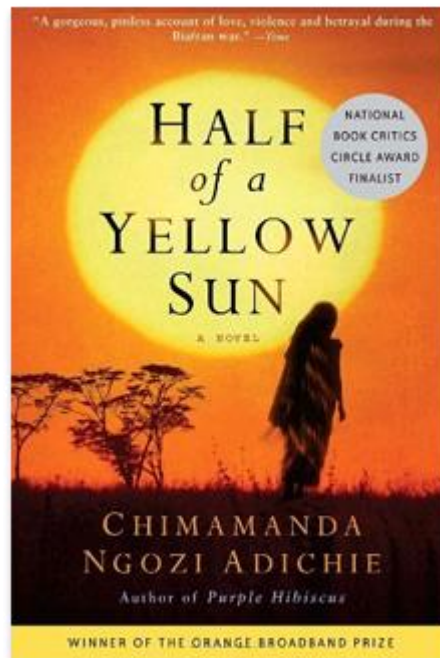


Reclamation of History: Discerning Polyvocal and Decentering Voices in *Half of a Yellow Sun*

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Abstract

This study focuses on the reclamation of history in *Half of a Yellow Sun* by Adichie. Literary techniques which are used to depict Polyvocality and decentering of voices in this work are focalization, dialogism and Hetroglossia. Post colonialism shows its disapproval for Eurocentric mode of historiography. It finds traditional historiography as inadequate medium of capturing and representing the bruised memories of human beings tired and perplexed in real situations. They endeavor to write their history in their own language. This mode of narration gives way to multiple perspective of history. It finds Polyvocality adequate tool to recapture the past. Adichie also retrieves the history of

Africa through Polyvocality. This study provides a new insight to the readers to visualize postcolonial literature in a new perspective.

Key Words: Polyvocality, Dialogism, Hetroglossia, Historiography, Post-colonialism

Introduction



Chimamanda Adichie

Courtesy:

http://news.bbcimg.co.uk/media/images/73575000/jpg/_73575692_chimamanda.jpg

History has gained significance in postcolonial discourse. Colonized nations demand the authorship of history. For them history is also like literature which can be reconstructed. Post colonialism shows its distrust for colonial mode of construction of history. Postcolonial historiography shows its distrust for traditional apparatus of historiography. It focuses on the issue of subjectivity and narration. The emphasis is put resolutely on subjectivity as it is pointed out in Stanford Encyclopaedia that there is no such object as perception free history. (Little p. 34,2008).

Language in India www.languageinindia.com ISSN 1930-2940 **16:3 March 2016**

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Post colonialism deals with colonialism strategies of representation of native, marginalization of native, and role of apparatuses such as English literature and historiography. It constructs history through polyvocal mode of narration which gives rises to multiple voices through multiple narrators. It is opposite to omniscient mode of narration which is employed in Eurocentric historiography. Postcolonial theorists borrow this mode of narration from Russian theorist Makhriel Bakhtien.

Robinson argues that in polyphonic novel author does not give room to his own narrative voice between reader and character. It is a novel which is written by numerous characters not a sole writer's stand point. (p.2,2011)

For the development of history in European thought is conterminous with the rise of modern colonialism, which in its fundamental othering and fierce takeover of the non-European world, just as an apparatus for the control of subject people. (Spengler p.32, 1962)

Literature Review

Postcolonial writers are also highly influenced by polyphonic narrative structure which is developed by Russian theorist Makhriel Bakhtien. In the reconstruction of history they employ a narrative structure which is different from Eurocentric mode of historiography. Polyvocal mode of narration is employed in postcolonial mode of historiography. This method of narration gives rises to multiplicity of voices through multiple narrators. Such a work is delineation of multiple characters' perspective. It does not portray single author's point of view. Every narrator presents his own version of reality.

Focalization is also a mood of narration in which reader perceives an event through the eye of character. These narrators can also be focalized characters. It is a narrative term and gives the perspective of narrator about particular historical event. In

focalization events are narrated through character who thinks feels perceives but does not speak to reader directly.

Dialogism is also employed in this mode of narration, it is opposed to monologism. It gives rise to debate and put emphasis on point of view rather than on truth. Every individual has capacity to contradict a statement and present his own point of view. Production of responses is the basic purpose behind dialogism. It opposes the logical unfold of discourse and approves the interaction of different discourses. Text is also constructed as a dialogue between disperse voices and perspectives. It is a mode of evaluation of meaning through interaction among author, work, reader and listener.

Hetroglossia is a variety of style which is found in a language. Multiple narrators use language according to their age gender and social status. It enters in novel through authorial speech, the speeches of narrators and other characters and inserted genres. There is social and professional stratification in language. It has been further stratified into era and period of socio-ideological life.

Postcolonial African literature deals with the theme of intersection between African past and present, between modernity and tradition, between foreign and native. Moreover the African writer wants to change image he finds in western literature. As James Ngugi says that through his colonial middle class education, he knew that he had no history. The black man did not live. He had slumbered in a dark continent, until the Livingstone and Stanley awakened him up into history through a gentle prod with a bible and gun (as cited in Heywood, p. 91979).

Adichie

Adichie is an African novelist; she deals with the effects of colonialism on African continent. She treats the problems of newly independent state Nigeria. She belongs to third generation of African writer, her novels and short stories deal with the issue of identity crisis and hybridity.

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Adichie follows the footsteps of grandfather of Nigerian literary tradition. She is directly linked with Nigerian literary canon and engages herself in writing of history of Nigeria. Her rewriting pays respect to Achebe one of the fore fathers of Nigerian literature

In her novels she deals with the theme of family break down and community under the pressure of colonialism heir—corruption, political strife and religious dogmatism. She blends historical and narrative structure, imaginative and fictional truth to represent the realistic picture of post independent Nigeria.

In her second novel *Half of a Yellow Sun* she deals with traumatic effects of civil war on the life of numerous persons .She shows how their beliefs and ethics have been tested under terrible conditions of war. The novel has enticed beautiful words not only from Achebe who said “she came almost fully made” and called her “a new writer endowed with the gift of old story tellers “but also from Joyce carol Oates who called it as “a worthy successor” to Achebe’s *Thing Fall Apart*.(qtd in Woods, p. 118 2007)

Analysis

This study analyzes the reclamation of history in *Half of a Yellow Sun* through Polyvocality and decentering of voices. It employs the techniques of, Polyvocality, focalization Dialogism and Hetroglossia in *Half of a Yellow Sun* to analyze the narrative mode of history. This study explores the multiplicity of reality through focalization, exposes the plurality of voices through dialogism and shows the diversity of speech type through Hetroglossia in this novel.

