

War and the Question of Identity: A Study of the Novel *Half of a Yellow Sun* and the Movie *The Wall*

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Abstract—This study examines the complex correlation between warfare and individual identity as depicted in Chimamanda Ngozi Adichie's literary work, "Half of a Yellow Sun," and a movie entitled "the wall". The novel explores the effects of the Nigerian-Biafran War on personal and group identities, providing a captivating narrative within this historical context. The movie also tackles the issue of identity by providing viewers with situations pertaining to the issue of identity formation. This research aims to explore the impact of war on the transformation and reinterpretation of identity, encompassing ethnic, national, and personal ties. It achieves this by closely analyzing the experiences of the individuals involved. This paper explores the characters' reactions to the societal disruption resulting from the war, scrutinizing their efforts to navigate their sense of self amidst the presence of aggression and forced relocation. Furthermore, this study critically examines the influence of memory, trauma, and storytelling on the development of the characters' changing perception of their own identity. Through an exploration of these thematic elements, a more profound comprehension of the ways in which war may both shatter and form identities is attained, thereby illuminating the intricate nature of human experiences within periods of conflict.

Index Terms—identity, war, Nigeria, Iraq

I. INTRODUCTION

The term "war" often refers to a condition of armed confrontation that arises between distinct nations or factions within a nation. The endeavor commonly encompasses the utilization of coercion, encompassing armed endeavors, with the aim of attaining certain political, territorial, or ideological objectives. Additionally, war has a range of manifestations, encompassing traditional combat characterized by organized armies and weaponry, guerrilla warfare tactics, and the contemporary emergence of cyber warfare. The occurrence of armed conflict frequently leads to the unfortunate consequence of human casualties, hence inflicting profound sorrow and psychological distress on families and communities.

The outcomes of war can be seen in different aspects; for instance, the displacement of individuals from their residences may result in a significant influx of refugees, giving rise to a crisis of forced migration. Moreover, the flood of migrants may place significant pressure on the available resources and infrastructure in the nations hosting them. More importantly, the occurrence of armed conflict can result in extensive psychological distress. The two works chosen for this study depict characters who suffer from such psychological consequences. Violence and instability, which are the outcomes of war, often result in the erosion of social links and trust, resulting in the fragmentation of communities. Such an idea is vividly manifested in *Half of the Yellow Sun*, but not in the movie due to the fact that the story has a variety of relationships quite different from the movie, in which the action is confined to one single event and the sub-events associated with it.

According to Dogan (2021), the combat in Nigeria resulted from intense conflicts between Nigeria's various ethnic groups over issues of religion, economics, and ethnicity, which have an impact on how identities are formed. The rivalries between various ethnic groupings, the respect certain people have for the West, and identity difficulties are a result of the black people's loyalty to white people and, ironically, the white people's loyalty to black people in *Half of a Yellow Sun* are all available in the novel. In this connection, identity crisis that might be linked to several parts of the war is significantly influenced by the violent side of the conflict. Afzal (1996) argued that Nigeria, being a nation comprised of numerous clans, witnessed the emergence of ethnic tensions between the Muslim Hausa and Christian Igbo clans. These tensions eventually escalated, leading to the occurrence of ethnic cleansing targeting the Igbo population residing in the northern regions of the country.

Rönnhede (2019) reasoned that governments frequently amass significant levels of debt in order to support military endeavors, a practice that can impose a financial burden on subsequent generations. Economic inequality can be exacerbated by the economic consequences of warfare, leading to a disproportionate impact on marginalized communities and further extending the gap in income distribution. Economy and the marginalized people, and how the war often impacts the lives of those people, as the government will spend a lot of money on the war without paying

attention to the living conditions of those people; therefore, the war usually imposes certain rules and conditions on people, encouraging or forcing them to be part of some social relations.

During a formal gathering in a Nigerian household, Olanna's parents, who belong to an affluent social class, extend their hospitality to a government minister in order to engage in a conversation on a contractual agreement. The servant, Maxwell, is responsible for the delivery of food, nevertheless, it is only Olanna who demonstrates appreciation. The individual has the belief that this particular action is degrading and has the ability to compromise the hierarchical dynamic between the superior and subordinate. The dynamic between a servant and master is predicated upon the fulfillment of their respective jobs without the imposition of further obligations. The representation of armed conflict in literary works such as 'Half of a Yellow Sun' and 'The Wall' underscores the significant human ramifications of combat and the enduring psychological scars it imposes on individuals.

II. POST COLONIALISM

Following the conclusion of World War II, intellectuals and academics observed the rise of postcolonial theory. Postcolonial literature in Africa, namely in Nigeria, encompasses literary works that explore themes related to colonialism as well as the period after the country's attainment of freedom (Muhammad, 2018). In his seminal work, *Orientalism*, Edward Said endeavored to provide a comprehensive elucidation of the concept of colonialism. Said's term underscored the Western perception of the East. The construction of the notion of a primitive and uncivilized East, as well as the perception of its inhabitants as illiterate, may be attributed mostly to Western philosophers. This instance is an opportunity to examine the concept of colonialism and its implications for understanding the disparities between Europeans and non-European populations (Muhammad, 2018).

