a new pretty dress for the baby, ' Olanna said finally and Ugwu thought her voice was forced(HYS.p.359).* The fact that Olanna volunteered to sell her shoes to make a new dress for the baby painted the magnitude of Olanna's will to comply with the household's duties. As Olanna was almost a mother to the baby because of her marriage with Odenigbo, she could not stand living with baby while it did not have any clothes. Olanna decided to sell her shoes to make the baby clean.

In taking everything in the account, Olanna was eager to abide by her marital duties. In fact, she decided to raise her husband's baby girl who was abandoned by her husband as well as his family. Besides that Olanna took care of the baby by bathing and providing her with clothes. The following the scrutiny of both Odenigbo's and Olanna 's compliances with their marital duties through which it has been brought to light that the woman complies more with her household obligations than the man, in the next part, the study will be on who is more philanthropist in society between Olanna and Odenigbo.

5. Odenigbo's and Olanna's philanthropist acts

To be a philanthropist is the fact of seeking to promote the wellbeing of other fellow human beings. Therefore in this section, the purpose is to delve into Odenigbo's and Olanna's lives to reveal who is more committed into providing others with the wellbeing by supplying them what they need.

5.1-Odenigbo's philanthropist acts

Ugwu was Odenigbo's houseboy. He was brought to Odenigbo from the village by his aunt so that he could take care of Odenigbo's house and cook for him. As he lived in the same house with Odenigbo and at the same time carrying out the house chores, their togetherness entailed strong ties between them. Consequently, Odenigbo took Ugwu for a son and in return Ugwu could consider Odenigbo as a father. Accordingly, when Odenigbo noticed that his houseboy could not either read or write, Odenigbo reacted as follows :

'I will enroll you in the staff primary school,' Master said, still tapping on the piece of paper with his pen. Ugwu's aunty had told him that if he served well for a few years, Master would send him to commercial school where he would learn typing and shorthand (HY S : 13).

The fact, that Odenigbo intended to register his houseboy in a school so that he could type and shorthand, depicts Odenigbo's humane character. In fact, as soon as Odenigbo noticed that a teenager like Ugwu could not either read or write, Odenigbo decided to enroll him in a school. This act by Odenigbo paints his altruism or kindness to his fellow human being. In acting in this way, Odenigbo did not want Ugwu to stay illiterate.

After the investigation of the male characters' image attributed by Chimamanda in her *Half of a Yellow Sun* where the man is painted barely as responsible being toward his houseboy for sending Ugwu to school, in the following section, the concern is to scrutinize Olanna's philanthropist acts.

5.2-Olanna's social philanthropist acts

As people were facing hard times during the Biafra War, Olanna knew that when the war ended, nothing would work for their country. Thus, she thought of what to do to prevent children from losing their intellectual levels. Accordingly, Olanna became the brain behind Education during the Wartime. As a good philanthropist, she made team with others namely : Mrs Muokelu, and Ugwu as follows :

'We will teach mathematics, English, and civics every day,'

Olanna said to Ugwu and Mrs. Muokelu a day before the classes began. 'We have to make sure that when the war is over, they will fit back easily into regular school. We will teach them to speak perfect English and perfect Igbo, like His Excellency. We will teach them in our great nation.' (HOAYS p.366)

This passage features Olanna's philanthropist personality. As someone who cares about others, Olanna did not fold her arms and expect the war to end. Knowing that Education is the grassroot of the development of any nations, Olanna thought of providing children with education. To do so, Olanna did not decide to teach any subjects to children. They opted for teaching specific subjects namely English, Maths, and Civic due to their importance when it comes to the human life in general.

To begin, they had to teach English. The choice of English was not at random, Olanna knew that being good at a language like English could establish and facilitate cooperation between their country and others. After English, she chose Maths as a subject. The choice of Maths was because by being good at Maths, people could easily deal with calculations, piloting and so on. Finally, Olanna decided teaching of civics. In so choosing Civics, Olanna knew that it enables people to acquire manners, respect and love for their nation. In painting Olanna as the brain behind education during war, Chimamanda intentionally painted female characters positively in her works.

