

Article

Text to Screen: Sociocultural Challenges In the Adaptation of Chimamanda Adichie's *Half of a Yellow Sun*

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Abstract

That technology has permeated every facet of human endeavour is an undebatable truism. Literature, whose root is found in orality is no exception as its form of transmission, over time, has mutated from papyrus through paper to soft copy due to the inevitable influence of technology. It has equally been of service to literature as it has ensured a text-to-screen transformation, an act that limits reading time and increases the understanding of a text already read. Text-to-film adaptation dates back more than a century if one considers the 45-minute scene adapted from an 1895 novel, *Trilby* and *Little Billee* 1896. Since then many literary texts have been adapted into film. Our focus in this paper is a critical examination of the sociocultural challenges involved in the 2013 adaptation of *Half of a Yellow Sun*, a novel by Chimamanda Adichie published in 2006. The paper examines the extent to which the film succeeds in communicating not only the culture of the Igbo people as depicted in the novel, but also the level of inhumanity of war especially on women and children. The approach used to achieve our aim in this paper is the comparative method.

Keywords: Technology, adaptation, communication, culture, film

Introduction

The ancestry of the African novel in English can be traced to the 17th Century. The fact that Aphrah Behn's *Oroonoko* or the *Royal Slave*, published in 1688, "appears to be the ancestor to the colonial novel in English," as stated by Irele (7), strengthens this view. Aphrah, an English poet, fiction writer, and dramatist, was the first known Englishwoman to support herself via her writing (Encyclopedia Britannica). Joseph Conrad, Rider Haggard, and Joyce Cary are a few more authors who have written novels on Africa. Despite writing about Africa, none of them was African. Six years before the masterpiece, *Things Fall Apart*, in 1952, Amos Tutuola's *The Palm-wine Drinkard*, the first novel written in Nigeria, was released.

Between 1967 and 1970, Nigeria engaged in armed conflict with its Eastern Region, which proclaimed itself the state of Biafra as a result of the widespread slaughter of the Igbo in Northern Nigeria. This civil war serves as the basis for Chimamanda Ngozi Adichie's acclaimed book *Half of a Yellow Sun*, whose iconography is similar to that of the Biafra flag. She skillfully employs her literary talent as she builds her story around the war's events, which had a severe impact on not only man, woman, and child, but also on all other living things and the environment.

Our focus in this paper is a critical examination of the sociocultural challenges involved in the 2013 adaptation of the novel published in 2006. The paper examines the extent to which the film succeeds in communicating not only the culture of the Igbo people as depicted in the novel, but also the level of inhumanity of war especially on women and children. While we relied on Hutcheon's theory of adaptation the method used to achieve our aim in this paper is the comparative.



The word "adaptation" has a wide range of connotations. An African traveling to Europe for the first time in the winter typically needs to adjust to the local climate. To do so, he would undoubtedly need to buy warm clothing that he wouldn't often wear in Africa. For instance, a person moving to Lagos from a tranquil, serene life in a far-off village would need to adjust to the city's frantic pace of life. Therefore, adaptation denotes the modification of one phenomenon to accommodate another. When it comes to literary texts, adaptation can take many different shapes. It may lead to a genre switch, such as from theatre to prose, poetry to prose, etc. It may also occur as a change in the level of language within the same literary genre such as in the case of children's Bible.

It is imperative to note that literary adaptation is not a new phenomenon. As far back as between 400 and 300 BC Plato "expressed horror over the invention of writing in the fear that it would destroy the art of memory" (Companion to Lit, Film and Adaptation, 1). He was, at the time, standing on the bridge between oral literature (orature) and literature. His fears are akin to human reaction to innovations which in the end serve to be of great service to mankind. Within literature itself great works have been adapted from one literary genre to another. Typical examples are some of the works of William Shakespeare adapted into prose as *Lamb Tales from Shakespeare* first published in 1807 by Charles and Mary Lamb for the benefit of children and young readers who would find Shakespeare's poetic language in his plays difficult to understand. According to the Baldwin Project,

these simple retellings of the plots of Shakespeare's plays have delighted generations of children, while serving as an excellent introduction to the dramas of our greatest playwright. Shakespeare's own language is used as much as possible to accustom children to the English of the Elizabethan age and so make easier their transition to the reading of the plays themselves (back cover page).