According to the theoretical framework of Edward Said's concept of orientalism, the protagonists in the novel engage in a quest to reclaim their identity, which had been undermined by the actions of the Hausa tribe with the backing of European powers. In this context, the concept of identity is characterized by its inherent instability, necessitating a perpetual process of rebuilding. This suggests that an individual's identity is shaped by the dynamic interplay between their personal characteristics and the external environment in which they exist. Furthermore, an individual's decisions and personal experiences significantly contribute to the formation of their identity (Karambiri, 2002, p. 23).

Nevertheless, what is intriguing is that the readers are not deprived of their ability to understand the Igbo terms. Frequently, there is a lack of translation observed, which arises from the contextual significance that the speaker imparts to the statements. There are arguments suggesting that the author's frequent use of Igbo phrases in her works is closely aligned with her intention to preserve the authenticity of her characters and her works as a whole. Furthermore, it is believed that this choice may reflect a conscious or subconscious desire to reduce the prevalence of English and Western influences (Aboh & Uduk, 2016, pp. 7-8). In this regard, the significance of the local tongue becomes apparent to the reader.

The identities of those residing in war-torn regions can undergo substantial transformations as such individuals have the potential to be transformed from their status as regular citizens to assuming roles as refugees, activists, or relief workers. Residing in a place afflicted by armed conflict can significantly impact an individual's sense of self. Afzal Thahiya argued that the novel can be seen as "a graceful evocation of a forgotten time and place during the Biafran war" (1996, p. 1). In that depiction of the past, the reader is invited to notice that ethnic and religious identity frequently play a significant role in conflicts, as individuals tend to exhibit heightened affiliation with their own ethnic or religious communities in times of war. This phenomenon has the potential to give rise to both cohesion and discord inside and among societal groups. Additionally, the phenomenon of identity crisis can be observed in people who experience displacement or the loss of loved ones as a result of war. When their accustomed environments and interpersonal connections undergo disruption, people often face identity crises.

After the conclusion of armed conflicts, individuals and communities frequently encounter difficulties in the endeavor of reconstructing their sense of self and societal structures. The long-lasting impacts of war, trauma, and grief can have a profound influence on individuals' self-concept and their sense of inclusion within the international community. This indicates the possible transformation experienced by the people. Lauren Rackley quoted by Issack Ruth (2015) states that Adichie's focus on the lives of Kainene and Olanna result in the positional that becomes specific to middle class Igbo women. However, Adichie includes other female working-class characters that undergo exceptional trauma because of war.

The impact of war on gender identity can be significant, as it has the capacity to both disrupt and reinforce established gender norms within combat environments. In periods of conflict, women have the potential to experience significant shifts in both their societal roles and personal identities. In this context, the war frequently influences the assignment of specific duties to women that are not inherently appropriate for them. The exploration of gender identity holds significant position within the work, as it encompasses the portrayal of roles that were historically inaccessible to women. M. H. Abrams' quotation about the relation between the writer and the historical event posited that the novelist "not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and the course of the narrative" (quoted by Afzal, 1996, p. 3).

Half of a Yellow Sun portrays the societal landscape following the withdrawal of British colonial control, therefore rendering the application of postcolonial theory highly pertinent to this analysis. Within this particular framework, the

novel explores the subject matter pertaining to legal regulations and the subsequent execution of such rules. It is noteworthy that the rules in question were not established by the indigenous African population but rather imposed by the colonizers. This imposition undoubtedly exacerbates the suffering endured by the original inhabitants. Another matter, as shown in the story, pertains to the routine existence in the rural areas and the endeavors undertaken by the political figures and other governmental personnel inside the nation.

The story explores the concept of emotional turmoil and the challenges that may arise as a result of the misuse of authority, which is a consequence of interactions with the British (Mullaney, 2010). Within the novel, it becomes evident to the reader that the roles of the colonizer and the colonized are assumed by two distinct tribes. Specifically, the Hausa tribe assumes the role of the colonizer, while the Igbo tribe takes on the role of the colonized. The novel explores notions of the colonized, uncivilized, and uneducated, not in the context of European colonizers and native inhabitants but rather between two tribes belonging to the same country (O'Reilly, 2001); hence, the novel signifies the author's endeavor to relocate the concept of the colonizer-colonized relationship from its familiar domain to an entirely novel one.

III. WAR AND IDENTITY

The issue of identity may be regarded as the primary catalyst for the conflict, which was exacerbated by the political instability within several nations and the deep-seated animosity among tribal groups. In this context, the civil war might be attributed to the legacy of colonialism, as it is widely acknowledged that the primary aim of colonial powers was to fragment nations into smaller entities in order to undermine their strength and facilitate conquest. The primary approach employed was the establishment of nations of diverse ethnic groups, resulting in intergroup conflicts driven by a desire for material gain and political success (Roshan, 2014).

