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Dr Aminou Idjadi KOUROUPARA

Contacts : (+228) 90284891/91643242/92411793

Email : larellicca2017@gmail.com

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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Atafèr PEWISSI,

Directeur du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones, LaReLLiCCA, Faculté des Lettres, Langues et Arts, Université de Lomé.

Tél : (00228) 90 28 48 91, e-mail : sapewissi@yahoo.com

Ligne éditoriale

Volume : La taille du manuscrit est comprise entre 4500 et 6000 mots.
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Ordre logique du texte

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

Références

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

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La gestion des citations :

Longues citations : Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

Les citations courtes : les citations d'un (1) à quarante (40) mots sont considérées comme courtes ; elles sont mises entre guillemets et intégrées au texte de l'auteur.

Résumé :

- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

Pour un livre

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

Pour un article tiré d'un ouvrage collectif

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

Utilisation de Ibid., op. cit, sic entre autres

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x.
Op. cit. signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

Typographie

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

-Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations...

Tableaux, schémas et illustrations

Pour les textes contenant les tableaux, il est demandé aux auteurs de les numéroté en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

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LITTERATURE

Creative Writing and the Culture of Peace: An Approach to Adichie's *Half of a Yellow Sun* and Iroh's *Forty-Eight Guns For The General*

Palakyem AYOLA,

Université de Lomé, Department of English,

E-mail: stephaneayola@gmail.com

Abstract:

This study aims to explore the strategies put in place by Adichie and Iroh in their respective narratives to call for prevention of conflicts for peace and social development to take place in Africa and beyond. The theoretical framework that sustains this study is the literary cultural diplomacy. This literary theory is defined by Milton Cummings (2003: 1) as a set of values, attitudes and beliefs that are put altogether to prevent crisis, to create and entertain peace in interpersonal relationship. The study concludes that awareness raising, compromise and reconciliation are the basic foundations for the achievement and maintenance of peace and security for the development of Africa.

Key Words: Conflict, War, Peace, Development.

Résumé :

La présente étude vise à explorer les stratégies utilisées par Adichie et Iroh dans leurs récits respectifs pour faire appel à la prévention des conflits en vue de garantir la paix et le développement social en Afrique et au-delà. L'approche théorique adoptée dans le cadre de cette étude est la diplomatie culturelle littéraire, perçue par Milton Cummings (2003 : 1) comme un ensemble de valeurs, d'attitudes et de croyances qui sont mises ensemble pour prévenir la crise, pour créer et entretenir la paix dans les relations interpersonnelles. Il ressort de cette étude que la prise de conscience, le compromis et la réconciliation sont les fondamentaux dans la réalisation et le maintien de la paix ainsi que de la sécurité pour le développement de l'Afrique.

Mots Clés: Conflit, Guerre, Paix, Développement.

Introduction

Peace, social welfare and prosperity as the pillars for the development of a nation are seriously challenged in Africa. In most part of the continent, security and stability, terrorism, civil war and conflicts of any kind erupt here and there at any time. These societal ills in postcolonial African

countries bring Péwissi to observe that “The preachers of peace by day are the organizers of war by night. [...] they are the destroyers and not the builders [...] People called the Big Chiefs proclaim peace but prepare war and decide who should live or die [...]. The victims are killed [...] with machetes, bullets and hammers [...]”. (Péwissi, 2012: 184). In this stance, the critic touches upon the bad leadership of contemporary African leaders which causes conflicts in the community and consequently undermines peace and development. For him, instability and insecurity in Africa emerge from the failure of the decision makers to commit themselves to peace-building and security initiatives for development to take off. This implies that there is a real need for each and every one to promote peace because whenever war and violence dominate, it is difficult to ensure or guarantee development. This very idea of the promotion of peace to ensure development in Africa is the subject matter in the fictional world of Adichie and Iroh respectively in *Half of a Yellow Sun* (2006) and *Forty-eight Guns for the General* (1975).