The same can be said of various adaptations of the *Bible* done for young minds with beautiful pictures to capture their attention.

The Gods are Not to Blame by Ola Rotimi is an adaptation of Sophocles' *Oedipus Rex*, a drama piece that was first presented in 430–429 BC. In this instance, the adaptation maintains the drama genre but modifies the scene, characters, and plot to some extent to meet the demands of the target audience. In 1990, the erudite playwright, Emeka Nwabueze, transformed one of Chinua Achebe's masterpieces, *Arrow of God*, into a drama in honour of the author's 60th birthday. Titled *When the Arrow Rebounds*, Nwabueze's new piece, retains the characters, setting, and storyline.

The transition from text to screen is another example of adaptation. Our paper focuses on text-to-screen adaptation, which gives the audience the benefit of reading a story in less time. The plot and topics presented in visual presentations can be appreciated and understood by both literate and illiterate people, making it a medium that appeals to both groups. One can only image the delight of the uneducated Igbo who, like most African tribes, must have heard of the well-known Chinua Achebe or Chimamanda Ngozi Adichie but never had the chance to know the reason for their fame. If one takes into account the 45-minute scene adapted from an 1895 novel, *Trilby* and *Little Billee* a year later, text-to-film adaptation has a

history that spans more than a century. Since then, a lot of literary works have been turned into movies.

Adaptation of films: Hollywood, Bollywood and Nollywood

Augusta Oko in an online article “A Comprehensive List of Nigerian Book-to-Screen Film Adaptations” (www.shadowandact.com/a-comprehensive-list-of-nigerian-book-to-screen-film-adaptations) provides some insights into the text to screen trajectory in Hollywood, Bollywood, and Nollywood. She says that according to Box Office Mojo statistics, movie adaptations like *The Lord of the Rings* trilogy, *Harry Potter* installments, *Jurassic Park*, *The Jungle Book*, *Titanic*, *The Da Vinci Code*, and *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* have made it a popular path for production companies to travel on.

Despite the abundance of original works produced in Bollywood, the film adaptation genre still holds sway there. Examples include *Omkara*, which is based on Shakespeare's *Othello*, *Devdas*, which was adapted from Chandra Chattopadhyay's novel of the same name, *Sarkar*, which was based on Mario Puzo's *The Godfather*, *Aisha*, which was adapted from *Emma*, by Jane Austen. A film adaptation does not have to be based on a book, both literary and non-literary. It may also be derived from news, articles, historical materials, and film remakes. Novels, in particular the prose type, are a frequent source for adaptations.

After the release of *The Sons of Africa* (Lebanese/Nigerian production) and *Golden Women* by Federal Films Ltd—established by Segun Olusola, which was a far cry from the expectations of Nigerians—Francis Oladele decided it was time for Nigerians to have a feel of the first independent feature film. He formed Calpenny Nigeria Ltd (with the support of North Americans from California, Pennsylvania, and New York (hence Cal-Pen-Ny) in 1970, and produced the film adaptation of Wole Soyinka's 1965 play *Kongi's Harvest*, believed to be Nigeria's first independent feature film (Balogun, 56; Ekwuazi, 120; Anyanwu and Ibagere, 222). Such other films as *Culture in Transition* (1963), *Bullfrog in the Sun*, *Things Fall Apart* (1987), and *Akpakaland* (2006), etc. were also adapted from literary works. Spurred on by this feat, Calpenny Nigeria Ltd teamed up with Cine 3 (Germany) and Niagram (USA) to produce *Bull Frog in the Sun*.