In order to give multi-dimension version of reality postcolonial writers employ polyvocal mode of narration in the writing of history. Through this technique story is narrated by various narrators. It does not portray single author’s point of view. It gives

way to multiplicity of reality. Reality is visualized through the perspective of different characters or narrators, how does reality appear to them.

Focalization

Adichie also wants to give multi version of Nigerian civil war so she also employs the technique of multiple narrators. She narrates the war through the perspective of various characters. She says that she does not like omniscient narrator .Her characters are driven by impulses. Each character narrates his story in parts. They present story as they experience it. There is no omniscient narrator .It puts stress on subjective experience which is central to the theory of history writing in 21st century. Adichie narrates the war through the experiences of character. Characters narrate how they see and feel. She narrates the Nigerian civil war through the perspective of three characters: Olanna, Richard and Ugwu. All these characters have different back ground and novel shows how their lives have been changed during war. Each of these characters is focalized. In focalization events are narrated through character who thinks feels perceives but does not speak to reader directly. Reader perceives other characters in novel through the perspective of focal character. Through focalization reader attempts to find out the theoretical and ideological position in term of which the narrated situation and event are observed, felt, implicit and appraised. It defines the point of view from which the narrative information is despised (Toolan p,60 2001).

Perceptual Facet of Focalization

Perceptual facet of focalization deals with sensory experiences of character (Hear, smell, see). It deals with question how does character see. Through perceptual focalization Olanna has recorded the massacre of Nigerian civil war. She narrated what she saw. When she came out of car, “She saw the bodies. Uncle Mbazie lay face down in an ungainly twist, legs splayed. Something creamy white oozed through the large gash on the back of his head. Aunty Iffeka lay on veranda. The cuts on her naked body were smaller, dotting her arms and legs like slightly parte lips.” (Adichie p.147, 2007) On the way to station she saw dead bodies of human beings that were lying on the road like

“dolls made of cloth”. In the train she saw a woman who held the head of her dead daughter. “She saw the little girl’s head with the ashy-grey skin and the plaited hair and rolled back eye and open mouth.” (Adichie 2007,p.149) Mother pressed it against her chest and also exhibited it to other passengers. Olanna visualized “the mother plaiting it, her finger oiling it with pomade” (Adichie ,p.203 2007). So the killing of Igbo people in the north has been visualized through Olanna. Reader observes all this bloodshed through the visual perception of Olanna. The interaction of Olanna with the real world makes the depiction of war more realistic. Adichie employs the human scale for the persuasive depiction of war. Reader can only know as much about horrors of war as he can see from the eye of character.

Perceptual facet of focalization has another coordinating component that is time this component shapes and monitors the span of possible perception. Linear movement of time is interrupted in narratives and sequence in which the event of story have occurred might be organized or restored in accordance with sequential focalization of narrator or character. A focalized character invokes an event of past through flash back and memories. Olanna also invokes the traumatic incident through flashback and memories. These flashes of past appear and disappear. As she lies on bed, “she thought about Arize’s pregnant belly, how easily it must have broken, skin stretched that taut. She started to cry.” (Adichie p.160,2007) Sometimes an image or a scene brings one back to past. Similarly the scene when Odenigbo raised his arm it brought back Olanna to past. She remembered about aunty Iffeka’s arm when she lay dead on ground, she remembered how her blood had been pooled and it was thick like glue. Color of blood was not red but it was near to black. Similarly when Olanna was separating her sleeping area with thin curtain, memories of Uncle Mbazie’s room rushed into his mind. “Olanna looked at the sagging string he had tied to nails on the wall, remembered uncle Mbazie and aunt Iffeka’s room in kanno and began to cry” (Adichie p.194, 2007). When she saw baby’s hair it brought into her mind the image of the head of dead girl which she saw in train. “I keep thinking about hair on that child’s head I saw on the train it was very thick” (Adichie p.409 2007). As Nelles remarks that Focalization enables storytelling to merge

past and present and event to engage an implicit dialogue between past and present. This makes it potentially into a unique tool to address the difficulties of post coloniality. Focalization deals with the perception –real and imagined (Nelles p.372 1990).

Psychological Facet

In contrast to perceptual facet which concerns with focalizer sensory range, the psychological facet deals with mind and emotion. It has two coordinating components cognitive and emotive. Cognitive component deals with knowledge conjecture memory and belief of focalized character. It deals with mental condition of focalized character. Through cognitive facet Adichie delineates the mental condition of Olanna in novel. These memories of blood shed have overpowering effect on the mind of Olanna. It was hardened for her to think about anything which was not intruded by these memories. She said, “It was often difficult to visualize anything concrete that was not dulled by memories of Arize and Aunty Iffeka and uncle Mbazie” (Adichie, p.165, 2007). They would always be frozen face in her album. She managed to narrate Odenigbo in detail the trauma she experienced but her lips grew heavy and speaking became a labor.

Adichie does not endeavor to give factual account of war. She brings into light the stories of horrors of killing of Igbo people in the north through the experiences of characters. As John traces focalization in the modern era to writers whose interest not in realistic presentation of external phenomena but in depicting the world as it seemed to characters subject to ideas attitudes and feelings (Akpome, p.5 2013).

Cognitive Focalization

Cognitive focalization concerns with belief of character. Adichie also exposes the belief of character through focalization. In the beginning of novel it is shown that Olanna had no belief on Dibia but when her sister Kainene was not found, she also consulted Dibia through her relative. She gave her uncle Ositia a bottle of whisky and some money to buy a goat and offered it to oracle. Odenigbo told her that war had given birth to

hunger on large scale. So Dibia was only hungry for goat meat. She should not trust him. But she said she would trust everything that would bring her sister to home.

Emotive component of focalization concerns with feelings and thought of character. Through emotive component Olanna also gives emotive touch to novel and reader through unfolding incidents feels her affliction. When Olanna saw the dead bodies of her close relatives, “She felt a watery queasiness in her bowels before the numbness spread over her and stopped her feet”. (Adichie, p.160 2007) She did not comprehend the situation she was puzzled and Muhammad pulled her away from compound. She felt numb and emotionally disabled to participate.

