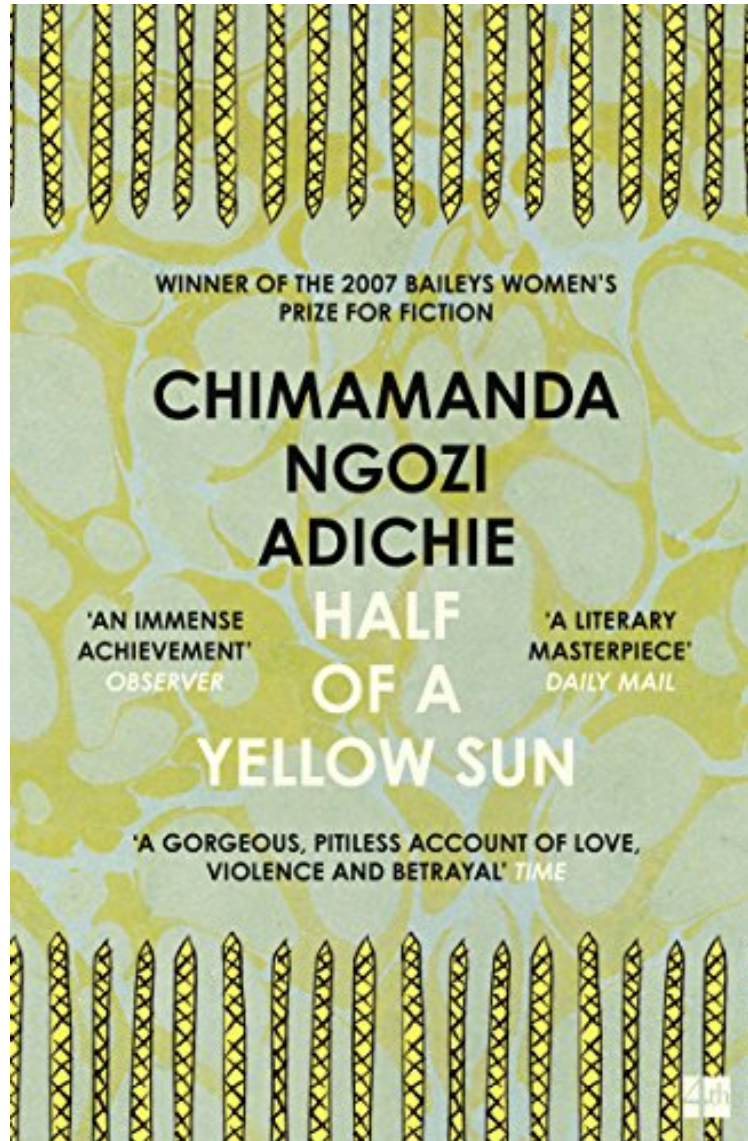


(Read now) Half of a Yellow Sun

## Half of a Yellow Sun

Von Chimamanda Ngozi Adichie

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**Von Chimamanda Ngozi Adichie : Half of a Yellow Sun** before purchasing it in order to gage whether or not it would be worth my time, and all praised Half of a Yellow Sun:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Ich liebe die AutorinVon Pamela BettencourtSehr gutes Buch, das detaillierte Einblicke in die Zeit rund um den Biafrakrieg in Nigeria gewhrt. Das Buch ist sehr gut geschrieben und fngt die turbulente Zeit sehr gut ein. Ich kann auch die anderen Bcher von Frau Adichie empfehlen. Igbo kwenu!9 von 9 Kunden fanden die folgende Rezension hilfreich. History IS