The protagonists in the narrative are pointedly influenced by the war, compelling them to confront challenging decisions that frequently contradict their ethical principles, resulting in psychological turmoil. This phenomenon has the potential to fundamentally alter the characters' perception of themselves. Additionally, the conflict is driven by contrasting political ideologies and the desire for self-governance. The individuals within the tale have a proclivity for aligning themselves with certain political factions, and their respective ideas play a vital role in shaping their self-perception and driving their pursuit of goals.

The novel "Half of a Yellow Sun" explores the Nigerian-Biafran War as a transformative experience that challenges the protagonists' fortitude, convictions, and sense of self. This experience compels individuals to reach their utmost capabilities and compels them to confront the terrible truths associated with combat, loss, and the act of preserving one's existence. The many characters in the story exhibit varying responses to the challenges presented by the war, and their personal changes serve as symbolic representations of the wider influence of conflict on society, culture, and human experiences. The novel adeptly examines the impact of war on the human psyche and sheds light on the intricate dynamics between individual and societal upheaval. Chibundu Onuzo (2014) tackled the issue of the past by affirming that "in looking over Nigeria's past, difficult concepts such as tribalism and genocide begin to appear: and how does a nation that hasn't coped with providing electricity for its citizens, that is still racked by ethnic divisions and political instability" (p. 4).

From a political standpoint, the British administration made the decision to grant authority to a select number of Nigerian elites. It is widely acknowledged that the British exhibited a predilection for the Hausa people, who are commonly associated with the northern region of Nigeria. This preference ultimately led to division within the community. Within the context of the narrative, Ugwu articulates the notion that the British had a preference for the northern region. The climate in that region was characterized by a delightfully arid heat. The Hausa-Fulani people, with their narrow facial features, were considered by some to be superior to the Southerners of negroid descent, as well as being followers of the Islamic faith (Adichie, 2006, p. 115).

In this particular setting, the Hausa tribe perceives itself as possessing a higher social status in comparison to other tribes, particularly the Igbo people who exhibited relative vulnerability during the war due to their limited population size. The individuals in question possessed a high level of education and were renowned for their affluence, which was mostly attributed to the presence of oil resources in their property (Strehle, 2011). In this respect, the role of the colonizer in supporting one group to be superior and elite in the community is quite evident. The occurrence of armed conflict frequently results in an intensified manifestation of national identity as individuals have the potential to develop a heightened sense of patriotism and a deep affiliation with their nation, including its principles and objectives.

The struggle between national identification and ethnic identity emerges as a prominent problem within the thematic exploration of identity in the novel. Given that the conflict at hand involves a central governing body and a separatist faction, it presents an opportunity for the protagonists to explore the significance of their own identities. This situation affords them the possibility of discerning between their national identity and their ethnic identity. In this connection, Lindecrantz (2023, p. 6) argued that "identities constructed around the concepts of postcolonial society in Nigeria have a contradictory character and tend to neglect the complex foundation that defines postcolonial Nigeria and its inhabitants and that character's rally around simple concepts such as ethnicity in their search for identity". Although it is quite clear that Lindecrantz attempts to belittle the importance of the ethnic identity, the importance of that identity is rather noticeable.

In the late 1960s, the Biafran region was deteriorating due to widespread famine and violence. As for the Europeans, Richard works on humanitarian assistance papers, while Kainene manages a refugee camp. In this sense, human relations also fall under the impact of war as people are forced to construct or reconstruct their relations which are often deemed to be the essential part of their identities. As an example for the influence of the conflict is that Ugwu develops a romantic attachment to Eberechi but is involuntarily enlisted in the military. He suffered severe injuries and is believed to be dead. Moreover, the city of Umuahia is captured, and Olanna's family is relocated to live with Kainene whose disappearance leads to the capitulation of Biafra and the subsequent reunification of Nigeria. Ugwu discovers his sister has been murdered and begins documenting their personal encounters. Ojinmah (2012, p. 3) argued that "Ugwu, in particular, develops from the clumsy little village boy, unsure of himself and who sleeps with pieces of chicken in his pocket, to a resourceful "teacher" and "child soldier" able to distinguish himself in battle situation".

IV. THE IGBO IDENTITY

In any societal context, individuals may be classified based on their identity, which is typically characterized as fluid and subject to continual reconfiguration. Hence, several aspects, such as an individual's geographical location, level of experience, and personal decision-making processes, all contribute to the formation of one's identity (Leczner, 2017). In the novel *Half of a Yellow Sun*, one notable aspect of significance is the Igbo people's inability to recognize their Igbo heritage, leading to the emergence of an identity problem. Shortly after the onset of the conflict, often referred to as the Biafran War, the reestablishment of identity becomes evident.