Drawing on the Nigerian Civil War experiences, Adichie shows through her characters, Olanna and Odenigbo, how this bloody conflict between the Igbos and the Nigerian Federal government impacted human beings by fragmenting their lives and preventing them from living a peaceful and fulfilled life. Adichie therefore allows her readership to discover that it is a must for the two actors on the battlefield to make peace. In *Forty-eight Guns for the General*, Iroh portrays the arrest and release of protagonist, Colonel Charles Chumah by The General as a means to deliver his message of peacebuilding and harmony to his readers for development to take roots in the community. In fact, Chumah is arrested and imprisoned by The General in the course of the war because he is defeated by the Federal Troops. But after eleven months imprisonment, he orders his immediate release because the mercenaries he recruited to help him win the battle deceived him. This image is a sign of reconciliation.

This article aims to explore the narrative techniques used by Adichie and Iroh in the novels under study to call for prevention of conflicts for peace

and social development to take place in Africa and beyond. The theoretical framework that sustains this study is the literary cultural diplomacy. This literary theory “emerged in 1870s and started to expand its influence at beginning of the First World War with the creation of national entities and cultural associations based outside their country of origin” (Paschalidis, 2009: 277). It is defined by Milton Cummings (2003: 1) as “a set of values, attitudes and beliefs that are put altogether to prevent crisis, to create and entertain peace in interpersonal relationship.” According to Lenczowski (2007), “Cultural diplomacy is analytically and politically integrated in the theoretical scheme. [...] It is employed separately from hard power, limiting it to a group of possibilities and methods.” From this definition, it goes without saying that cultural diplomacy is really a theory that fits well for this research work and will help interpret the novels under study. Rosendorf (2000) agrees with this point when he adds that “Cultural diplomacy [...] favored propaganda that would enable ideological formation”. Talking of ideology formation in the foregoing, Rosendorf simply means that cultural diplomacy is a theory because, as Pewissi (2006) said, “Literary theories are new forms of concern that sustain the study of a literary work. These forms back up the ideological and political assumptions.” Throughout this quotation, Péwissi says that theories in literature are statements or ideas that assert, explain or predict relationships between phenomena within the limits of critical bounding assumptions that the theory explicitly makes.

1. Awareness-Raising and Conflicts Prevention in Adichie’s *Half of a Yellow Sun* and Iroh’s *Forty-Eight Guns for the General*

This section aims to examine Adichie and Iroh’s writings by showing how they contribute in raising characters’ awareness on the horrors of war, changing their attitudes and behaviors for the best in periods of crises. In his *Forty-Eight Guns for the General* for instance, Iroh portrays on page twenty two that the commander-in-Chief Colonel, Charles Chumah, a Biafran officer on the rebel side, ordered the shooting of all the twenty prisoners they made during the Nigerian civil war also known as the Biafra war. The author’s literary strategy in this portrayal of the character Chumah who did not pay any attention to human lives in wartimes is to

raise people's awareness on how human rights are violated and discarded in wartimes to make room for immoralities and atrocities to take place. To insist on those wartime atrocities, Iroh depicts throughout his novel, systematic executions that are carried out by the very army which was supposed to protect the innocent people. The aim in these portrayals of war atrocities and immoralities is to arouse people's emotion as well as their deeper feelings and sensitivity, if not, their compassion vis-à-vis tragic events that cause harm to the population. In the perspective of the literary cultural diplomacy theory which aims to prevent crisis, Iroh, through his narrative, teaches a lesson to the authorities involved in the war for them to see the bad side of the war on the population so that they can come to their senses and put an end to the fight.

In fact, as a committed writer, Iroh does create Chumah for the sake of creating, he would like through the latter's evil actions, to raise the awareness of all Africans on the fact that African countries will never be developed if people like Chumah exist in the community only to do bad things to their fellows. In fact, the here and there killings and fights in Africa do not do any good to us; instead, they contribute to the worsening of the issue of under-development. The writer, here, would like to tell his readers that as long as Africans will keep on hating and murdering one another, so long will Africa remain in extreme poverty because the very people who are supposed to develop the mother continent are the ones who are being destroyed by the war. On this particular issue, Iroh Eddie has his narrator say:

An RSM's voice shrieked in a call to arms [...] We are mates. We are equals. We're surrounded and all our lives are threatened. Yours, mine, your families' mine. And we are going to fight as equals, brave and gallant equals. Tonight, right there in trenches, I will be with you; not behind you, with my own machine gun (Iroh, 1976: 14).