people Von Friederike Knabe Most of us will have little knowledge of the Biafra war, except, possibly, for the media's haunting images of starving children. Chimamanda Ngozi Adichie brings her people's world to us in this beautifully crafted, deeply moving, novel. Set in Nigeria during the 1960s, the narrative alternates between the optimistic early years of the decade and the civil war period at the end of it. With her extraordinary storytelling skill, Adichie draws the reader into an absorbing account of fictionalized realities that is impossible to put down - or to forget after the last page is read. With this, her second novel, she confirms her international reputation, established first with *Purple Hibiscus*, as one of the leading new voices of African literature. While the war for Biafra's independence, born out of highly complex Nigerian and international political circumstances, provides the essential context for the novel, Adichie's focus is on the personal and private, the struggle of the civilian Igbo population. Her depiction of the horrors of war, the starvation and destruction is realistic. Yet she does not allow these scenes to take over and succeeds in not overwhelming the reader with them. By concentrating on one family and its close circle of friends and neighbours, Adichie creates an intimate portrait of these people's lives during both these critical periods. She paints her characters and their ongoing interactions against the panoramic view of events and environments that influence their lives and challenges their peace and even their existence. Central to her story are the twin sisters, Olanna and Kainene, from a wealthy middleclass Igbo family. The beautiful Olanna leaves Lagos for a university environment to be with her political firebrand lover, the math professor Odenigbo. Kainene, on the other hand, having inherited their father's talents, shines as a confident business woman. English researcher and writer, Richard, friend of Odenigbo, falls under her spell. Adichie explores the interactions sisterly intimacy and love as well as its serious tests with sensitivity and empathy for both. Through them and their surroundings she also touches on the social, political and religious tensions of the time. The list of main characters wouldn't be complete without Ugwu. Brought into the Odenigbo household as a house boy, he matures from the naive village boy to become a well educated, articulate and caring member of the extended family. In fact, Ugwu acts as a sort of understudy to the narrator, adding a very distinctly personal flair to the description of events and bridging the reality of his own family's rural environment with that of the intellectually stimulating social gatherings at the professor's house. During the war years, intimacies, friendships and loyalties are put to the test. Will they survive the dramatically changed circumstances that the group finds itself in? Some are evicted from their homes and have to join the endless stream of refugees to find shelter and food for survival. Others move into remote rural areas to escape the fighting. Olanna's efforts to maintain her dignity and to protect her small family come alive on the page. So does Kainene's work with her confidence that she can beat adversity and barriers in her efforts to maintain the supplies for a refugee camp. They don't lose hope or humanity. Odenigbo and Richard have their own demons to tackle. And Ugwu juggles his various roles while attempting to maintain something of a private life for himself. *Half of a Yellow Sun*, also the symbol of the short-lived Biafran state, represents some of the best that storytelling has to offer. With strong imagery and beautiful language Adichie has created a masterwork. [Friederike Knabe] 6 von 6 Kunden fanden die folgende Rezension hilfreich. The Ties That Bind . . . in Peace and War Von Donald Mitchell Highly recommended! Strip away the thin veneer of civilization, and history teaches that you can quickly fall into savagery. Chimamanda Ngozi Adichie disagrees with that conclusion. She sees elemental nobility in people that overcomes for most even the most trying conditions. As a result, *Half of a Yellow Sun* is a very hopeful work, despite recounting the horrors of the Biafran attempt to separate from Nigeria in 1967-70. She also realizes that even the best people will slip up . . . and deserve forgiveness when they do if they repent. However, betray someone at a personal level . . . and that's much harder to take than mere life-threatening and degrading challenges. The contrast between surviving external conditions and personal betrayal is deftly and powerfully made in this kaleidoscope of how world politics, colonial policies, religious differences, tribal influences, geographical prejudices, racism, economic class consciousness, business activities, family connections, friendships, sexual desire, obligations, and personal favors interplay. At the center of the story is one household at rural Nsukka University comprised of the socialist-leaning professor Odenigbo, his beautiful mistress Olanna, daughter of Chief Ozobia, and their houseboy, Ugwu. The plot also heavily involves Olanna's fraternal twin sister, Kainene, who runs the family business interests and her lover, the ineffectual English writer, Richard Churchill. Intellectuals from Odenigbo's university circles also stand-in as surrogates for various attitudes in society. In fact, each character is clearly symbolic of one part of the story or the other. Follow their fates, and you get a good sense of the author's ideas of what happened to the overall social fabric. Two things make this book special: First, Ms. Adichie has captured the psychologies of different times in Nigeria and Biafra in a subtle and interesting way. Her book is very much more about the psychological landscape than about the physical one. No doubt she was helped by her interviews with her relatives and others still living who experienced those days. Second, she takes the time to endow ordinary life with extraordinary meaning. It's a beautiful gift. The book has two weaknesses from my perspective: Ms. Adichie curiously decides to turn some of the personal events into a mystery so that for some pages you see characters estranged from one another . . . but without knowing the reason. I felt like this approach simply served to make the story harder to understand . . . as though the reader didn't really qualify to know family matters. The other weakness is that many characters are drawn very superficially while Ms. Adichie shows enormous skill in portraying great depths concerning Olanna, Ugwu, and Odenigbo. For those of us who don't live in Africa, it's always exciting to see events there from the perspective of Africans . . . rather than