Bart Lawrence directed a condensed version of Soyinka's stage play *The Strong Breed* in *Culture in Transition* (1963). Hubert Ogunde and other members of the Yoruba traveling theater (Alarinjo theatre) quickly discovered that cinema offered more opportunities than only stage productions, therefore they converted plays into movies. Ola Balogun, Francis Oladele, Ladi Ladebo, Adeyemi Afolayan, and Eddie Ugbomah are notable cine film directors.

Adamu Halilu adapted *Shehu Umar* in 1976, one of the five stories chosen by the British colonial administration in a literary competition in 1933; and Ola Balogun produced *Bisi Daughter of the River* in 1977, adapted from the play of the same name. Ola Balogun collaborated with Ade Afolayan in 1978 to transform Adebayo Faleti's novel *Ija Ominira (Fight for Freedom)* into a film, and in 1979, she collaborated with Hubert Ogunde to turn his play *AIYE (The World)* into a movie. Ola Balogun also produced *Orun Mo Orun (Heaven is Hot)* in 1982 and directed the film adaptation of

Baba Sala's (Moses Olaiya Adejumo's) plays. Since then so many texts have been adapted to films.

Adaptation of Half of a Yellow Sun: A Review

Oluwafunminiyi (18) examines what may be referred to as the historic pointers' spotted in the movie with the aim of "setting one or two records straight". His study traces the sequence of events that resulted in the movie being censored and ultimately certified. It reveals and clarifies some factual mistakes in the movie's portrayal of the Civil War. The study makes the case that a video of this kind, regardless of how it is framed, could act as a genuine tool for a group conversation about the Civil War as opposed to the stereotyped disputes it elicits across divides. Akudinobi in his article, "*Half of a Yellow Sun* dir. by Biyi Bandele" seems to agree with Olufunminiyi when he asserts that

for the sake of narrative coherence, the book's plot was streamlined in its adaptation to film, and Bandele, notwithstanding the intrinsic interpretive license granted to a director, has faced charges of compromising the film's source which clearly stems from lingering tensions over the former conflict. (279)

This same point of view is held by Adedipe (iii), who avers that in the instance of Chimamanda Adichie's *Half of a Yellow Sun*, the suppression that permeates the film's development and release in Nigeria is more political than aesthetic. Without favoring books over movies, he demonstrates how the producers of the movie adaptation of *Half of a Yellow Sun*'s depiction of the Biafran War reduced certain aspects of Adichie's account of the conflict. This is in line with the strategy of incomplete representation that dates back to the Nigerian Civil War.

Amah, in his article, "Portrayal of Igbo Culture in the Film Adaptations of *Things Fall Apart* and *Half of a Yellow Sun*", deviates slightly from the other critiques mentioned above because he examines how the Igbo culture is portrayed in *Things Fall Apart* (1958), *Half of a Yellow Sun* (2006), and their film adaptations. Language, rituals, festivals, costumes, food, orature, sports, values, and religious beliefs are the nine components of culture that were examined. The investigation revealed that, in contrast to the adaptation of *Half of a Yellow Sun*, *Things Fall Apart* provided a complete portrayal of the cultural aspects under examination.

Our focus in this paper is an examination of the extent to which the film succeeds in communicating not only the culture of the Igbo people as depicted in *Half of a Yellow Sun*, but also the level of inhumanity of war especially on women and children. To achieve this, the following sub-topics will be dealt with: film adaptation and criticisms, Achebe and *Things Fall Apart*, adaptation of the novel, and comparison of novel and film from a cultural perspective. The approach used to achieve our aim in this paper is the comparative method.