The individuals belonging to the Igbo tribe had a notable lack of complacency; moreover, they were not motivated by external stimuli. Hence, the proximity to Europeans facilitated the indigenous population's recognition of the challenges posed by their interaction with European settlers. In the literary work, the concept of the challenge was introduced through a dialogue among the faculty members of the institution. During the course of the dialogue, it became evident that the tribe plays a significant role in shaping one's identity, as exemplified by the statement, "It is my contention that the sole genuine form of identity for individuals of African descent lies within their tribal affiliations" (Beyers, 2019, p. 4). The teacher underscored the significance of my proximity to Europeans by asserting that the establishment of Nigeria and the attribution of my identity were facilitated by individuals of European descent (the African tribe and identity). The concept of blackness has been developed by the white population in order to emphasize its stark contrast with whiteness.

The prevalence of white dominance contributed to the emergence and conceptualization of the Igbo ethnic identity. According to Adichie (2006, p. 20), the concept of identity in this context emerges as a result of colonial control. The concept of dominance lacks clarity within the film, as the narrative mostly focuses on the interactions between Isaac and the sniper's voice. Furthermore, the same concept encompasses, in one of its dimensions, the notion of American supremacy. However, this superiority has diminished due to its association with the sniper, who demonstrates exceptional precision in executing his duties.

Adichie explores the concept of identity in the context of war as well as through the dynamics between the three characters and their interactions within Igbo society. For instance, Olanna, resides in England and receives her education there; consequently, this experience engenders two outcomes: grappling with conventional ideologies and conforming to them. The second character is Richard who gained insight into the structure of Nigerian culture through his involvement in the conflict. Even inside his country of origin, he had the challenge of wrestling with identity crisis, rendering it difficult for him to comprehend his own sense of self. In this regard, the issue of identification is evident for both Europeans and indigenous individuals.

V. CHARACTERS' IDENTITY

A. *Olanna's Identity*

Initially, Olanna harbored doubts regarding the Igbo tradition to such a degree that she felt unable to identify herself as Igbo. The characters endeavored to engage with the Igbo tradition in varying ways, influenced by their own experiences and traits. Olanna's identity is subject to modification based on her circumstances. Gustav (2019) argued that in one particular scenario, she was compelled to assume an Igbo identity with her cousin Arize in Lagos. Similarly, in a separate circumstance, she was expected to assume a Muslim persona as a means of evading a Hausa assault. The motivation for Olanna's inclination to alter her identity may be attributed to her African heritage and the period of time she spent residing in Western societies. She was expected to assimilate into various social groups; however, she harbored apprehension over the potential stigma of being perceived as an outsider.

Due to her residence and educational pursuits in England, Olanna's persona embodies a synthesis of Nigerian cultural heritage and British influences. Regarding her personal circumstances, it can be inferred that this individual exhibits certain elements of variability. This is evident in her decision to terminate her relationship with her Muslim boyfriend, who belonged to the Hausa ethnic group, and subsequently engage in a romantic partnership with a university professor from her own Igbo tribe. The rationale behind her choice of Odenigbo appears to be rooted in the emotional proximity he was capable of offering. According to Strehle (2011, p. 662), it may be inferred that the tribe had an influence on the

formation of her identity. Olanna's sense of self is intricately intertwined with her tribal characteristics. In this regard, her personal identity serves as a mirror reflecting the distinctive attributes prevalent within her indigenous community.

Upon further examination, it becomes evident that Olanna's personality serves as a commendable embodiment of British heritage as her character diverges significantly from that of Odenigbo, who serves as a representative incarnation of the Igbo ethnic group's identity. In support of this assertion, the author cites the mother's statement, "Excessive education has a detrimental effect on women" (Adichie, 2006, p. 98). The character development of Olanna is significantly influenced by the multifaceted role played by Odenigbo's mother. Olanna's self-awareness was cultivated by her intimate relationship with her mother. However, this very closeness also compelled her to acknowledge the distinction between herself and the Igbo tribe, as her mother consistently emphasized her dissimilarity from the Igbo community.

In her endeavor to escape from the city of Kano, which had been subjected to an assault by Hausa Muslims, she received assistance from Mohammed, a former romantic partner. He advised her to exercise caution and avoid drawing attention to herself since there was a risk of being identified as Igbo. In this context, the protagonist adorned a scarf in a manner reminiscent of Muslim ladies. In this respect, she drew upon elements of Muslim culture as a means of averting the potential jeopardy associated with revealing her true self. Consequently, she fashioned a composite of multiple identities that collectively contributed to the intricate construction of her sense of self (Adichie, 2006, p. 147). Thahiya Afzal in his appreciation of the character of Olanna, described her as "the professor's beautiful young mistress who has abandoned her life in Lagos for a dusty town and her lover's charm".