American journalists and visiting politicians. I felt deeply rewarded by reading this fine book.

Kurzbeschreibung WINNER OF THE BAILEYS PRIZE BEST OF THE BEST Winner of the Orange Broadband Prize for Fiction 2007, this is a heartbreaking, exquisitely written literary masterpiece Ugwu, a boy from a poor village, works as a houseboy for a university professor. Olanna, a young woman, has abandoned her life of privilege in Lagos to live with her charismatic new lover, the professor. And Richard, a shy English writer, is in thrall to Olanna's enigmatic twin sister. As the horrific Biafran War engulfs them, they are thrown together and pulled apart in ways they had never imagined.

Chimamanda Ngozi Adichie's masterpiece, winner of the Orange Prize for Fiction, is a novel about Africa in a wider sense: about the end of colonialism, ethnic allegiances, class and race and about the ways in which love can complicate all of these things. From Publishers Weekly Starred . When the Igbo people of eastern Nigeria seceded in 1967 to form the independent nation of Biafra, a bloody, crippling three-year civil war followed. That period in African history is captured with haunting intimacy in this artful page-turner from Nigerian novelist Adichie (Purple Hibiscus). Adichie tells her profoundly gripping story primarily through the eyes and lives of Ugwu, a 13-year-old peasant houseboy who survives conscription into the ragged Biafran army, and twin sisters Olanna and Kainene, who are from a wealthy and well-connected family. Tumultuous politics power the plot, and several sections are harrowing, particularly passages depicting the savage butchering of Olanna and Kainene's relatives. But this dramatic, intelligent epic has its lush and sultry side as well: rebellious Olanna is the mistress of Odenigbo, a university professor brimming with anticolonial zeal; business-minded Kainene takes as her lover fair-haired, blue-eyed Richard, a British expatriate come to Nigeria to write a book about Igbo-Ukwu and whose relationship with Kainene nearly ruptures when he spends one drunken night with Olanna. This is a transcendent novel of many descriptive triumphs, most notably its depiction of the impact of war's brutalities on peasants and intellectuals alike. It's a searing history lesson in fictional form, intensely evocative and immensely absorbing. (Sept. 15) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist Adichie surpasses her award-winning debut, Purple Hibiscus (2003), with a magnificent novel in which the dreams and tragedies of 1960s Nigeria are filtered through the minds and experiences of stupendously compelling characters. From page 1, an unbreakable bond is forged between the reader and Ugwu, a bright and kind young teen who has left his barebones village to serve as houseboy to Odenigbo, a robust and radical professor full of hope for newly independent Nigeria in spite of ingrained ethnic divides and colonialism's deleterious aftereffects. Ugwu becomes devoted to Odenigbo's beautiful and cultured lover, Olanna, as Odenigbo's treacherous mother plots against her, and her estranged twin sister, tough and sardonic Kainene, takes up with a gentle Englishman. The momentous psychological and ethical pressures Adichie engineers could support an engrossing novel in their own right, but her great subject is Nigeria's horrific civil war, specifically the fate of Biafra, the doomed breakaway Igbo state. "Half a yellow sun" is Biafra's emblem of hope, but the horrors and misery Adichie's characters endure transform the promising image of a rising sun into that of a sun setting grimly over a blood-soaked and starving land. Adichie has masterminded a commanding, sensitive epic about a vicious civil war that, for all its particular nightmares, parallels every war predicated by prejudice and stoked by outside powers hungry for oil and influence. Donna Seaman Copyright American Library Association. All rights reserved