Adaptation Critique and Hutcheon's Approach

Thomas Van Parys (148) begins his critical appreciation of *In/Fidelity. Essays on Film Adaptation* edited by David L. Kranz and Nancy C. Mellerski with these words:

“Despite both critical and institutional progress over the past decade, it appears that adaptation studies will never be rid of the fidelity debate”. The relevance of Parys’ statement lies in the fact that the success of an adapted film is usually tied to its level of fidelity to the original literary work. In his opinion, Kranz and Mellerski seek to push for a “plurality of approaches” in adaptation studies in which the fidelity criterion remains the main evaluation yardstick.

Stirbetiu (491) agrees with this fidelity criterion when she says that “adaptation of any kind is often described as deeply problematic; it is a real and common phenomenon that nevertheless constitutes a problem. In the transference of a story from one form to another, there is the basic question of adherence to the source, of what can be lost”. According to her many aspects are supposed to be taken into consideration when referring to the process of adaptation. She identifies the two most important ones as the story and the discourse: “The story includes the content behind the narrative, comprising the chain of events, the characters, and the setting, whereas the discourse is the means by which the content is communicated”. It is very important to identify the story behind the narrative before attempting a screen adaptation of the same.

On their part, Desmond and Hawkes (2) define adaptation as “an interpretation, involving at least one person’s reading of a text, choices about what elements to transfer, and decisions about how to actualize these elements in a medium of image and sound”. They also emphasized fidelity as one of the criteria used to judge the success or otherwise of an adaptation. They note thus:

The field has been preoccupied with the fidelity issue. The main question asked about adaptations by reviews and critics alike has been to what degree the film is faithful to the text. The practitioners of this approach tend to judge a film’s merit based on whether the adaptation realizes successfully the essential narrative elements and core meanings of the printed text (2).

Stirbetiu (492) who defines adaptation as “the act of adapting, the state of being adapted or the result produced by the adaptation of something”, downplays the criterion of fidelity when she agrees with Desmond and Hawkes that with an infinite number of interpretations available, fidelity no longer seems a compulsory criterion (492). We agree with her on this based on the fact that a literary text can lend itself to various interpretations some of which may not even have been in the author's mind when he was putting pen to paper. To downplay this issue of fidelity even further Stirbetiu posits:

In the language of fidelity, literature and films are never equals; texts are never judged in comparison to other art forms, films in particular, and only the adaptation is capable of being unfaithful to the text. Moreover, this language of fidelity implies a certain hierarchy where the literary text is the source and the film becomes a mere copy. One aspect which Desmond and Hawkes mention in their book is the fact that “An adaptation is not a better film because it is a close interpretation as opposed to an intermediate or loose one. In fact, some people argue that fidelity to a text is a surefire way to make a bad film” (492).

While to a certain extent, we agree with her that fidelity should not be the main criterion for judging the success of an adapted film based on the aforementioned liberty to various interpretations, we hold the view that the author whose work is being adapted is bound to feel betrayed especially if the adaptation leads to serious distortions. This was Achebe's reaction as Ugochukwu, writing about the first film adaptation in 1971 blending *Things Fall Apart* and *No Longer at Ease*, makes us understand. Verdict:

The production filmed in Nigeria, but judged to be unfaithful to the novel, with a negative and extremely pessimistic portrayal of the country, was a flop. It failed to satisfy Achebe, was deemed unacceptable by Nigerians, was poorly appreciated in Africa and only a few Americans ever saw it on TV... (169)

After all no film producer is inclined to adapt a literary work that has not achieved popularity. So we should not blame an author who sees his hard-earned popularity seriously distorted for the sake of adaptation. McFarlane in the work, *Novel to Film: An Introduction to the Theory of Adaptation*, could not have put it better:

No doubt there is the lure of a pre-sold title, the expectation that respectability or popularity achieved in one medium might infect the work created in another. The notion of a potentially lucrative 'property' has clearly been at least one major influence in the filming of novels, and perhaps filmmakers, as Frederic Raphael scathingly claims, 'like known quantities...they will sooner buy the rights of an expensive book than develop an original subject' (7).