All these horrific incidents have psychological impact on Olanna. She fell down when she reached in the front of her house. She felt, “there was melting of her legs and there was also the wetness of hot liquid running between her thighs.” (Adichie p.162 2007) An inside focalizer perceives the object from inside particularly when he himself is both focalizer and focalized. He presents focalized from within penetrating his feeling and thoughts. (Rimon, p.217 1983)

A focalized character not only delineates his feelings and thoughts but also those of other characters who are object of his focalization. Kainene and Odenigbo are objects of focalization for Olanna. She narrated the feelings of Odenigbo on the news of secession of Biafra from Nigeria. Odenigbo was happy; he shouted “it is our beginning”. Olanna also wanted secession “but now it was too big to be conceived” (Adichie, p.156 , 2007). So through focalization she presented the double perspective on the news of secession.

Richard was a white man who came to Nigeria to write a book. He got scholarship to write book on Igbo art. He is the second primary focalized character of novel. His background is different from Olanna so he did not experience the trauma in the same way as it had been experienced by Olanna. He narrated the war according to his own perceptual

socio-ideological stance. Bakhtien argues about polyphony narrative that there is a plurality of voices and consciousness, a real polyphony of valid voices...what reveals is not an assembly of character and aspects in sole impartial world irradiated by a sole authorial consciousness rather a multiplicity of cognizance with equivalent privileges each with its own world. (p.45,1984).

Focalization deals with perceptual, psychological and socio-ideological concepts that are adapted in a narrative by narrator or character. It fixes the stand point from which information is exposed. Perceptual focalization of character serves as a focal point through which reader sees the narrative and focalizer tells the reader what has happened in the fictional world. As the massacre of Igbo people at airport has been visualized through the perceptual stance of Richard. The traumatic incident which had overpowering effect on Richard was killing of Igbo people on airport. Richard was eyewitness to this tragic incident. He had just talked to Igbo custom officer who had been killed by northern army. One soldier rushed towards Nnaemeka who was Igbo custom officers. "Richard saw fear etched so deeply onto his face that it collapsed his cheeks and transfigured him into mask that looked nothing like him...the rifle went off and Nnameka's chest blew open ,a splattering red mass and Richard dropped the note in his hand" (Adichie p.165, 2007).

After that soldier also killed the bartender who was also Igbo. He was crying in his Igbo accent "my mother", they identified him and killed him. They also shot the bottle of liquor and smell of whisky and gin spread all around. "There were more soldiers now more shots more shouts .The bartender was writhing on floor and the gurgle that came out from his mouth was gruttal" (Adichie, p.165,2007). After that soldiers went into plane and searched the Igbo passengers because some passengers had been boarded. "Lined them up and shot them and left them laying there. Their bright clothes seemed splashes of color on the dusty black stretch" (Adichie, p.165, 2007).

All these bloodshed had shaken him badly. He could not believe on what his eyes had seen. Killing of Igbo people has been visualized through his perceptual stance. So Adichie never narrated the Igbo massacre dryly but this entire massacre is visualized through the medium of lived lives. She dramatized and substantized traumatic events in this long intricate and compelling narrative. As Bal argues that the focus of focalization, the focalizer is the point from which the elements are visualized. If focalizer lies with the character that character will have a technical gain over the other characters. The reader visualizes with the character's eyes and will in primary be persuaded to admit the viewpoint presented by that character (Bal, p.104 1985).

Cognitive perspective concerns with mental activity of character. Memory attitude and knowledge are dealt under this perspective. There is also intrusion of memory of that horrific event in the life of Richard. These memories remained fresh in his mind. He went to meet the parents of custom officer so that meeting might lighten the burden of terrible memories. When he heard the voice of Nnaemeka's father , "a voice so similar to Nnaemeka's that it took him back to airport lounge that hot afternoon and to Nnaemeka's irritating chatter before the door burst open and the soldiers ran in" (Adichie p.203, 2007).

As Salman Rushdie says that the ruins of memory achieved dominant position and dominant resonance because they were remnants; disintegration made insignificant object look like emblem and the ordinary attained mystical value .There is an apparent equivalent here with archaeology. The smashed pots of antique from which the past can sometimes but always conditionally be rebuilt, are exhilarating to discern even if they are fragments of the most mundane articles (pp. 38-39, 1984).

Emotive component of focalization adds emotive impulse in the text. Character's feelings and thoughts are dealt under this perspective. As a focalized character Richard also conveyed his feelings about this traumatic event to reader. He "felt himself wet his trouser. There was painful ringing in his ears... he stood aside vomiting."(Adichie p.165 2007). "Richard felt cold sweat weighing on his eyelashes" (Adichie, p.194, 2007) when

he saw this bloodshed of innocent people. He wondered why this incident did not bring any physical change in him. He wanted a complete transformation of himself after this incident. “He should have been transfigured by what he had seen”. (Adichie, p. 185, 2007).

After this horrific event Richard feels unable to speak. He wants to convey that some incidents are so horrific that it is uphill task to narrate them. When Susan asked about airport massacre, he said that he saw nothing. The characters are failed to communicate traumatic events .As Carry Cauth says that trauma is beyond representation (p.16, 2009). Laub argues that there are never adequate phrase or accurate phrase ... to express the story that cannot be entirely caught in retention discourse and thought (p. 63, 1992). Adichie also exposes the restraint of language to communicate trauma.

Cognitive Facet of Focalization

Cognitive facet of focalization concerns with mental activity of character. Richard felt in his mind the burden of memories of bloodshed. He wants to lighten this burden through sharing this incident to Nnaemeka’s family. After sharing this terrible incident with Nnaemeka’s family, Richard felt that nothing had been changed and life was same for him. He wanted to be deeply affected by this incident. He wished he would lose his mind or his memory would suppress his mind. Nothing like happened to him he had only to close his eyes “to see the freshly dead bodies on the floor of airport”. (Adichie p.165 2007)

As a writer he thought to write about those memories .Because writing also serves as a tool for the mechanism of healing process. Henke contends that through the artistic imitation of a articulate subject-position, the life-writing scheme produces a therapeutic story that provisionally reinstates the disjointed self to an authorized position of psychological activity (p.23,2000). So he began to write about “Nnaemeka and the astringent scent of liquor mixing with fresh blood in that airport lounge where the bartender lay with blew up face” (Adichie, p.165 2007).