It follows from the above quotation that people's lives are in danger during these periods of upheavals in Iroh's fictional world. The aim of this depiction for the author is to create affection in the mind of his readers so that they can avoid war and then make peace. This implies that words for a creative writer constitute a sort of power that allows him/her

to manipulate his/her readers' minds and feelings for them to be brought to their senses and give up the fight for the good of the whole community. It is on this particular issue that Iroh raises the authorities' awareness for them to talk to their people on the battlefield so that the latter can put their guns down and look for peace and development which all Africans today are yearning for. In this respect, Iroh through his creative works conveys information to awaken the consciousness of his people for the latter to fight against social upheavals in order to give room for peace and development in the community. By so doing, African creative writers contribute a great deal to the resolution of African socio-political crises for peace to prevail in Africa.

In Adichie's *Half of a Yellow Sun*, the reader is also informed that Igbos in Nigeria at the dawn of independence are threatened, hated, persecuted and slaughtered in great number by other communities especially the northerners, i.e., the Yorubas and the Hausas. This anti-Igbo campaign in Nigeria is clearly expressed by Adichie as follows:

Uncle Mbaezi lay face down in an ungainly twist, legs splayed. Something creamy white oozed through the large gash on the back of his head. Auntie Ifeka lay on the veranda. The cuts on her body were smaller, dotting her arms like parted red lips [...]. We finished the whole family. It was Allah's will !' one of the men called out in Hausa. The man was familiar. It was Abdulmalik. He nudged a body on the ground with his foot and Olanna noticed, then, how many bodies were lying there, like dolls made of cloth. (Adichie, 2006: 147-184)

In this quotation, Adichie lays emphasis on the massacres carried out by other ethnic groups vis-à-vis the Igbos. Throughout this passage, the reader notices that on one occasion during Olanna's visit to Kano at the very beginning of the crisis, she is horrified by the slaughter of her tribesmen and women, including members of her family. The reader is also informed that Abdulmalik, a northerner, who was quite hospitable, has turned a vanguard of the hate campaign against the Igbos. Given that

Igbos, as stated in the quotation above, are ill-treated and tortured by the federal Nigerian authorities and that their lives and their properties in the North and other parts of the country are threatened, the reader can conclude that the Adichie's ideology, is according to the cultural diplomacy theory, to call her readers' attention on the uselessness of war so that they can avoid it and free Igbo ethnic group from atrocities and human slaughter.

Similarly in *Forty-Eight Guns for the General*, Iroh focuses on the emotional tension of people living in a war-torn enclave, the human carriage and waste caused by war situation and the pompous leader who does not know what it means to be patriotic and heeding advice. The consequence of this, according to Nwahunaya, Chinyere (1996):

[...] is that in the cause of the execution of the war which forms the subject of the novel, foreign mercenaries are trusted more than patriotic indigenous officers. Through the mercenary involvement in Civil War, Eddie Iroh in the novel shows us the imperialist and neo-colonial machination which underlines the instability of African nations (Chinyere; 1996: 209).

From the quotation above, the reader clearly sees that there is really instability in Africa. This quotation expresses the idea of the introduction of mercenaries to fighting in support of the Biafrans, a form of neo-colonialism which delays the development of Africa. Hence, this portrayal can be viewed as a means to raise the awareness of some African leadership on their irresponsibility and wickedness so that they can work for peace and development.