Strehle (2011) claimed that the concept of diaspora encompasses both challenges and advantages. Individuals who endure exile have undergone the profound deprivation of their own territory, forcibly uprooted from residences that they are unlikely to regain. Consequently, they may forever be deprived of a feeling of attachment to a place they may call home. This phenomenon is commonly observed in narratives where individuals are compelled to go from their native land and establish residence in a foreign country. The protagonists in *Half of a Yellow Sun* undergo a psychological load, which is prominently demonstrated via their journeying experiences throughout the narrative.

The novel prominently uses the context of civil war and political turmoil as the backdrop for the narrative events. Nigeria saw a civil conflict commonly referred to as the Biafran War in the early aftermath of its independence. The commencement of the war may be attributed to a military coup that occurred in 1966, resulting in the termination of Abubakar Tafawa Balewa's leadership. The advent of General Yakubu Gowon's administration ensued significant hardships for the Igbo community, characterized by a substantial loss of life within the tribe. This dire situation compelled a considerable portion of the Igbo population to seek refuge beyond the borders of the country (Lecznar, 2017). This signifies the moment of dislocation and its influence on the concept of self-actualization, as the act of relinquishing one's native land and settling in a different location undoubtedly plays a significant role in the formation of one's identity.

Olanna expresses a sense of disconnect from the celebration, as she finds it inadequate for capturing her own identity due to the profound impact of her prior encounters during the civil war. In this particular instance, it can be observed that the weight of her tumultuous history surpasses the significance of her present circumstances. The dichotomy between Olanna's personal and societal spheres is evident, as they engage in a constant struggle for dominance within her character. In contrast to participating in Odenigbo's hymn of triumph for Biafra, Olanna directs her focus primarily towards a pronounced discomfort in her knee (Adichie, 2006, p. 275). This implies that she does not endorse the concept of the establishment of Biafra, and her lack of awareness of the progress of the Igbo community rendered her an outsider.

Over the course of time, Olanna gradually came to embrace the notion of war as an inexorable reality, recognizing that neither her own demise nor the demise of others would alter this truth. According to Adichie (2006), the conflict would persist in the absence of their involvement (p. 280). A transition may be observed in her emotional state when she moves from perceiving herself as a victim to embracing a heightened consciousness of the significance of personal freedom. The expression of her fascination with the pursuit of liberty signifies a notable shift in her personal development. Olanna's active engagement in social and political endeavors is evident as she articulates her perspectives on specific matters, such as the flag and its chromatic composition.

B. Richard's Identity

Richard, a British expatriate and writer, arrives in Nigeria with idealized perceptions of the African continent. He is compelled to confront the stark truths of colonialism and racism as a result of the conflict. As the author chronicles the atrocities of the war, his status as an individual detached from the conflict becomes increasingly evident, leading him to confront emotions of powerlessness and culpability. He made the decision to end his marriage in order to pursue a romantic involvement with Kainene, the sister of Olanna. The occurrence of emotional transference between the British wife and the African girlfriend in this context serves as a significant indicator of the profound psychological implications and emotional void experienced by the character, who self-identifies as a solitary individual. Consequently, his engagement with the African female signifies his aspiration for acceptance within the Igbo community. In this sense, the character experiences a state of swinging between British and African.

In this connection, Major Madu cynically criticized Richard's endeavor to integrate into the Igbo community, highlighting the British policy's hypocrisy of granting unrestricted travel privileges to British citizens while placing

limitations on non-European individuals attempting to visit England (Adichie, 2006, p. 79). Prior to observing the secession of Biafra from Nigeria, Richard harbored a sense of detachment from the Igbo community. In an effort to establish a connection with the Igbo community, he undertook significant measures, such as employing the Igbo language during his encounter with Major Madu, who responded in English. The use of the English language by Madu functions as a significant indication of the role language plays in the construction of one's identity. Additionally, Vuletic (2018) highlights that Madu's actions posed challenges for Richard's integration into Igbo society. Regarding Richard, he finds himself torn between his country of origin and the African nation in which he currently resides. Consequently, his inability to completely assimilate into African society and his lack of ownership over the conflict and its associated tensions became apparent.

Richard's unwavering resolve to utilize the Igbo language yielded a certain degree of advancement in his effort to integrate into the Igbo community. As an illustration, inside the region of Kano; he extended a salutation to an officer using the Igbo language. To show Richard's integration into the Igbo community and during the meeting with the officer, it became apparent that there was a close relationship between the officer and Richard. This signals the great affinity between the two. Due to this rationale, language now serves as a gauge for the advancement in the creation of Richard's personal identity (Adichie, 2006).

VI. WAR'S ORDEAL: MODELLING AND FLUCTUATING IDENTITIES

The impact of the war on the matter of identity is significant, serving as a central theme throughout the work, as seen by the author's deliberate focus on characters' development and their subsequent progression. The exploration of the subject of identity in this work may be examined by shedding light on the fact that the conflict exerts influence on the construction of identity since it compels individuals to flee from their homes and families, provoking a sense of loss and fragmentation. The condition of lacking affiliation with a particular state will undoubtedly have an influence on the development of their identity.

