

Psychogenesis of Intra-Gender Conflict in Akachi Adimora-Ezeigbo's *Trafficked* and Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

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Abstract

The psychogenesis of intra-gender conflict within Nigerian gyno-texts is a critical area of study, as it reflects the connection between unconscious desires, societal conditioning, and gendered expectations that shape women's relationships and experiences. This paper, therefore, examines the psychogenesis of intra-gender conflict focusing on Akachi Adimora-Ezeigbo's *Trafficked* and Chimamanda Ngozi Adichie's *Half of a Yellow Sun*. By employing Freud's Psychoanalytic concepts, it explores how psychological factors, shaped by patriarchy and cultural expectations, contribute to conflicts among women within these narratives. The study argues that conflicts among women originate from psychological processes, where they internalise patriarchal values, leading to competition, jealousy, and hostility. The textual analysis reveals the psychological dynamics at play, demonstrating how these conflicts are not just personal but are also socially constructed, influenced by external pressures that force women into antagonistic roles. Again, the study finds that the novels depict women who, under the weight of male chauvinism and societal expectations, inadvertently reinforce the very patriarchal structures that oppress them. It emphasises the importance of addressing these psychological conflicts as they not only disrupt female solidarity but also hinder collective efforts toward gender equality. The study concludes by recommending that literary works and scholarly analyses should focus more on promoting narratives of female solidarity, in order to dismantle patriarchal structures and foster gender equality in Nigerian society.

Key Words: Psychogenesis, Intra-gender Conflict, Psychoanalysis, Feminism, Nigerian Gyno-texts

Introduction

In contemporary society, women face numerous challenges, including marginalisation and social victimisation rooted in gender norms. These societal norms often perpetuate the belief that men should dominate social, political, and economic spheres, resulting in the systematic infringement of women's rights and opportunities. Such patriarchal structures have catalysed the feminist movement, which advocates for dismantling these barriers to achieve gender equality. Feminism, as a social and political movement, seeks elimination of legal and social restrictions on women, striving for equal treatment in both public and private life. Feminist theory influenced by various critical perspectives, including psychoanalysis, Marxism, and cultural studies, has become a vital tool for analysing and challenging narratives of patriarchal domination (Kolawole 12; Ogun-dipe-Leslie 24).

Historically, feminist movements in the Western world, spanning from the 1830s to the 1970s, focused on improving women's working conditions, wages, and suffrage rights (Enaite Ojaruega 197). These efforts laid the foundation for feminist literary criticism, which interrogates the representation of women in literature, particularly in andro-texts. In Africa, this critical lens has led to the emergence of female writers such as Flora Nwapa, Buchi Emecheta, Zaynab Alkali, Mariama Ba, Tsitsi Dangaremba, Akachi Ezeigbo, and Chimamanda Ngozi Adichie, whose works focus on women's experiences and the socio-political forces shaping their lives. These African gyno-texts have played a crucial role in highlighting issues like gender inequality, female circumcision, and the impact of patriarchal norms on women's agency (Ojaruega 197).

However, while much of feminist literature has focused on the external forces of patriarchy, less attention has been paid to the internal conflicts that arise among women themselves. Intra-gender conflict, or conflict between women, is a significant yet underexplored aspect of gender dynamics. Manifestations of intra-gender conflict exist in Nigerian literature, picturing how women struggle to live together with hatred and chaos towards one another. C. O. Ogunyemi observes that conflict, competition, and rivalry are usually present where women live together as wives of the same husband (117). Modern narratives often focus on women pictured as important characters with emphasis on the relationships, activities, and events, which concentrate on their personal relationship as co-wife. Therefore, the theme of rivalry, malignity, malice, suspicion, and ill-will is consciously present. Sometimes, it is the husband's affection, partiality, and devotion to the most junior or senior wife that leads to jealousy and malignity (Ogunyemi 376). Similarly, Akachi Ezeigbo observes that enmity exists among women in the works of female Nigerian writers and attests that women are 'their own worst enemies' (7). She further asserts that 'Nigerian women novelists have devoted greater attention to probing the relationship between men and women in an oppressive patriarchal society. It is quite evident that some space has been provided for exploring the relationship between women' (7).

This study examines the psychogenesis of such conflicts in Adimora-Ezeigbo's *Trafficked* and Adichie's *Half of a Yellow Sun*, utilising Freud's Psychoanalytic theory to explore the psychological roots of these conflicts. In these novels, intra-gender conflict emerges as an interplay of repressed desires, societal pressures, and psychological expectations, particularly in contexts where women are forced to navigate patriarchal systems (Yetunde Akorede 153; Ogunsina 376).