Besides Chimamanda, this powerful depiction of women in literary works has also been carried out by Sembene Ousmane in his work : *God's Bits of Wood* quoted by Omar Sougou in his article entitled : *Rethinking Androcentric Representations of Women in African Literature* as follows :

[He] is noted for his finely chiseled portraits of females as real, palpable individuals. By creating women figures who do not merely represent shadows of the male figure, nor echoes of the male voice, Sembene's works reflect the complexities of a changing Africa. He departs measurably from the rather static image carved by Sadji, and renders the female character a dynamic being, who must constantly struggle to redefine her perception of self in the developing African continent and in the world. (64-65)

In this passage by Sembene Ousmane, one can tell that addition to Chimamanda, Sembene Ousmane although a male writer has bettered the woman's portrait in his work mentioned above. In fact, Knowing that the woman has always played a crucial role in improving the human life along with the man, she should not be considered a second class human being. Consequently, besides the man who is praised for his positive contribution in human life, the woman deserves a fair treatment as well.

Chimamanda Ngozi Adichie's attitude of painting female characters positively has been echoed by Flora Nwapa during an interview with Marie Umeh. When the latter asked Flora Nwapa if she would agree with the fact that Katherine Frank called her a radical feminist in an article entitled : 'Women Without Men : Feminist Novel in Africa' describes you as a radical feminist ? Flora Nwapa had what follows to say :

--- I don't even accept that I'm a feminist. I accept that I'm an ordinary woman who is writing about she knows. I try to project the image of women positively. I attempt to correct our men folks when they started writing, when they wrote little or less about women, where their female characters are prostitutes and never -do-wells. I started writing to tell them that this is not so. When I do write about women in Nigeria....(F.N : E.P.C.T.E :668-89)

In reading between the lines Flora Nwapa's answer above, one can tell that the positive portrait Flora attributed to her fellow women in her works was the reaction to her male counterparts' negative depiction of women. As a result, to depict the true image of the woman, Flora has constantly bettered the woman's picture in her works. After revealing Flora's reason for improving the woman's image in her fiction, one can notice that painting women positively in her *Half of a Yellow Sun*, Chimamanda's writing might be her reaction to the fact that male writers negatively depicted women in their literary works as well.

Everything taken into account as far as the scrutiny related to Odenigbo's and Olanna's philanthropist acts are concerned, it is worthy arguing that in comparing Odenigbo's and Olanna's philanthropist acts, Olanna is more caring than Odenigbo. In other words, it should be stated that Chimamanda tends to portray the woman better than the man in her fiction.

In general conclusion related to this study about discovering whether Chimamanda is partial when it comes to her depiction of characters in *Half of a Yellow Sun*, it is germane voicing that this research has been divided into four parts. The first has been entitled Odenigbo's and Olanna's couple acts. The aim has been to investigate each character's behaviour in the couple. At the end of the investigation, it has been revealed that Olanna has been kinder than her husband, Odenigbo. In fact, Olanna has been more worried about the rumour related to her husband's houseboy 's death than her husband himself. The second part has been named Odenigbo's and Olanna's faithfulness and its objective has been to know who has been faithful in the couple between the two characters when their parents brought suitors to them. The scrutiny has shown that unlike Odenigbo who cheated on Olanna when a village girl was brought by his mother, Olanna has been faithful since she turned down her parents' proposal to marry

another man. The third has been titled Odenigbo's and Olanna's compliance with responsibility in the household. Its purpose has been to discover who does comply more with the household responsibility between Odenigbo and Olanna. At the end has been found out that Olanna complies more than Odenigbo. In fact, Olanna has decided to raise Odenigbo's daughter while himself has been incapable of doing so. The last part which is the fourth has been about Odenigbo's and Olanna's philanthropist acts. After the research, it has been brought to light that Olanna has been more philanthropist than Odenigbo. As a matter of fact, Olanna has helped people during the war by providing them with education whereas Odenigbo has not done anything. Given the ubiquitousness of Olanna's positive acts throughout this study, it should be stated that Chimamanda Ngozi Adichie has a bias in favour of female characters. This Chimamanda's bias can be justified by the fact that she is a feminist.

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