Soon he stopped to write about it because it seemed to him artificial and word was too ornament. He felt himself unable to write about that tragic incident. Memory was in his mind but for writing he had to re-imagine which he doubted he could not. It shows his inability to detach from trauma through narrating his victimization. His mind was deeply affected by this tragic incident that it cannot be healed through writing and sharing.

As a focalized character he also delineated the feelings and thought of other characters who was object of his focalization. He described the feelings of Kainene when she heard the news of second coup and killing of Igbo army officers. So when she heard this news “in a sudden jerky move and pushed the radio off the table” (Adichie, p.147, 2007). Richard also reveals his feelings to the reader. He was not as grieved as was Kainene. He did not know how to share Kainene’s grief.

Every focalized character described double reaction on secession when secession was announced Richard embraced Kainene .He felt they were trembling but later on he realized that only he was trembling. He said to Kainene “happy independence”. But she replied “independence”. Kainene was still on this news and did not show excitement on this news.

Richard was outsider and only main white character in the novel so he was not as affected by trauma as Olanna. In his narration that intensity and pain was lost that was present in the narration of Olanna.

The main focalized character in the novel is Ugwu. He is the ambitious house boy of Odenigbo who was university professor. In most part of the novel he leads the reader. He is also participant in the army he fought for the cause of Biafra. He narrates about war victim and war with his own perspective. Through focalization Adichie gives way to voice of a house boy in the main stream of history. As Bal argues that Focalization is also a subtle tool for writers and artist to convey a sense of the complexity and multiplicity of vision. Focalization can convey the vision of underdog, the unimportant seeming

subaltern who as Spivak argued cannot speak. The relevance of this potential for postcolonial scholarship is available. Multiple visions can also appear through focalization. It can be useful in postcolonial perspective (p.76 ,2010).

Through perceptual facet of focalization he visualized the condition of war victims. He met the war victim on station where he went to help sufferer who came back from north. He went there with tea and bread for war victim. Condition on railway station was very poor. “Mats and dirty wrappers were spread all over the platform and people were crumpled down on them, men and women and children crying” (Adichie p.156, 2007). He went towards a man in ground who had “red stained wag around his head. Flies buzzed everywhere”. (ibid) He turned toward next man but it was most horrible scene; he nearly dropped his flask “the man’s right eye was gone, in its place, a juicy red pulp” (ibid).

Ugwu also visualized the migration of people from one place to another. When he moved from university town to his master village he saw dust was everywhere like “sea through brown blanket”. “They were dragging goats, carrying yams and boxes on their head chickens and rolled up map mats under their arms....many of them, he knew, did not know where they were going” (Adichie, p.293, 2007). Ugwu got injured during army operation and admitted into hospital where he saw the condition of hospital closely. “There were so many bodies littered around him on mats on mattresses on the bare floor. There was so much blood” (Adichie, p.303, 2007). So Adichie recalls the conflict, news of Igbo massacre and panic stories through worn eye witness. War’s most traumatic events are exposed through stance of characters.

Ugwu also described about the air-raid on the wedding day of Odenigbo. Many people were killed in this raid. Life was so much uncertain during war. “Two houses had collapsed into dusty rubble and someone was digging frantically” (Adichie, p.194, 2007). The book may have taken freedom with history yet its literary aspects, consisting characterization properly and intensely arouse the condition of horror and depression of

the time. He further narrated “a car was on fire; the body of woman lay next to it, her clothes burnt off, flecks of pink all over her blackened skin” (Adichie p.198, 2007). As Obi says that Adichie’s method of dealing with the rehistoricisation of Biafra war in the novel can be explained as an act of sociopolitical commitment to recall the ferocity of war and to place lasting trauma in historical standpoint (Obi, p.14, 2008). Ugwu reflected how the life had been changed in war. Master and Olanna were living in the house which was not according to their standard. It had thatch roof, cracked and unpainted walls. But they did not hesitate to live in this house, because most of the people were sharing house during war.

As a focalized character he also revealed his feelings toward war victims. He hesitated to help war victims because he had not courage to face those injured people. He wanted escape from this situation. “Ugwu watched as tired dusty bloody people climbed down but he did not join those who rushed over to help.”(Adichie p.156 2007) . So when another train came full of war victims, he ran from station towards home. He ran so fast, he did not stop on the way. Adichie captures the feelings of character with accuracy and credibility.

The incident which has psychological impact on Ugwu was his participation in war as a soldier. He saw reality closely. Their army had reached at a point where difference between victim and the perpetrator had been razed. Ugwu saw that soldiers were also harassing the civilians. They snatched everything on gun point. They snatched a car from a man who was searching his son. Ugwu reveals the reality of Biafra army which had the dearth of resources

The most shameful act of soldier was the gang rape of a bar girl who refused to give them wine. He was also a participant in this gang rape. He could not forget the hate which he saw in the eye of girl. It seemed to him that the eyes of girl always haunted. “He woke up hating the image and hating himself. He would give himself time to atone for what he had done” (Adichie p. 393, 2007). As Surti remarks that several narratives

texts deploy flash back for the purpose, to fill in the past history of character while escaping an extensive introduction or for the purpose to disclose new facts. Flash back can be more than textual housekeeping though. More generally the experience of reading demands for us to gaze back and re-assess events in the light of present conditions. (Surti p,60 2013)

In hospital, his mind remained in a position of dreaming. He had vision about death that seemed to him a complete knowledge of one self. Fear overpowered his mind and froze him. He wanted to unwrap his mind from his body. He could not forget the sound of shooting, cries of men smell of death and blast of explosion. He felt that everything was moving fast. It seemed to him that he was not living his life but life was living him.

It was difficult for him to forget the memory of rape. Memory of bar girl haunted him. “He could not remember her features but look in her eyes stayed with him ... he had done what he not wanted to do”. As William argues that past moves in present in the shape of fragments becomes the part of character’s consciousness. It remains in mind in the form of different images. Sometimes only the sight of a landscape or a touch can pass the character back into life (p.153, 2001). Memory remained in his mind when he was way from army camp. These memories came in to his mind in a sudden rush. “but back at the camp his memory became clear; he remembered the man who placed both hand on his blown up face as though to hold his intestine” (Adichie, p.398, 2007). As obliterating the immediate past proves too challenging, refugees and fighters resort to the evoking of the disconnected past in reaction to the instinct to expand their hand into the past and reconstruct history. So the war is not just a background setting of this novel, characters are suffering from as well as emotionally and actively involved in it.