Freud's Psychoanalytic theory, with its focus on the unconscious mind and the internalisation of societal norms, provides a critical framework for understanding the underlying motivations and anxieties that drive intra-gender conflict. In the context of this study, Freud's concepts such as repression, projection, and the Oedipus complex will be employed to analyse how women's internalised struggles manifest in their relationships with one another. For instance, conflicts between mothers-in-law and daughters-in-law, co-wives, or female colleagues often stem from psychological expectations and societal conditioning, which Freud's theory helps to examine (Akorede 155).

This study employs a qualitative psychoanalytic approach, focusing on textual analysis and character study within *Trafficked* and *Half of a Yellow Sun*. By exploring the psychological dimensions of intra-gender conflict, the paper aims to explain the ways in which women's internal struggles are both a product of and a reaction to patriarchal oppression. The analysis will also address the manifestations of male chauvinism in these texts, where women's conflicts are often

exacerbated by the broader societal preference for male authority and dominance. Through this exploration, the study aims to contribute to feminist literary criticism by highlighting the psychological complexities of intra-gender conflict, offering new insights into the ways in which Nigerian gyno-texts depict the internal and external struggles of women. By focusing on the psychogenesis of these conflicts, the paper portrays the gendered experiences that shape women's lives in patriarchal societies.

Patriarchy and Female Rivalries in *Trafficked* and *Half of a Yellow Sun*

In Adimora-Ezeigbo's *Trafficked* and Adichie's *Half of a Yellow Sun*, patriarchal dominance serves as the crucial force that shapes rivalries among females. This reflects Freud's notion of the unconscious influences of societal structures on personal conflicts. Freud's theory of psychosexual development and the role of societal expectations in shaping psychological states are pivotal in understanding how these intra-gender conflicts are rooted in deeper patriarchal dynamics.

In *Trafficked*, Adimora-Ezeigbo portrays a society where male chauvinism is deeply embedded, leading to the victimisation and objectification of women. Freud's principle of the Oedipus complex, where familial and societal structures contribute to rivalry and repression, can be applied to analyse the dynamics in this novel. For instance, Nneoma's childhood encounter with a woman who struggles to bear male children illustrates how societal expectations impose psychological burdens on women, influencing their self-worth and societal roles. Nneoma's question, 'Why is it that you always give birth only to girls?' (8), reflects the internalised belief that male offspring are more valuable, a notion that perpetuates female rivalry and competition for male validation. woman's inability to have a male child. This is because the society is psychologically conditioned to believe that men are more important than women.

The depiction of trafficking and exploitation in *Trafficked* further exemplifies Freud's concept of the 'repressed unconscious,' where women's suffering and objectification are products of a patriarchal system that sees them as commodities rather than individuals with autonomy. The trafficked women, forced into prostitution, are dehumanised and exploited, reinforcing their perceived worthlessness within a patriarchal framework. Being trafficked, the trafficked ladies are sent to trade as prostitutes because that is what the society considers them useful for, a form of humiliation and relegation of the female gender. They become victims of rape and social violence coming from the men. It is never recorded that men suffer what the ladies suffer in the search of green pastures. Efe and Nneoma share their similar experiences and ordeal in the hands of their male oppressors. Men see women as toys whom they can subject to objects of erotic gratification. The society, which Ezeigbo depicts, believes that women are powerless creatures who do not have intellectual contribution. The writer explains the pains of the trafficked ladies being subjected as sex instruments.

The narrator's description of Hannah's suffering, 'After three years of her wild adventure, Hannah returned home, damaged and disconsolate...used as a punch bag when the prophet needed to unburden his pent-up emotions' (171-172), highlights how societal norms and male dominance contribute to the internalisation of inferiority and self-repression among women. Hannah, narrates what she faces in the hands of the prophet, Elias. She returns to her father's house because she could no longer bear the humiliation and suffering she encountered there. This is obtainable in many homes today; women suffer a lot in the hands of the cruel husbands who take them as

nothing. They are only used by men to exercise their muscular power. The narrator in *Trafficked* says:

After three years of her wild adventure, Hannah returned home, damaged and disconsolate. Kept as concubine in a harem of ten women, she was the only one to remain childless... she was used as a punch bag when the prophet needed to unburden his pent-up emotions. Hannah passed over the river of misery and trudged on the road that led to death's land... Hannah would have ended up another statistic among the millions who had gone before (171-172).