Adichie and *Half of a Yellow Sun* are such known quantities in the Nigerian and, indeed, the global literary firmament. It is therefore very pertinent to ensure a proper and unbiased representation of the cultural and historical weight of the novel, especially when one considers the subtle blur cast on the events by the absence of History as a course in Nigerian Secondary Schools.

Hutcheon contends that all media share a fundamental similarity concerning their function in the adaptation process, and all genres offer insight into how adaptation works. This premise establishes her research strategy, which entails "[identifying] a text-based issue that extends across a variety of media, [finding] ways to study it comparably, and [teasing] out the theoretical implications from multiple textual examples" (ix).

Hutcheon talks about adaptation both as a process and as a final result. As a finished work, adaptation cannot be wholly accurate to its original text because that would amount to plagiarism. Rather, adaptation must deviate from the original text while retaining the core ideas of the source. Hutcheon draws a parallel between adaptation and language, contending that translations are never accurate since they are taken out of the context of the original language and that the authority and authenticity of the primary source rests with the original. As a process, adaptation transforms into an act of appropriation and salvaging while attempting to reinterpret a text. So novelty is what gives adaptation its worth. Adaptations are intertextual and contribute to the story's public history. As a result, all prior adjustments become part of our understanding of all later adaptations.

Hutcheon contends that to unearth any potential levels in the (re)presenting of a story, researchers and audiences must carefully investigate the reasons for adaptations, possibly even more so than in "original" art. Nearly as significant as the work itself are the motivations behind its creation. The relative significance of the context of adaptation in terms of time, location, place, gender, politics, race, and culture is then discussed by Hutcheon. Although these choices are time-dependent, Hutcheon contends that how the adapter will portray the work to an audience is determined by external cultural factors.

While we agree with her views especially as it relates to the near impossibility of a perfect adaptation, we contend that pertinent aspects of plot and culture should not be so tempered with that the audience fails to connect the text and the film if they have consumed both. How far the film deviates from the text, especially concerning the culture of the Igbo people as depicted in the novel and the level of inhumanity of war especially on women and children is therefore the main focus of our analysis.

The Book: *Half of a Yellow Sun*

The setting of the novel, *Half of a Yellow Sun*, is in the late 1960s in Nigeria. It begins with Ugwu a thirteen-year-old boy from Opi, one of the neighbouring villages in Nsukka, who comes to Nsukka, precisely the University of Nigeria, Nsukka to live as a house boy with Odenigbo, a revolutionist professor of Mathematics whose passion is mainly for politics in the University. As he enters the University premises, he marvels at the difference between the university campus and his village: the setting, the tall strong buildings, the landscape, the cleanliness, and the planning of the environment. As they enter Odenigbo's house, Ugwu is overwhelmed by the largeness of the house, the number of books in the study, and the number of furniture in the house. He had never seen such several furniture anywhere before now. He also notices that different from his previous expectation, his master, Odenigbo is young and muscular. When he is sent to the kitchen he realizes that there is still a lot he did not know: a refrigerator with a whole chicken inside, is just one of such novelties. Having been told by Master to sort himself out concerning what to eat, Ugwu pounces on the roasted chicken. He eats some and puts some in his pocket to take as a gift to his village. It is this serenity, orderliness, happiness, expectation, and many other instances of love and its attendant resolvable issues craftily woven by Chimamanda, which was to be destroyed by the wrath of war with the ruin of the woman as the consequence.