Adichie dramatized the historical event through these three characters. These three characters are the main constituent of the novel. She does not want to make history a factual document. She wants to make history felt. She endeavors to depict reality

through these characters which can be characterized as multi-interpretable from multi-perspectives. According to postcolonial theorists one version of reality does not exist. Reality is multi-version as it happens in real life. Every narrator describes his own interpretation of event. Every person does not experience the same event in the same way, so experience gives form to interpretation about event.

History is also interpretation of past. There is possibility of many interpretation of past. Adichie writes history and about past she employs the techniques through which she can give multi-version of past events. She leaves the conclusion on reader who can made his view about past after reading the many visions of same events by different narrators.

Dialogism

In dialogism truth is not constructed abstractly or systematically from the dominant perspective rather it allows the right of consciousness. Each character's ability to produce autonomous meaning is welcomed. It gives recognition to multiplicity of voices and perspectives.

Through Dialogism, Adichie gives rise to the voices of those people who have been kept silence in the main stream of history. It gives space to the view of common people in the discipline of history. Similarly in this novel dialogism gives space to the voices of minor characters. As the guests who had come in Odenigbo's house expressed their view on the killing of corrupt politicians. They narrated the story of killing with excitement. There was exhilaration in their voices even when they talked about the people who were killed. They said that sarduna hid behind his wife before they shot him. They said that finance minister shit in his trouser.

Dialogism follows the theory of post modernism. It gives rise to plurality of voices. It is not in the favor of universality. Concept of universalism is insensitive to it. Similarly in novel different character hold different view about coup. As Olanna did not like coup, she did not like killing of humanity at any cost. She sounded subdued when

she came to know about the killing of a politician Okanji. As Hook argues that Polyphony nature of post-colonial narrative built around scenes in dialogue, on conversation debates arguments and even monologue insists on producing a multiplicity of voices among which author's voice is hardly audible (p.115, 1994).

In dialogism all the characters in a text are treated as subject rather than object. *Half of a Yellow Sun* is also constructed as a dialogue between diverse voices and perspectives. Ideas are not delineated in abstraction but are rooted in the lives of characters. Adichie does not express the concept of communism, democracy and military government in abstraction but through the perspective of various characters.

As Odenigbo who was not in favor of western democracy explained the reason behind this coup was unjust division of resources between eastern and northern Nigeria. Northern people hold every important position in the government. Odenigbo was very much impressed from Major Nzeogwu who suspended the constitution. He called him a man of vision. Prof. Lehman asked "wasn't he communist?". Odenigbo got furious on this question and said that Americans always scrutinize under people to look for communism. He was of the view that it was not a time to worry about such matter who was a communist and who was not.

Odenigbo said that capitalist democracy was a good thing but it did not suit our condition in Nigeria. There was a need to develop a political system which did suit our condition. "where somebody gives you a dress that they tell you look like their own, but it doesn't fit you and buttons have fallen off – then you have to discard it and make a dress of your own size" (Adichie, p.161 2007). Miss Adebayo did not agree with Odenigbo she said he was providing justification to coup. "You can't make a theoretical case for military" (ibid).

Dialogism in this novel also gives place to view of northern people about coup. It enables Adichie to record the voices of people who belong to other tribes. She gave rise

to plurality of voices on the killing of northern premier. As the taxi driver who was in the favor of northern premier said to Olanna that Sarduana was not killed. He run away with Allah's help and was now in Mecca. It was very difficult for Olanna to disagree with her because Sarduana was not only the premier of north but he was also the spiritual leader of many people. But when Olanna told her cousin that taxi driver was saying sarduana was not killed, he had been escaped. He was in mecca now. She did not believe on it. She said, "There is nothing that they are not saying" (Adichie, p. 145, 2007).

Dialogism enables language to become more than a mode of communication instruction or dialogue. It becomes a medium of instruction exploration of differences, critical reflection and consistent revision of one's own subject position where double voice rather than single voice discourse enabled (Bakhtien, p.272, 1986).

Aunty Iffeka was very happy on the killing of northern premier. She was singing song and laughing. She compared the last rhythmic note of song "mmee—mmee-mme" to last voice of sarduana before killing. "they say sarduana sounded like that when he was begging them not to kill him...he crouch behind his wives and bleated mmee-mme-mme, please do not kill me, mme-mme-mmee"(Adichie p.145, 2007)Aunty Iffeka has not good opinion about sarduana .She said that he despised Igbo people. He liked only those people who bowed before him. She had deep resentment for sarduana. He was not in the favor of education of Igbo.

But Olanna was very sad on his death. She was of view that he was human being after all and killing of humanity was not just at any cost. They should punish him but they should not kill him. "They should have put him in prison" (Adichie, p.147, 2007). Aunty Iffeka did not agree with her. She said there was no prison for him in the country where he controlled everything. So killing was only punishment for him.

Adichie deals with a blend of several varied stories and varied narrators, the weight being on the multiplicity of African experience. She takes to life characters

belonging to a diverse gender or race, diverse classes, with diverse stand point, but integrated in their war for Biafra.

News about second coup was also in the air .But people had also different view about it. Olanna did not believe on it. She did not expect such a drastic change. She took this coup as unreal and impractical. She thought coup would, “functioning only as fodder for the evening talk, for Odenigbo’s rants and impassioned articles” (Adichie, p.160, 2007). Some people were saying second coup was imminent. Other was of view that there was no sign for coup. As Madu said there was no chance of coup there was only a little tension in the army. “There would not be another coup”. But Richard had different view “I went to zaira last week, and it seemed that all everybody was saying was second coup”. As White views that dialogism offers an alternative route for dialogue and freedom. It always gives way for argument since inquiry advanced ontologically, emphasizing stand point rather than truth. It always lays emphasis on individual personalities at play within and between culture group rather than seeing consensus as a necessary outcome (p.24,2002).