Similarly, in *Half of a Yellow Sun*, Adichie explores how male dominance perpetuates intra-gender conflict through societal expectations of female roles. Freud's theories on the superego and internalised societal norms are evident in the treatment of women, who are often relegated to secondary roles and subjected to exploitation. This is captured in the conversation which Ugwu's sister, Anulika has with Ugwu. Anulika says, 'I want a baby boy first because it will place my feet firmly in Onyeka's house' (151). This statement explains the African belief that a male-child completes a woman in her husband's house. For Anulika, her stay in Onyeka's house lies solely on her ability to give birth to a male child. She stresses her point further, 'You know, Onunna from Ezeugwu's compound had a baby girl first and her husband's people went to see a dibia to find out why. Of course, Onyeka's people will not do that to me, they don't dare. But I want to have a baby boy first anyway' (152). This reflects the societal pressure on women to conform to patriarchal expectations for their self-worth and social acceptance, an internalised pressure that creates rivalries among women, as they vie for validation through conforming to these expectations.

More so, Odenigbo's mother's rejection of Amala's female child further reflects Freud's concept of the 'phallic stage,' where the valorisation of male children over female ones is a result of internalised patriarchal values. Mama's disappointment and subsequent rejection of Amala's daughter, when she says, 'When this baby comes, I will have somebody to keep me company and my fellow women will no longer call me the mother of an impotent son' (292), demonstrates how societal expectations shape maternal attitudes and contribute to female rivalry and self-devaluation.

Additionally, Adichie's depiction of the wartime exploitation of women, such as the gang rape of Ugwu's sister Anulika, also aligns with Freud's theories on sexual aggression and the societal devaluation of women. The psychological trauma and humiliation experienced by the female characters are products of a patriarchal system that normalises violence against women. The depiction of Ugwu's reluctant participation in the rape of a young bartender, 'He did not look at her face, or at the man pinning her down, or anything at all as he moved quickly and felt his own climax, the rush of fluids to the tips of himself; a self-loathing release' (458), shows the dehumanising effects of patriarchal dominance on both perpetrators and victims, further fueling intra-gender conflicts.

In both *Trafficked* and *Half of a Yellow Sun*, patriarchal structures act as a rope that binds women into cycles of rivalry and conflict, driven by societal expectations and internalised inferiority. Freud's psychoanalytic theory provides a framework for understanding how these

dynamics are rooted in unconscious conflicts and societal pressures. It also highlights the need for deconstructing patriarchal norms to alleviate intra-gender tensions and promote gender equity.

Intra-gender Conflict and Its Psychological Roots

Adimora-Ezeigbo's *Trafficked* and Adichie's *Half of a Yellow Sun* portray intra-gender conflict among female characters as a manifestation of deeply rooted psychological tensions within patriarchal societies that pitch women against each other in competition for limited resources and status. This aligns with what Catherine Acholonu regards as 'women against women syndrome.' These conflicts are not merely superficial disagreements but are symptomatic of the underlying psychological pressures that women face as they navigate their roles within oppressive systems.

In *Trafficked*, Adimora-Ezeigbo explores the psychological dynamics of intra-gender conflict through the experiences of women in the Oasis rehabilitation center. The novel reveals how patriarchal structures create an environment where women are often set against each other. Conflict occurs between and among women who are neither wives of the same husband nor mothers and daughters-in-law. The women in this novel relate together because they are brought together by circumstance. It is obvious that the kind of interaction that exists between and among women is that which depicts a conscious and (in most cases) unconscious assertion of power. This manifests in the oppression of one by the other, where the woman oppressor has an edge over the fellow she oppresses. On this Akorede asserts that women's oppression of one another is entrenched in the type of relationship they have with one another and the strength of love that binds them together (151)