2. Compromise as the Alternative for Peace and Development in the Selected Corpus

War, generally known as a state of conflict between two opposed groups which challenge one another on the battle field, is always characterised by the use of violent and physical force which leads to material destruction and loss of lives. As a result, while on the battle field, one side comes to conclusion that its life is in danger and that it is about to be

defeated very soon, wisdom would have it that it undertakes dialogues and peace talks so that the matter can be solved peacefully for the interest of the whole nation. This settlement of a dispute through mutual concession is what I mean by compromise in this section. According to *Webster's New Collegiate Dictionary* (1953: 170), the compromise is a settlement by arbitration or by consent reached by mutual concessions. In *Half of a Yellow Sun* for instance, Adichie has illustrated this point through her narrator who posits:

Olanna ran the wooden comb through Baby's hair as gently as she could, and yet there was a large tuft left on the teeth. Ugwu was sitting on bench writing. A week had passed and Kainene was not back. The harmattan winds were calmer today; they did not make the cashew trees swirl, but they blew sand everywhere and the air was thick with grit and with rumours that His Excellency had not gone in search of peace but had run away. Olanna knew it could not be. She believed, as firmly and as quietly as she believed that Kainene would come home soon, that His Excellency's journey would be a success. He would come back with a signed document that would declare the war over; that would proclaim a free Biafra. He would come back with justice and with salt (Adichie, 2006: 511).

The signed document the narrator is talking about in the above quotation cannot be obtained without a compromise, given that His Excellency, the leader of the Biafra nation and the authorities of the Federal Republic of Nigeria are in a bloody conflict. If in such a situation, His Excellency succeeds in getting that document that declared, it goes without saying that both have met and discussed or negotiated about the necessity to stop this war that destroys the lives of their fellow innocent citizens as portrayed in Adichie's narrative. It is in this perspective that His Excellency probably travelled as said in the foregoing excerpt in search of peace. To justify this point, Olanna confirms that His Excellency's journey would be a success. The reader is informed through Olanna's attitudes that the compromise is very crucial in peace building. That is the reason why she firmly believes that His Excellency would come back from his journey with a document on which the end of the conflict

between Igbos and the Federal government would be clearly stated. To insist on this issue, Adichie adds:

I take this opportunity to congratulate officers and men of our armed forces for their gallantry and bravery, which have earned for them the admiration of the whole world. I thank the civil population for their steadfastness and courage in the face of overwhelming odds and starvation. I am convinced that the suffering of our people must be brought to an immediate end. I have, therefore, instructed an orderly disengagement of troops. I urge General Gowon, in the name of humanity, to order his troops to pause while an armistice is negotiated (Adichie, 2006: 514-515).

Throughout this quotation, the reader is informed that compromise is reached between the Federal government and Igbo authorities. This is expressed by His Excellency who urges General Gowon from the Federal government side to stop the atrocities and undertake negotiations in order to bring peace in the country. This point is illustrated by Iroh in his *Forty-Eight Guns for the General* through the attitude of Colonel Chumah who sees compromise as a best method in conflict resolution. The passage reads:

Demoralized and worn by the fury and weight of the blitz from the hill-tops, Chumah had come to the conclusion that the best method of defence when faced by an overwhelming force was retreat. It was a slow, painful decision, followed by speedy action. He had not felt unduly ignominious about it. Almost every General who lost a stronghold or battle in history, he told himself, did so after vowing he would rather die than budge. But they invariably did [...]. But to his disorganised and demoralised forces, retreat had [...] meant a tactical withdrawal [...]. It was a release from the leash of an imperilled trench. Beaten by their enemy's overwhelming fire-power and massive strength, the General's troops fled, unchecked and uncheckable. (Iroh, 1976: 28)

In the above quotation, the reader gets to know through the attitude of Chumah that when you are in conflict with somebody and you notice that

the person is stronger than you, you must simply retire in order to avoid the loss of innocent lives. This very idea is expressed through the word “retreat” which, in the light of *Webster’s New Collegiate Dictionary* (1953: 724), is an act of retiring or withdrawing, as from what is difficult, dangerous or disagreeable. The idea suggested by Chumah in this context of conflict to retreat means to stop the fight with the Nigerian Federal Arm Forces and probably undertake negotiations to find agreement through communication and mutual acceptance of terms or desires for a peaceful solution to the conflict that opposes the Igbo community to the Nigerian Federal government in Iroh’s recreated world. In the same line of thought, the pro-Federal Igbo, Asika as quoted by Nikolai (2012) observes:

[...] not all Igbos welcomed secession. One of the most important among those opposed to Biafra was the social scientist and lecturer at the University of Ibadan, Western Nigeria, Ukpabi Anthony Asika. Not only did he remain within Federal territory throughout the massacres of 1966, and throughout the duration of the Nigerian-Biafran war that broke out on July 6, 1967, but with the fall of Biafra’s capital Enugu to the Nigerian Army on October 4, 1967, he became the civilian administrator of the East-Central State, one of the twelve new federal components the Nigerian Military Government had created out of the four regions that had comprised the country before its break-up (Nikolai, 2012: 281-306).

It transpires from the above quotation that some Igbos were not happy at all with the war their fellows waged against the Federal Republic of Nigeria. This category of Igbos would like the Biafran authorities to initiate strategies that can lead to compromise so that they can best negotiate a resolution that meets at least some of everyone’s needs. To lay emphasis on this issue, he adds:

Come forward now and let us stop this war. This wanton destruction of lives and property. Enough is enough. You have seen the contrast between the security and the

prosperity which Ojukwu promised you, by seeking to cut the cords that tie you with the country, and the destruction, the waste and the insecurity in which you now live. I am speaking to you as a fellow Nigerian, an Iboman, who has also suffered. Even as I speak to you I do not know the extent of the waste, the damage, the destruction that has been done to my home at Onitsha, to my family and my friends and to all those very, very dear to me. [...] The rebels, in arms, are invited to lay down their arms, or better still turn over the arms to the Nigerian Army. All rebels who do so will be treated with clemency and understanding. Already the Federal Military Government has stated that all soldiers, no matter on which side they fought would [sic] be fully rehabilitated. (Asika, 1968: 3-5)

The implication of the above quotation is that, whatever the case, only the members of the same nation are the ones who have the obligation, in spite of their ethnic or cultural differences, to come together for the reunification of different tribes and the compromise among brothers and sisters in the community.

Additionally, compromise and mutual confidence can take root in the community where people trust and believe in one another. This very attitude is raised in *Half of a Yellow Sun* where Adichie (2006: 465-466) has her narrator say “Ojukwu will have to surrender...and there is no way Biafra will recover all the lost territory.” This very act which in fact is seen by the common people as a kind of humiliation is meant to enable the two opponents who are challenging each other, to work together towards the appeasement in order to limit or decrease the damage and atrocities performed during this crucial period of instability. This is portrayed by Adichie in a passage where a group of Federal soldiers are making Igbos understand that their lives will be spared if they simply proclaim that they belong to “One Nigeria”. This point emerges from an Igbo man wearing a stained kaftan, who declares:

I am from Asaba and I got word about our hometown this morning [...] The vandals took our town many weeks ago and they announced that all the indigenes should come out and say 'One Nigeria' and they would give them rice. So people came out of hiding and said 'One Nigeria' (Adichie, 2006: 384).

The speech of this Igbo character in this quotation justifies the fact that the Federal government is making concessions so that the matter can be settled to bring all Nigerians together to develop their nation in harmony. According to the narrator, Nigeria is confronted with its own internal problem of finding a bond of unity to build together a nation that must assume a place among the foremost of the many nations in Africa. National unity, in my opinion, is not easy to attain, and in Nigeria it is a problem aggravated by personal issues between different peoples speaking many languages, and by social and religious customs which often are bolstered by prejudice and obstinacy, hence the Nigerian Federal government's decision to resort to compromise in order to attain unity.

3. Reconciliation as a Strategy for National Cohesion and Development in *Half of a Yellow Sun* and *Forty-Eight Guns for the General*

In any country all over the world, there have been periods of conflicts or disagreements among people on many social issues which unfortunately lead to social upheavals. Nevertheless, in spite of those conflicts, the latter at a certain moment of the confrontations, feel the need to forget about their differences and their adversities and come together for the development of the nation. This beautiful act which consists in restoring a friendly relationship between two people or countries who have quarrelled to become friends again is what I refer to as reconciliation in this last section.