Through dialogism Adichie expresses the view of people who are experiencing war irrespective of tribe. This war was the result of conflict between Hausa and Igbo tribe. She presents double side of this conflict, on one side Hausa people were killing Igbo people on the other side Hausa people were also helping the Igbo people. On the one side there was Abdul Malik who was very happy on the killing of Igbo people he said, “We finished whole family. It was Allah’s will” (Adichie p.147, 2007). All the Hausa people were not involved in this bloodshed. Muhammad also belonged to Hausa tribe, but he was helping an Igbo girl. He also showed contempt for those people who were killing innocent Igbo people. He said, “Allah does not allow this...Allah will not forgive the people who have made them do this. Allah will never forgive this” (ibid).

Dialogism shows different opinion on same issue. It gives raises to difference of voices. As Holquist says that dialogism is an antidote to monologism, generates

difference and as a consequence has the capability to transgress cultural and individual borders in a procedure entitled transgression (p.15, 2009). So in novel different opinion are found on same issue. As the opinions of different people on the issue of peace making process with north. Miss Adebayo was of view that their student should stop making noise and gave chance to David hunt to reconcile north and south. She was of view that their students should not ask David Hunt to go home.

Mr. Okeoma had different perspective about it. He said that David hunt thought we were mental children. He should go home. “It is he and his British fellow who collected firewood for it in the first place (Adichie, p. 165, 2007). Now he was advising us how to put off fire. There was no need of his advice. Professor Achara said, “They may have collected the firewood, but we lit the match”. Miss Adebayo again insisted on the point “firewood or no firewood, the important thing is to find way to make peace before things explode.” Odenigbo was not in the favor of peace making process. He said that there was no reason for peace. Even the northern premier Gowon himself had said that the basis of unity did not exist. “Secession is the only answer” (ibid). There was need to do something long ago for the unity of the country. Time had been over for unity. Northern premier did not condemn the massacre of Igbo. It seemed that killing of our people did not matter for them. Okeoma was of view that Gowon and Ojukuwa should follow the pact which they signed in Aburi. But Gowon had turned around from Aburi agreement. “He agreed to confederation at Aburi, now he wants one Nigeria with a unitary government, but a unitary government was the very reason he and his people killed Igbo officers” (ibid).

Adichie supplements the narration of the numerous episodes of the conflict with philosophical and political elucidation of the central subjects through the cognizance of the characters, through the scholarly discussions, Odenigbo and his friends have often at his house The writer unambiguously explores through these discussions the political alignment of the novel’s historiographical task.

Through dialogism character also expressed different reaction on the secession of Biafra. Odenigbo was very excited on secession. He said, “Biafra is born! We will lead black Africa! We will live in security! Nobody will never again attack us! Never again” (Adichie, p.185,2007). Students of university were also very excited on this secession and they held a rally in university. They buried the empty coffin which symbolized Nigeria. They also burnt effigies of Gowon. Olanna was also in the favor of secession. But she thought now it was too big to be conceived. She was afraid of the cost which Biafra had to pay in case of its independent existence.

Dialogism also raises the plurality of voices on the government decision to take action against rebel. When federal government announced that he would take action against rebel, Richard was very surprised. He could not comprehend the situation. Kainene was not surprised on this decision of government. She knew the reason behind it. Most of oil was produced in new Biafra state. So federal government did not allow the establishment of free Biafra state. “It’s oil”. She said “they can’t let us go easily with all that oil” (Adichie p.167, 2007). Madu expressed different view he said Ojukuwa had big plan. He donated some foreign exchange to the war cabinet so that when the war end he should get contract according to his will.

Adichie allows freedom of interaction to characters; through their interaction she produces the differences of opinion. She makes the historical event and issues crucial for characters and narrative. As Dunlop argues that the dialogic interaction when motivated creative change and constructing solidarity and not in spite of but rather because of differences where multiple variables of voices are put in dialogue, the opportunity to reflect critically upon and to revise individual culture assumptions becomes available (Dunlop, p.57, 1999).

On the donation to the war different voices also rises. Kainene said he had already donated a large amount to Ojukuwa’s cause. She said people were donating for extortion. But Madu said people were not donating for Ojukuwa’s cause. He said many people had donated to war fund everything they had. It was not for a person they were donating.

They were donating for the common cause of community. They were donating for the cause of Biafra. Taxi drivers did not charge fair from soldiers. “There is a group of women at barracks every other day, from all sorts of backwater villages, bringing yams, and plantains and fruits for the soldiers. These are the people who have nothing themselves” (Adichie p.172, 2007).

Olanna was also worried about things which she had left in Nasuka. But she came to know that nobody talked about the things that had been lost. Everyone was talking about win war effort. Teacher had given his bicycle to soldier. Cobblers were preparing shoes for soldier free of cost and farmers were giving grains and yams to soldiers. It was the win war effort of marginalized community which was not mentioned in the main stream of history. So, Adichie raises different voices on Nigerian civil war through the dialogism. She disperses the subjectivities in novel across gender race and class. She renovates conversation that unsettles the normative historical account of Nigerian civil war.

Different characters have different opinion about Ojukuwa who was the leader of Igbo people. Olanna was of view that Ojukuwa was a great man. He handled everything well. But Kainene said that saboteurs were invented by Ojukuwa. He arrested those men whose wives he wanted. Richard had different opinion he viewed that Olanna was criticizing Ojukuwa due to Madu. Ojukuwa did not promote Madu as commanding officer. If Ojukuwa had promoted Madu Kainene would have different opinion. Characters also exposed different views regarding the help of god to Biafra. Alice said that god was fighting for Nigeria and God fought for those who had more power. But Olanna countered her statement by saying that god was with Biafra and said that god supported just side. Each character in this novel possesses his autonomous world and it also interplays with those of other characters. Adichie opposes the logical unfold of discourse and approves the interaction of discourse. She portrays more realistic picture of the world that it is not subservient to the ideology of author. In it everything is said or

uttered in response to other statement or in anticipation in anticipation of future statement.

Dialogue between Richard and representatives of international press exposed indifferent and biased attitude of press towards Biafra. They said that Biafrans were mixing food and gin in their plane. Richard said that Biafran's planes were carrying only food supplies. They asked Richard about something new. Richard thought that thousands of people were died and still they were asking for something new. It seemed that death of thousand people was not a grieved matter for them. It was rule of western journalism that one hundred dead black people were equal to one dead white person. When they asked a woman what if Biafra did not win. Woman did not like this question; she spat on floor and went inside camp. They said that woman showed this attitude due to Biafra propaganda machinery. But Richard said reaction of woman was not due to propaganda. The real cause behind this attitude was that more civilian you bombed the more resistance you grew. Markova points out that dialogic goes beyond epistemology into realm of ontology which means that meaning cannot be based upon any firm stable identities but it is the creation of dissimilarities. It challenges the monologic assumption of modernism in general and interaction in specific (p.349, 2003).