Ugwu starts his tenure as a youthful and malleable domestic servant to Odenigbo, an esteemed academician inside the university setting. The exigencies of the battle oblige him to mature rapidly and acclimate himself to the severe truths of the struggle. The individual's encounters throughout the conflict, encompassing instances of aggression and bereavement, radically alter his outlook on existence and his personal identity. Through a series of formative events, Ugwu undergoes a transformative process wherein he transitions from a state of naivety to that of a more multifaceted and resilient individual. In his appreciation of this character, Afzal (1996) described him as "a thirteen-year-old houseboy who works for Odenigbo, a university professor full of revolutionary zeal".

The character of Olanna undergoes a significant transformation as a result of the war, which has a tremendous impact on her privileged and idealistic disposition. The individual in question relinquishes a life characterized by comfort and chooses to reside in the conflict-ridden region of Biafra, where she actively aligns herself with the separatist cause. The protagonist's affection for Odenigbo undergoes scrutiny, and she confronts significant individual bereavement amid the conflict, prompting a reassessment of her principles and convictions. The conflict engenders a profound metamorphosis inside her, shifting her identity from that of a protected scholar to that of a resolute and tenacious individual.

Odenigbo, an intellectually inclined individual, believes in societal transformation, but his intellectualism is challenged by conflict, leading to emotional distress and a shift towards self-examination and deep reflection. Kainene, a multifaceted character, undergoes significant transformation during the battle, transitioning from a profit-driven mindset to a humanitarian focus, revealing her vulnerability and the war's ability to dismantle superficial appearances.

VII. WAR AND IDENTITY IN "THE WALL"

Before delving into the movie, it is imperative to acknowledge that the cultural framework of Iraq is characterized by a rich diversity and constant evolution, encompassing regional nuances and the impact of surrounding nations and historical epochs. Furthermore, the cultural topography of Iraq has undergone changes during the course of its existence, and the nation's cultural identity remains subject to influence from its historical background and present-day obstacles. This frame work is responsible for the making of the sniper's identity.

According to Philips, the film "The Wall," directed by Doug Liman, endeavors to establish a connection between the Iraqi sniper and the American soldiers. The distinct identities of these two are primarily shaped by their inherent dissimilarities while simultaneously sharing a common location, namely the Iraqi desert. The shared sense of belonging to the same location engenders the perception that they are in a comparable situation, as exemplified by one individual's statement, "We share more similarities than differences." The identities of the two protagonists are influenced by the prevailing circumstances, particularly the immediate context of war and their confinement to a lone site throughout the narrative.

In his analysis of the film "The Wall," Tobias posited that the aforementioned movie lacks the diverse range of places and people that are present in the literary work "Half of a Yellow Sun." Throughout the narrative, the primary focus of the action is confined to a single area. The presence of a singular place significantly enhances the level of intensity experienced by the audience. In the film, the frenetic scenario is indelibly etched in the viewer's memory. Tobias also claimed that the film effectively portrays the concept of warfare in a realistic manner. The statement provides a

transparent indication that the conflict persists and underscores the numerous tasks that must be accomplished prior to its resolution. The film perhaps symbolizes the internal struggle experienced by American soldiers, who find themselves torn between complete engagement in the war and the prospect of complete detachment from their surroundings. The internal struggle experienced by the soldier may be indicative of the uncertain strategies formulated by higher-ranking authorities stationed in the central command. The soldier's confinement to a single location signifies a state of stagnation, which may also be figuratively applied to the political realm. The condition of sluggishness significantly contributes to the process of identifying formation among soldiers.

The inquiry at a pipeline construction site in Iraq has been assigned to U.S. Army Staff Sergeant Shane Matthews and Sergeant Allen Isaac. Following a period of 22 hours of sustained alertness, Matthews experiences a gunshot wound, resulting in significant injuries. Isaac, a designated observer, finds shelter behind an unsteady barricade. The sharpshooter employs a wireless communication device to establish contact with Isaac, assuming the identity of a high-ranking member of the allied forces. The sniper employs deceptive tactics in order to get important intelligence from Isaac, therefore exposing the fact that the assailant is not Juba, a moniker commonly associated with Al Qaeda snipers.

Isaac endeavors to establish communication with the central command, encountering hindrances as a result of the lack of his radio antennas. Matthews regains consciousness and attempts to divert the sniper's attention; nevertheless, the sniper proceeds to shoot his firearm, resulting in an injury sustained by Matthews. Isaac employs physical force against the wall in an attempt to counteract Juba's presence and incite his manifestation, although this endeavor proves unsuccessful. Upon the arrival of the helicopters, the assailant proceeds to fatally harm Isaac and eliminate all American rescue troops. The sharpshooter requests the implementation of an extra rescue operation in order to build a new ambush.