Early signals of the war, which spread all over the nation, are reverberated by news about the Nigerian government being overthrown. The Northern Hausa blame the Igbo for the coup. As people are trying to digest the news with the East Central State's thinking the situation is under control, another coup takes place. This time a lot of Igbo soldiers and civilians living in the northern part of Nigeria are killed: men, women, and children. Their houses and shops are also destroyed. The violence against the Igbo becomes very severe to the extent that even Olanna's relatives in the North are brutally murdered and she escapes with the help of Mohammed and finally gets back by train to Nsukka. Meanwhile Alex on his way back to Nigeria watches Igbos at the airport in Kano being murdered in cold blood. Faced with this

horrific treatment meted out to the Igbos, Ojukwu their leader, announces the secession of the Southeast states from the Federal Republic of Nigeria. This declaration signals the birth of a new nation, the Republic of Biafra. In an attempt to keep the already fractured federal entity one, Nigeria declares war against the Igbos (Republic of Biafra) and swiftly finds willing allies in Britain and Russia who supply them with weapons and ammunition thus propelling their speedy aggressive advance.

One fateful day an emissary comes and announces that everyone should vacate the campus because the Nigerian troops are almost in Nsukka. Odenigbo, with his family like every other family on the University campus, leaves in a hurry to their village Abba leaving behind all his belongings. They get to their village and eventually leave it for Umuahia, where they stay till Umuahia falls and they move on to Orlu to stay with Kainene and her friend, Richard in her home where she has a refugee camp. In Umuahia, their living conditions worsen day by day and as the war progresses the Biafrans run out of money and food. Odenigbo and Olanna get married and during the reception, there is an air raid that forces the celebrants and their guests to run for safety in the bunker until normalcy returns. The war ends and Kainene never returns from her maiden "afia attack". Olanna leaves with her family back to Nsukka to restart their lives.

Sociocultural Challenges in the Screen Adaptation of *Half of a Yellow Sun*

This paper which focuses on text-to-screen adaptation of Chimamanda Adichie's *Half of a Yellow Sun*, examines the extent to which the film succeeds in communicating the culture of the Igbo people: religion, administration, and family, as depicted in the novel. Given that it is a novel that mostly tells the story of the massacre of the Biafrans and their sufferings during the Nigeria/Biafra war, it goes further to examine the extent to which the film captures the war as portrayed by the novel.

Discrepancies

- 1] Olanna, Kainene, and Odenigbo are Igbo indigenes who, though educated were portrayed as being fluent in the Igbo language, could not even pronounce their names correctly in the film neither could they, other Igbo words.
- 2] Kainene is portrayed as the ugly twin in the book but she is equally beautiful as her twin sister Olanna.
- 3] Kainene makes out to Richard and tries to get him to make love to her on their first date in the film contrary to what we have in the book, she has developed a relationship with him and they had several dates before the incident. Also, Richard's lost erection does not come on their next date but after several dates.
- 4] In the book, the October 1st party is attended by Chief Ozobia, his wife, and two daughters but in the film, only the two daughters attended the party.
- 5] Richard's driving down to Nsukka and stopping at Igboukwu in search of the clay pot is not captured in the film.

6] Odenigbo's visit with Ugwu to pick up his sick mother to Nsukka to be treated is omitted in the film

Cultural Representation

It is interesting to note that all the main characters: Ugwu, Olanna, Odenigbo, Kainene, and Richard, who are in the text feature on the screen.

1] The typical Igbo culture of mentorship between Odenigbo and Ugwu. One sees Ugwu develop from the naïve village boy, not sure of himself, who, seeing so much roasted chicken for the first time in his life, sleeps with leftovers in his pocket, to a confident cook, teacher, speaker, soldier, and writer.

2] The extended family system in Igbo land. Richard, Olanna and Odenigbo

3] The women are housekeepers. Olanna rearranges Odenigbo's house even on her first visit.

4] Odenigbo's mother's visit and her preference to choose a village girl for her only son.

5] Community life. Olanna's sickness

6] The Igbo 'umunna spirit'. The gathering of the indigenous lecturers in Odenigbo's house in the evenings to unwind with goat meat pepper soup and palm wine

7] The kitchen is solely a woman's affair. Odenigbo's mother sends Ugwu out of the kitchen to cook with Amala.