According to *Webster's New Collegiate Dictionary* (Marriam, 1953: 707) the verb to reconcile means "to cause to be friendly again or to bring back to harmony". As for the noun reconciliation *Webster's New Collegiate Dictionary* defines it as an act of reconciling; state of being

reconciled. This definition provided by the aforementioned reference book reinforces the idea that reconciliation is about the restoration of good relationship and harmony between two communities or countries. To corroborate this, Péwissi suggests:

In the face of the conflict that is dangerous for social harmony, the god of [...] has refused to side with people who know less about their destiny [...] Relating the war captives to their subsequent release, if the two villages were to live in harmony [...], one would see signs of reconciliation and the promise for better partnership (Pewissi, 2012: 165-176).

In fact, Péwissi, in the above quotation, says that reconciliation is a fruit of political pact or legal agreement meant to bring a definite end to the socio-political troubles that became a headache for people. In this perspective, war protagonists should be ready to make concessions. They should set the interest of the nation above their own and especially have in perspective the human factor and the socio-political consequences of armed conflicts, given that the loss of human lives and the material wastage are always irrecoverable. As such weighing the pros and cons of conflicts one better avoid the worst. It is in this perspective that The General, in Iroh's *Forty-Eight Guns for the General*, orders the release of one of his officers namely Colonel Charles Chumah whom he kept in prison for having led to the capture of Enugu, the capital city of Biafra by the Federal troops.

In fact, at the very beginning of that Nigerian civil war which led to the downfall of the Nigerian nation, Colonel Charles Chumah was the leader of the Biafra armed forces who fought with determination to defeat the Federal troops and set his nation that is Biafra free from the federal Government's abusive exploitations and ill-treatments. But unfortunately, he failed in the attempt and was imprisoned by his boss that is the General for having betrayed the Biafra nation. Thus, for the General to fight back and regain the integrity and freedom of the Biafra nation, he recruited the mercenaries from Europe to come and help him achieve his goal. With these mercenaries who challenged the General through a mutiny, the latter came to the conclusion that only his fellow citizens

could help him through reconciliation, build the Biafra in harmony and mutual agreement. Nobody can come from abroad and develop the nation for them. To illustrate it, the author declares:

Not even the fall of Aba, the legendary warrior city which the General himself had once called “The heart of our resistance” and the mercenaries’ inept performance there, had shaken the big man’s confidence in the Christian Brothers. The last resort had been to strive for the release of Colonel Charles Chumah, the only man they know who could do something to stem the flow of disaster (Iroh, 1976: 107).

The implication of the above quotation is that, whatever the case, only the members of the same nation are the ones who have the obligation, in spite of their ethnic or cultural differences to unite and fight against the common enemy for the final victory through the reunification of different tribes and the reconciliation among brothers and sisters in the community. In this particular context, the General declares:

Colonel Chumah is to take immediate command of all the forces you mobilise meanwhile, and henceforth he is to be in overall command of all military formations in the northern territorial command. His first assignment is to proceed without delay to the airstrip and deal with the situation posed by the mercenaries as he deems necessary (Iroh, 1976: 107).

The attitude of The General in the above quotation shows that there is a sort of reconciliation or harmony among him and Chumah, if not they could no more work together again. Because, to send somebody in prison simply means that the person is your enemy, that is, there is disagreement among you on some issues. But by the time the two enemies decide to come together for the interests of the nation, there is a proof that there is harmony or rather reconciliation which remains the only means in wartimes to finish with violence and other war atrocities. The General feels at a certain moment that the Nigerians need to unite and fight against the common enemies, who are nothing but the white people and their accomplice African elites, whose intention in African countries

today or even for years is to divide and oppose the fellow Africans so that they can keep on exploiting Africa. That is why the General found it necessary that “Colonel Chumah is to take immediate command of all the forces and deal with the situation posed by the mercenaries” in order to find a rapid solution to the Nigerian civil war that became an increasingly disturbing one.