One representative of media who came from mid-west said that policies of America were wrong this starvation in Africa was due to American policies. But another representative of media who came from New York said that nothing was wrong with the policies of America. Richard was also of view that to root out starvation was the responsibility of America because power came with responsibility. So this novel is constructed as a dialogue between disperse voices and perspectives. Adichie approves disagreement and opposes the view that disagreement means one of the people must be wrong, because many perspectives exist, truth needs many contradictory voices. Desperateness and simulation are part of human consciousness. Truth is founded by adversity engagement and commitment in a particular context. Through this technique

Adichie raises different voices on various issues like coup, killing of politician , war fund ,secession of Biafran state.

Hetroglossia

Multiplicity of social speech types and multiplicity of individual voices are the characteristics of a polyvocal text. Through this variety of social speech types Hetroglossia is introduced in the novel. It depicts the interaction of various discourses. It is depicted in a novel through internal differentiation and stratification of different registers in a language.

In *Half of a Yellow Sun* there is also diversity of speeches because characters belong to every class are present in the novel and these characters interact with each other in their own way. Their way of speaking is different from one to another due to dialects, age, gender and class.

Hetroglossia deals with the various differences of languages and thoughts/viewpoints within those languages. Hetroglossia refers to the diverse means people communicate with one another and how each adopts each other's speech/ideas and tries to make it his own. As Doodie remarks that these diverse ways are different because of class, gender, culture, dialect and accent. The complication of these diverse ways of communication echoes all the baggage of philosophy economics and so on (2009).

Another aspect of Hetroglossia is hybridization of language. It mingles in a social language within the limit of a single utterance. It is an interaction between two linguistic consciousness's which has been subdivided due to social stratification or by an epoch or by some other factor. Such mingling of two languages is a deliberate artistic device. Unintentional, unconscious hybridization of large usages is an important technique for historical evaluation of language. Adichie in this novel also hybridizes the English language. She intentionally mingles the Igbo words and sentences in English language. It indicates her liberty to involve with both Igbo and English culture. English she uses in the

novel is not alien English it is a Nigerian English. She herself says in her interview that it is not British English. It may have come from there but we have done alteration with it.

In modern Nigerian society English language and Igbo language do not put against each other but they have made a language which is the mixture of Standard English, Igbo and Nigerian English. As Darko argues that the acceptance of imported words such as taboo and kwashiorkor into English language for , for example as well as the presence of structurally ethnographic sentences in novel written by Anglophone and francophone African writer is equally indicate of rich interchange which already subsists and can be developed to raise understanding (p.5, 2000).

Mixture of Igbo and English sentences appears in *Half of Yellow Sun*. Such as “Ngwa go to kitchen. Kedu afa gi, what is your name. To clear my head I nugo? Afa m bu jomo, he announced yes sah! Nwoke m, are you sure you are not planning to do something with her. Kedu she asked. Rapuba do n’t worry about it. Lotekwa do not forget to pluck them. very nice ifukwa omalicha, he said when he saw her. Ndi bi anyi! My people. Come ada anyi. Ah! sister aru amakagi. Ode egwu like it indeed. Na gode thank you. Egbukwal ! do n’t kill it. Ezi okwu? You’ve really moved in. Welcome mama nno. Go well ije oma. We boil our yam with bot-tah. I,m well mah.”(Adichie 2007)

Hetroglossic novel avoids monologic or sole philosophical commanding voice. This method is highly influenced by postmodern theory: democratization and multiplicity of meaning, inter-relatedness, hybridity and inter textuality of culture in language. This method is dispersing what is recognized harmony of novel by recognizing the intricate of manifold philosophies as expressed through diverse methods of communication (Doodie, 2009).

Achebe declares about hybridization of English language in African literature that that he thinks that the English language will be capable to transmit the weight of his

African experiences. But it will have to be new English, still in intimacy with its ancestral home but transformed to suit its new African settings (qtd. in Pinker p.45, 2011).

There is also social stratification in a language. Sometimes social stratification also merges in professional stratification but it is a separate and autonomous entity. Social stratification is also identified by differences that lie between form that used to convey meaning and between expressive planes of various belief systems.

Language shows the social standard of person. In *Half of a Yellow Sun* every character uses language according to his social standard. Member of university staff who came in Odenigbo house uses standard British English. Middle class black Nigerian spoke Standard English. “Division of labor my good man”, he spoke in English (Adichie 2007).

Ugwu always believed that odenigbo’s English could not be matched to anyone. Professor ezeka’s language could hardly heard. Okemo spoke English with same cadences and pauses or patel. His English was faded lit. White professor Lehman spoke with his words forced out through his nose. Odenigbo’s English sounded dignified. “master’s English was music” (Adichie, p. 111, 2007).

Languages of Hetroglossia can be called the languages of various social groups that form a society and stratify its unitary language. Each language of Hetroglossia responds to its own socio-ideological requirements but also actively participates in the speech diversity that surrounds it (Bakhtien, p. 6, 1984).

Olanna who got her education from London, she spoke English in British accent. Ugwu said about her English “there was a superior tongue, a luminous language, that kind of language he heard on master’s radio, rolling out with clipped precision.” Major Nzeogwu who announced the suspension of constitution on radio also spoke in English. The voice of BBC radio was also heard in novel news caster was speaking British English too fast. The breathless voice said that it was quite extraordinary. Ojukuwa who

was the leader of Igbo people he spoke English in oxford accent. “His oxford accented voice was surprisingly low” (Adichie, p.115, 2007).

Stratification manifests itself through typical differences that lie in the ways that are used to intellectualize and emphasize elements of language. Language, vocabulary and accentuated system of every generation depend on its social level academic institute and other stratifying elements. Their use of vocabulary also shows their status. They use words like “pan African”, “de colonize”, “white domination”, “digressing”, “ignomorous” “sophist”, “stumbling block” during their discussion.