There are two specific areas where intra-gender conflict occurs in the narrative. The first is within the extended family, while the second is among the ladies living in the Oasis centre for rehabilitation. Ezeigbo also pictures a situation where intra-gender conflict strives within the same family – a state where either parents (father or mother) has special affection for a particular child over the other children. This brings conflict among the children. This is seen as Nneoma recalls her childhood experiences at the age of six, conflict ensue between Nneoma and Mma, her younger sister. She avidly explores her world, bringing to present the past events- she finds joy in all she did (10). She is known to have teased her teachers, annoyed her classmates, and irritated her two sisters and brother. Even the visitors are recorded not to have escaped from her insulting and embarrassing words. Her father, Ogukwe, who often called her 'mother' loves her. These events brew conflict at the early time of Nneoma's life. One day, her younger sister demands to sit on their father's laps since Nneoma had been sitting for long, Nneoma refuses and a scuffle follows with Mma trying hard to push Nneoma down. Nneoma slaps her and pushes her to the ground and a fight ensues. Their mother, Adaeze intervenes and whacks Nneoma's buttock, warning her never to treat her sister like that again. Adaeze comforts Mma while Ogukwe calms Nneoma: 'it is alright, my little mother.' Ogukwe cooed to Nneoma. 'Hmm, you can go on spoiling her if you wish.' Adaeze Warned. 'You are the one that will regret it later, do not say I did not warn you'' (11). The rivalry between Nneoma and Mma highlights how parental favoritism and societal expectations contribute to conflict among women. Nneoma's frustration with her younger sister Mma is exacerbated by their father's preferential treatment, illustrating how such familial dynamics are rooted in the psychological impact of patriarchal values. This rivalry reflects Freud's

theory of the Oedipus complex, where unresolved childhood conflicts influence adult relationships (Freud 84).

All African societies are known for their communality. Family members live together in close units within the community. They provide the essential link that forms the basic framework upon which interaction is established (Akorede 11). Sometimes, in an extended family, the senior wife often finds it difficult to relate, interact, or cope with new or other wives (she regards as juniors). Adimora-Ezeigbo in *Trafficked* shows the extended family conflict using Adaeze and Lebechi, the late Ezeozo's wife (the brother of Ogukwe— Nneoma's father). Before the death of her husband, there has been an existing family feud concerning ownership of land, but this feud is taken to another level as Lebechi and her co-wife are always at a brawl. Even when the family elders after settling dispute between Adaeze and Lebechi, order Lebechi to refund Mma's hospital bills and prepare a chicken meal for Ogukwe to eat. Lebechi refuses to obey and the elders punish her. This gives larger room for more conflicts between the women. A few days after the kinsmen's judgement, Adaeze and Mma return from the market in the evening and Lebechi appears with her troubles using all forms of abuses and affront on them. This is better explained in this quotation:

'So the champion trade is back with her apprentice daughter,' Lebechi jibed. 'You are the one wearing the trousers in your household, the bread winners. Am I wrong?' Lebechi taunted Adaeze glanced at her. 'I have no time for you'. 'Is that so? You will perish In your destitution, you and that vulture you call a husband. That weak, good for nothing thinks he can drive me away from my house'. 'A weak husband is better than a dead one, is he not?' Adaeze said tilting Her head and smiling. 'I pity you' (119).

In the excerpt above, Ogukwe also comes out to calm the situation. He orders his wife and daughter into the hut in order to avoid chaos. He waits for them to take their loads into the hut and he follows them. Lebechi is bent on her trouble; she pursues them, naming them names meant to provoke annoyance.

Envy can be seen as a common thing among women. Conflict remains unending kindled by envy and hatred. Hannah comes out one day to sweep their family frontage and Lebechi stands watching her maliciously. Lebechi does not control herself; she starts with her abusive words again. Adaeze hears this and rushes out from the hut to engage in a fight, 'What is the mad woman of Ihite-Agu saying this morning?... let your fowl mouth not mention my daughter's name'. 'Ha, mother of tramp, or should I call you mother of tramps? Where is your second daughter? All your daughters are wayward. Who will marry them? Lebechi hissed' (181). In each of the cases, Ogukwe also comes out to calm the situation. He comes out again, leads his wife and daughter into the hut and orders them never to respond to Lebechi's insulting words again. This however proves that silence can be a therapy when conflict like these occurs.

The conflict among the women in the rehabilitation centre, such as between Nneoma and Fola, further underscores the psychological roots of intra-gender conflict. Their interactions are shaped by the trauma of their shared experiences of trafficking and abuse, which heighten their insecurities and foster competition (120-122). According to Freud, such conflicts are a manifestation of repressed anxieties and desires that emerge in interpersonal relationships (Freud

102). On the first day of their arrival, conflict is witnessed between Nneoma and Fola. Fola snores while sleeping and Nneoma does not tolerate this. She wakes up in the middle of the night to disturb and call her names. She describes Fola's snoring noise to be like 'a car with a broken exhaust' and she adds that it is old people that snore in their sleeps. Nneoma does not take this and as such, she shakes Fola to stop snoring (68). This is carefully taken care of that it does not lead to a fight between them.