Liman's latest artwork, titled "The Wall," appears to present a formal challenge that aligns well with his innovative inclinations. This narrative consists of three characters and takes place in 2007, coinciding with the official declaration of the conclusion of the Iraq war. Two military personnel from the United States, one armed individual and his companion responsible for surveillance, are observing the aftermath of a violent incident. In close proximity to the location of a pipeline now under construction, around ten Western contractors have tragically lost their lives. Upon observing the surroundings, the individual responsible for monitoring the area observes that each individual present exhibits injuries to the head region. According to his assessment, their demise was caused by an individual with professional expertise. The individual carrying the firearm exhibits uncertainty. The individual proceeds to remove their camouflage attire, as they have been engaged in this particular assignment for about twenty consecutive hours without encountering any significant events. Subsequently, they descend from their elevated position in order to closely observe the aftermath of the destructive scene. Subsequently, he experiences an impact. Despite facing challenges, the situation is not completely hopeless. The observer descends from his elevated position since the two individuals share a significant past, which involves a connection formed via a fallen comrade from a previous encounter. The observer endeavors to offer assistance in this situation. The exchange of gunfire resumes once more. The title of the piece alludes to the deteriorating remains of a brick wall as the sole refuge from the relentless onslaught. A significant portion of the ensuing events occurred from a position situated behind the aforementioned wall.

The aforementioned components appear to constitute the essential elements of a minimalist thriller, and prior to the initiation of any action, "The Wall" effectively establishes a palpable sense of tension and anticipation. However, this portrayal showcases a redneck who embodies qualities such as resourcefulness, cleanliness, courage, and a relatively respectful demeanor. In this particular instance, the portrayal of the character Isaac does not exhibit a high degree of cleanliness. One notable strength of "The Wall" is its ability to effectively establish an exceptionally captivating desert ambiance. The dust particles present in the environment are of a size that allows them to be easily inhaled. The intensity of sunlight is high, resulting in a dazzling effect. Furthermore, the characters in the narrative experience an increase in the presence of sand particles, leading to a gritty sensation, as a consequence of each successive misfortune they encounter. The presence of an unrestrained sniper exacerbates the already dire circumstances of water scarcity and severe lower limb injuries.

The individual has remarkable proficiency as a sniper, as seen by their appearance on Isaac's radio transmission. They assume the identity of an American officer in an attempt to deceive Isaac into revealing his precise whereabouts, thereby facilitating their ability to eliminate him. The shortcomings of "The Wall" become apparent with the emergence of an unforeseen adversary. After revealing his identity, the sniper expresses his desire to engage in a conversation with Isaac in order to establish a connection. However, when Isaac responds with vulgar reluctance, the sniper proceeds to issue the menacing threat of shooting the face of Isaac's incapacitated comrade. The sniper in question exhibits signs of personal distress yet has a propensity for open communication. In due course, his discourse shifts towards his underlying purpose, which he asserts to be rooted in the principle of retributive justice. Isaac is informed by the individual that the wall in question was formerly a component of an educational facility. The phrase used might be interpreted as a metaphorical expression, commonly known as "oh, humanity." The irony intensifies when the shooter recites verses from the literary works of Edgar Allan Poe to Isaac. It is noteworthy that the individual from Iraq possesses a greater knowledge of classic American literature in comparison to their American counterpart. At this juncture, one can discern the palpable influence exerted by screenwriter Dwain Worrell, who has previously served as a staff writer for the Marvel/Netflix series "Iron Fist," which was not much acclaimed. Additionally, one can perceive the

subtle prompting from director Doug Liman. I felt an inclination to advocate for a reconsideration of their position since I shared the belief that the Iraq War was ill-advised. However, it is important to note that the ultimate decision did not lie within my purview. I did not cast my vote in favor of the individuals who held a positive opinion about the aforementioned matter. Therefore, I fail to see the rationale behind your decision to deliver a lecture to me.

"The Wall" is a war film characterized by minimalism since it predominantly unfolds inside a singular setting, emphasizing the psychological and emotional challenges faced by its protagonists. More emphatically, minimalism is a design and lifestyle concept that is distinguished by its emphasis on simplicity, utilization of basic elements, and prioritization of important components, all while deliberately eliminating superfluous or unneeded decorations. The majority, if not all, of these traits are present throughout the film, contributing to the character's profound feelings of bereavement and disorientation.

The text explores several issues, such as survival, solitude, and the psychological impact of warfare on the mental well-being of troops. The film garnered a diverse range of evaluations from reviewers, who commended its ability to create a suspenseful ambiance, the quality of the acting, and the director's skill. However, a subset of critics expressed reservations over the narrative's limited complexity and its failure to thoroughly delve into its underlying concepts.