The author’s intention in the above quotation is to tell his readers that there is nothing more interesting or beautiful in wartimes than reconciliation. That is, through reconciliation, we can surely put an end to war and its bad effects on people. The end of war means that there is the return to peace which will enable the milk of brotherhood, love understanding and sympathy to flow from every side for the development and the modernization of the nation. This idea is justified because of the fact that all African countries which underwent or experienced the effects of civil wars such as Liberia, Congo, Angola and so forth, succeeded in starting again through agreement between the opposed groups to work together and develop the nation. That is the reason why nowadays, these countries opt for signing peace treaties and setting up transition governments. All those peace treaties and governments of transition organised here and there is a proof that there is a debut of reconciliation important for development and the rebuilding of the nation.

If we take the example of Nigeria, the end of the civil war in this country has been possible thanks to the mutual understanding and the harmony between the two opposing forces. Adichie insists on this point in her *Half of a Yellow Sun* when she posits:

I wrote this novel because I wanted to write about love and war [...] because I wanted to be engaged with my history in order to make sense of my present, many of the issues that led to the war remain unresolved in Nigeria today, because the brutal bequests of colonialism make me angry, because the thought of the egos and indifference of man leading to the unnecessary deaths of men and women and children enrages me, because I don’t want to forget (Adichie, 2006: 39).

From the above, it clearly appears that the title of Adichie's novel, *Half of a Yellow Sun* is designed against the Nigerian civil war and evokes the promise, hope, and disappointment of the Biafrans. Throughout this title, Adichie implicitly hints at Biafra as well as the wave of suspicion and violence that led to war and the hardship it brought to the Igbo community in the Federal Republic of Nigeria. This literary strategy used by Adichie against this wartime is to tell her readers that they must revisit their attitudes and come together and work for the development of their nation.

As if to corroborate the above, Iroh illustrates in his *Forty-Eight Guns for the General* where after the unsuccessful attempt of mutiny organised by the mercenaries within the Biafra army during Nigerian civil war, the latter without delay decided to submit themselves to the Biafran authorities. The passage reads:

And their gambling instincts had told them that quick flight was the best route out of immediate massacre by the roused troops.

The unwritten canon of the fraternity of vultures and mercenaries of one-for-all, all-for-one, seemed to melt into a selfish, desperate everyman-for-himself-and the – devil-take-the-last-man.

Major Derek Tremble did not waste time to surrender, viewing their defeat as a long-awaited victory for the one who survives. As the troops advanced in two flanks down the tarmac towards the middle of the runway, their fear of a stout mercenary resistance began to peter away, as an increasing number of the former Christian Brothers cowered out from hiding, hands trembling in the air in unconditional surrender (Iroh, 1976: 209).

The message in this quotation is a lesson that the author would like to teach all Nigerians through this sudden surrender of the Christian Brothers, that is the mercenaries. Not only is Iroh talking to the mercenaries in this quotation, but he is also indirectly telling his fellow Biafran soldiers and officers to follow the example of Major Derek

Tremble, a mercenary mutineer. By doing so, it will compel them to give up the fight and work hard for the development of their nation, Nigeria.

Conclusion

The concern in this research work has been to shed light on the notion of peace and its impact on the development of Africa as represented in the chosen texts. This work focused on the research of harmony, peace and development in the periods of conflicts in the recreated world of Adichie and Iroh. The work has shown how peace can contribute a great deal to the development of a nation in particular and of the world in general. On the whole, Adichie's and Iroh's literary strategies urges postindependence African leaders and their foreign accomplice powers to forget about their personal interests and go beyond material possessions so that they can put a definite end to African internal crises which delay the social and economic development of the mother continent. This study has found that lack of peace and harmony in post-independence Africa is basically the result of Western powers' interference in African matters. The study has concluded that awareness raising, compromise and reconciliation are the basic foundations for the achievement and maintenance of peace and security for the development of Africa.

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