Ugwu who came from village his language was poor in the beginning. “but it die mah, the other do not”. In the beginning his class mate laughed at him due to his bush accent but later on he lived in the company of Odenigbo and Olanna and his English got better. Progression of a language can be traced through the mode that the distinct speakers speak with each other and with neighboring speech societies. Linguist Steven Pinker argues that communication is embedded in our growth as individuals, but also in the history of our language community (qtd. in Chomsky, p.24, 1965). Later on Jomo said to Ugwu he spoke English just like the children of lecturer.

Army officer was also impressed by his way of speaking. He can speculate between wrong and right pronunciation of words. He could discern that pronunciation of army officer was not good. “I do reconzar mechon, high tech announced speaking English for the first time. Ugwu wanted to correct his pronunciation of reconnaissance mission; the boy certainly benefited from Olanna’s class” (Adichie p.309, 2007).

Mrs. Muokelu who taught in school with Olanna belonged to low class. Her way of speaking also showed his class as well as her personality. She had commanding personality and her language also showed. “Is something wrong with your ear”? “Did I speak with water in my mouth”? (Adichie, p.345, 2007).

Harrison is the mimic man in *Half of a Yellow Sun*. He blindly praises everything which has been used in the west. He also uses a forced form of English language. “You are not knowing how to bake German chocolate cake” (Adichie, p. 119, 2007). Language also indicates the age of a person. Child’s vocabulary and way of speaking differs from adults. “Baby’s London in her tiny unformed voice sounded like bondon” (Adichie, p.126, 2007).

Any single national language can be stratified into social dialects; characteristics group behavior, professional jargon, generic languages, languages of generation and age, group and languages of authorities. The concept of languages as a unifying entity is abstract because centrifugal forces always work in language. Language accommodates the consciousness of verbal artist so it is never unitary.

There can be many dialects in single language. Dialect can be defined as distinguished variety in a single language. Adichie also pays attention to dialect of African languages in novel. There are many dialects in African language like Igbo Yoruba Hausa and Owari. Woman who met Olanna at airport had Owari dialect which had strong rural accent. Her accent was thicker and it was difficult to comprehend her language. Relatives of Olanna had Hausa and Yoruba dialect. “Speaking Hausa and laughing”. “There Hausa was too swift too difficult to follow” (Adichie, p. 141, 2007). Olanna also delineated her wish to speak Hausa and Yoruba like her family.

Most of the people who lived in refugee camp spoke in Ummahia accent. Olanna was worried that baby would also learn to speak in Ummahia accent. Richard also heard the announcement at airport in English with an elegant Hausa accent. Odenigbo’s Igbo dialect felt feathery to Ugwu. It was Igbo colored by sliding sound of English, the Igbo who spoke English often. Mama also spoke Igbo in a dialect which was used by Odenigbo. People who belonged to wawa imo or aro they spoke Igbo in a different dialect. As Odenigbo’s mother said she did not want a daughter in law who belonged to wawa imo or aro because they spoke Igbo in a strange dialect.

The culture of a society is best articulated and conserved in their literary text through discourse. So it is, convenient that the language in which culture of a society is expressed specifies, to a greater extent, the community or society of its origin. Every society has its particular method of viewing at the overall world. Language, culture and literature are closely associated. So through language Adichie also expose that Africa is a continent of diverse tribes who speak different languages. The image of Africa as a solidarity entity is abstract.

Heteroglossia is plurality of dialects and voices inside a narrative work with or against each other in precise ways. The difference between those voices, according to many literary authorities, is part of what produces meaning in a novel or identical work of literature. These deployments of diverse voices can provide vision to reader on the ideological, cultural and social background of an object of art (Rimon, p.311, 1983).

A character can speak more than one language. As Richard in novel who learnt Igbo language due to his love for Africa. “*nwani dina mba*, Richard said enigmatically” (Adichie p.109, 2007). In narratives other voices arise, principally as the voices of distinct characters. Even character has more than one language or voice according to his or her intent (Leverkuhn, 2014).

These dialects are also identification mark of ethnic division in Africa. When Nigerian civil war broke out this ethnic difference due to language took a perilous turn. Non Igbo people identified Igbo people due to their accent. During war when civilian refused their Igbo identity. Northern soldiers asked them to say some words. If they recognized their accent they killed them.

Muhammad spoke coaxing Hausa before soldier so that they let him go. When vandals came close to the car of Olanna her cousin Arize spoke Yoruba in a loud voice.

Northern soldiers also killed major ubodi who spoke “better Hausa than he spoke Igbo” (Adichie, p.126, 2007). On the airport soldier asked a custom officer his identity. He refused his Igbo identity but they asked him to say some words, he did not say because soldier would recognize him due to his accent. In spite of that soldiers killed him due to his silence.

Hetroglossia also allows the entrance of emotional element in a language. One person cannot speak with same tone and emotion in every situation. Language Voice, tone, has been changed according to situation. Similarly in novel there is excitement and loudness in the voices of characters when they spoke in early sixties. But this excitement had been missed in their voices when they spoke in late sixties during the period of civil war.

Odenigbo spoke loud and in a dignified tone in early sixties. “He heard master’s raised voice excited and childlike” (Adichie p.117, 2007). But in later sixties “he sighed”, “he sobbed”, dignified tone of his voice had been lost. Hetroglossia as a literary technique forms a tone of feeling and a purpose that are anticipated for the reader to perceive thereby generating a voice. The tone and intention are defined as glossality. In this context there are inside a work of art several voices in several varieties of language contact with each other or even contending against each other to create their specific truth, specific standpoint (Hardison 2009).

Olanna usually smiled during conversion but in late sixties this smile was lost from his conversion. Her tone had also become harsh. “Why are you using kerosene oil”, she shouted (Adichie, p.385, 2007). After experiencing trauma characters were unable to speak. Odenigbo did not speak to Olanna after the death of his mother. Olanna also took speaking as labor when she saw the dead bodies of her close relatives. Richard was also unable to talk about the massacre which he saw at airport.

Conclusion

History is also interpretation of past. There is possibility of many interpretation of past. Adichie writes history and about past she employs the techniques through which she

can give multi-version of past events. She does not want to make history a factual document. She wants to make history felt. She endeavors to depict reality through these characters which can be characterized as multi-interpretable from multi-perspectives. She leaves the conclusion on reader who can made his view about past after reading the many visions of same events by different narrators. So this novel is constructed as a dialogue between disperse voices and perspectives. Adichie approves disagreement and opposes the view that disagreement means one of the people must be wrong, because many perspectives exist, truth needs many contradictory voices.

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