The director of the film, Liman, has undertaken an unconventional approach by predominantly confining the whole narrative inside a singular setting. A further aspect pertaining to the film is the absence of visual representation of the Iraqi sniper, which results in the audience frequently being captivated by the profound nature of his utterances. The author's attempt to tie terrorism to Americans is an unconventional perspective that diverges from the prevailing notion of equating terrorism with Muslims. In this particular scenario, individuals are prompted to engage in profound contemplation on the interconnection between the American populace and the military.

According to Klein, the American soldier's identity is inherently intertwined with the economic and technical factors present in their surroundings. The utilization of the equipment by the soldier serves as a representation of the technological elements, while the economic dimension is demonstrated by the association of the events' location with oil. This suggests that, alongside the troops' military role, the economic dimensions of their labor are inextricably intertwined. Prior to the commencement of the film, a multitude of troops perished on the premises, augmenting the distress experienced by both the soldier and the audience in tandem.

In order to elucidate the dynamic between the sniper and the soldier, it is necessary to note that the exceptional precision of the sniper's shots rendered the soldier incapable of utilizing essential communication tools such as the radio and canteen, which are vital for seeking assistance or requesting aid. As a result, the soldier is compelled to seek refuge behind the remnants of a wall that once constituted a now-defunct educational institution. In this context, there are several variables that contribute to the establishment of a relationship between the two entities. This knowledge is crucial for comprehending the individual identities of each entity involved.

The film largely centers on the psychological and physical challenges experienced by a soldier who becomes confined behind a wall in Iraq. Additionally, it delves into topics pertaining to identity, survival, and the emotional impact of warfare. The central focus of the film revolves around Sergeant Isaac, who experiences a state of isolation as a consequence of sustaining a gunshot wound from an unidentified sniper. The individual's prolonged confinement, devoid of any means of contact or external aid, results in a fluctuation in their sense of self, characterized by periods of perplexity and doubt. Consequently, one may argue that their isolation intensifies the necessity for a clearly delineated identity.

Westwell (2001) argued that war movies served as a means of propaganda and subsequently emerged as a prominent genre within the Hollywood film industry. The war films produced during the 1940s served as a means to endorse a fervent and aggressive form of nationalism. These films exalted both individual and collective acts of heroism, the willingness of individuals to prioritize selflessness over personal aspirations, and the efficacy of military leadership and technological advancements. Battle films have been known to promote the importance of robust leadership, glorify battle as a thrilling and remarkable encounter, and depict it as a transformative journey when young boys transition into adulthood, so reinforcing and establishing traditional masculine identities.

The central theme of "The Wall" revolves around the concept of war, encompassing its broad implications since the narrative primarily focuses on the endeavors of troops striving to achieve victory in their own conflicts. Additionally, the movie portrays a singular event that takes place within the context of the conflict in the Iraqi desert. Westwell (2001) added that the incorporation of a somber and graphic portrayal of reality was a crucial element within war films, serving as a poignant reminder to audiences that the foundation of a nation rests upon the noble sacrifices made by its youthful and patriotic soldiers. "The Wall", draws attention to the question of identity in the context of the post-2003 Iraqi war. Hence, it may be said that individuals have the capacity to regain their sense of identity despite protracted periods of its absence. The post-2003 Iraqi conflict constitutes a component of the contemporary political landscape, primarily conceived to dismantle authoritarian rule, emancipate the Iraqi populace, and alleviate their hardships.

VIII. CONCLUSION

In conclusion, the examination of the notion of identity within the framework of armed conflicts is a multifaceted and continuously developing subject. The topic has various facets, encompassing personal, cultural, national, and global elements. The management of these complexities by individuals and society can have substantial consequences for the

commencement and consequences of armed conflicts. The phenomenon of war possesses the ability to both reinforce pre-existing identities and modify them, often in substantial and unexpected ways. The characters in the novel undergo profound transformations in their sense of self as they navigate the challenges and horrors of the conflict, making it a rich exploration of the impact of war on identity.

The literary work portrays the socio-political unease and turmoil that ensued in Nigeria subsequent to the conclusion of British colonial authority. The discussion of Biafran and Igbo traditions has been elucidated by drawing upon various figures, such as Olanna, who symbolizes the nation as a whole. The conflict exerted a pivotal influence on Olanna's sense of self. Richard, a British journalist, has been profoundly influenced by the conflict; nonetheless, he has a divergent perspective on the matter.

The film "The Wall" illustrates the significance of the conflict and its impact on the development of the protagonists' sense of self. The determination of the identities of the sniper and the soldier is primarily contingent upon their present circumstances. Both individuals are driven by certain elements related to their personal characteristics and the objectives they aim to accomplish. Nevertheless, it is important to note that the societal aspects portrayed in the movie differ from those depicted in the novel. This disparity arises due to the movie's focus on a single area, which contributes to the heightened intensity of the action that is visually evident throughout the film. Furthermore, the text portrays a reversal of the traditional distinction between the educated and the less educated, since it attributes supremacy mostly to the sniper rather than the American soldier.

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