8] The presentation of Igbo Kola nuts in a meeting and 'Nzu' to the elders [He who brings Kola brings life. Let the eagle perch and let the dove perch, and if either decrees that the other will not perch, it will not be well for him]

9] Employing the services of rainholders to prevent rain from falling.

10] Owl as an agent of death and bad omen. Black cats as emissaries of witches, and killing of wall geckos cause stomach upset.

Representation of War Scenes

In the text as well as on the screen, Adichie shows the effect of the Nigeria/Biafra war through her five main characters whose lives change drastically and are brutally torn apart by the brutality of the war after the declaration of the secession of Biafra. In this novel *Half of a Yellow Sun*, Adichie portrays the role Biafra women played to help win the war and to cushion the harsh weather of the war times. She does not end there but goes ahead to show the horrific effect this war has on these women which brings about, most times, the destruction of the women as they struggled and sacrificed all they had to make sure that Biafra won the war. Adichie succeeds in portraying the gruesome effect of this war not just on the Biafran men but also on the women and young girls when she presents vivid pictures of rape, women suffering unwarranted massacre, gruesome and nasty murders that even pregnant women were made to experience. The woman and the girl child as symbols of posterity and procreation were thus vilified to an extent allied to sacrilege. Adichie thus succeeds in portraying the effect of war and the psychological, moral, and physical ruin of the woman in the text and also on the screen of *Half of a Yellow Sun*. One can justifiably conclude that the readiness and grace with which she handled this theme can only carry one message: an end to all

wars. It is also pertinent to mention the strength of the women despite the humiliating treatment during the war. Adichie concisely showcases women who believed in the vision and future of Biafra, women who believed in Ojukwu's cause and dreams.

Though the text in question is the story of horrors experienced by the Igbos during the Nigeria/Biafra war, Adichie, according to Ojinmah [2012] " refreshingly explores some thematic concerns through which the narrowing experiences of the war are highlighted...It is surprising to see a novel that probes this overtrodden path with deft freshness, and that is a compelling read" This aspect of Adichie's writing is better understood on the screen of *Half of a Yellow Sun* as the theme of the war is captured: human inhumanity, beastliness of the man, infidelity and betrayal of love, trust, friendship, love for country, child soldiering etc. The screen captures the gory of the killing and eviscerating of pregnant women, and the rape of young women by a gang of soldiers.

There are also human relations under stress shown by betrayals and infidelity by Olanna, Richard, Odenigbo, Amala, and Kainene. Adichie goes further to buttress the strong filial bonding which is very cultural of the Igbo society, which places values on family bonds. This bond helps Olanna and Kainene to overcome the external stresses imposed on their filial relationship by the various men in their lives.

Conclusion

Our objective in this paper, an examination of the extent to which the film succeeds in communicating the culture of the Igbo people as depicted in the novel, has been achieved. Given that *Half of a Yellow Sun* is first of all a book about the Nigeria/Biafra war, we have gone further to examine whether the film captures the key events of the war as featured in the text. Cultural aspects examined include lifestyle, religion, family, administration, respect for elders, and protection of territorial integrity. Attention was also paid to the Igbo oratorical prowess as succinctly captured in the use of proverbs and idiomatic expressions. The film came as a welcome development, especially to the illiterate Africans who could before the film not have read nor known about the war or to the ones who would not have had the patience to read the text, which could get the story in less than two hours. The film in a more poignant manner takes back the story to the owners after it had traveled round the world cloaked in various translations. Additions and discrepancies have been examined in a positive light because they fall within the crux of our objective: the valorization of the Igbo culture. We have also shown how Adichie brings to the limelight the greatness and courage of the Igbo women irrespective of their class for the world to know and appreciate them as women of both pure and rare breeds. In Igbo land men are expected to defend and protect their families and the land as a whole but during the war, Igbo women did not leave these tasks only for the men. They did not only give a helping hand but on some occasions took up these tasks from the men. They sacrificed their belongings, pride, and womanhood and in many cases their lives.

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