Conflict raises between Nneoma and Alice— a lady known to be troublesome and stubborn. As Nneoma walks into their room after watching the Midday vision news in the lounge, she finds Alice entertaining a male guest against the rule of the organisation. She stands by the door, stares at Alice and leaves to meet her friend, Efe. Alice later joins them and wishes to be engaged in their discussion but the girls do not welcome her into their discussion. Nneoma reminds her, 'Alice do you remember that we're not allowed to bring visitors into our rooms?' Alice replies, 'who cares?' She turns and walks away' (96).

Akorede identifies that when women live together, hostility and hatred often stir conflict among them (Akorede 11). Alice and Fola always engage in fights because they are so hostile to each other. One day, as Nneoma and Efe come in to separate their fight, the other girls debunk the idea; they seem to be enjoying the fight. Efe grabs Alice's waist while Nneoma pulls Fola away and the two ladies fall to the bed. The two fighters end up with verbal combat:

'Efe leave me alone, let me teach this rat a lesson' Alice yelled. 'Just look at this odibo, this wretch, daring to talk to me. You are below my notice, let me tell you. 'I have not finished with you, witch!' Fola fumed, breathing hard. 'Prostitute! I'm glad I was trafficked as a domestic servant and not a sex slave like you. Ashawo! Yoo!' 'You're too ugly to be a sex worker! Gbere girl! (137)

After the intervention of Nneoma and Efe, the security guard arrives and orders everyone back to their rooms. The centre returns to a tranquil state but the antagonists still fidgeted all night. Alice shakes the top bunk, with hope that Fola would get irritated by the vibration. Fola in response to this gives the bunk a vigorous kick by lifting her legs.

After some days, Alice is expelled from the centre. She brings her boyfriend to the room again, against the rule of the organisation. She is reported to the matron by Fola, her enemy. Nneoma and Efe watch Alice carefully as she parks her things; they suspect she might like to steal some of their belongings before leaving. Alice shouts: 'Who wants to stay in this stinking place anyway? It has nothing for me. I'm a graduate with good degree. If I had a job I wouldn't have ended up in this horrible place, I wouldn't have been deported. I will look for a job or go back to Italy' (163).

Similarly, in *Half of a Yellow Sun*, Adichie examines the psychological origins of intra-gender conflict during the period of the Nigerian Civil War. The strained relationship between Olanna and her twin sister Kainene reflects deeper psychological tensions rooted in their family relationships and societal pressures. Their rivalry is a reflection of their internal struggles and the impact of their father's favoritism (233-234). Here, Freud's concept of the Electra complex, where female rivalry and competition are driven by the quest for paternal approval, is evident in their relationship (Freud 75).

Adichie also explores how social status and class differences exacerbate intra-gender conflict. The first instance of intra-gender conflict is seen existing between Mama and Olanna. This conflict relationship falls under what Akorede regards as ‘mothers-in-law and daughters-in-law conflict’ (151). This conflict highlights how class disparities create psychological barriers between women, leading to misunderstandings and resentment (Adichie 285-286). Freud’s theory of the psyche, which emphasises how social and economic factors influence psychological states, provides insight into these dynamics (Freud 93).

Mama is Odenigbo’s mother who lives in the village, Abba. She opposes the relationship between Odenigbo and Olanna because they are not married officially and she thinks that Olanna is not a natural woman. Mama visits Nsukka with a village girl, Amala, and Ugwu, Odenigbo’s houseboy welcomes them (119). It is obvious that Mama has heard about Olanna living with her son, Odenigbo. She rushes to the kitchen at arrival, ignoring Ugwu and his meal. Mama says to Ugwu, ‘a boy does not belong in the kitchen’ (120), ‘you see why boys have no business in the kitchen? You cannot even slice ugu well’ (121).

When Olanna returns, she goes into the kitchen and meets Mama. With glee, Olanna ‘reached out to hug Master’s mother. Her arms went around to enclose the older woman but Master’s mother kept her hands sides and did not hug Olanna back’ (122). Olanna pleads with Mama to sit and rest: ‘you should not bother in the kitchen. You should rest’ (122). Out of Mama’s malicious intention she replies, ‘I want to cook a proper soup for my son’ (122). Olanna responds, ‘Of course Mama’ (122). With this, Olanna realises that Mama is set for war; she could smell disapproval at first sight. She does not want to be faulted for anything so she pleads again, ‘at least let me help you Mama’ (122). This statement kindles Mama’s burning anger and disapproval towards Olanna, she flares up:

They say you did not suck your mother’s breasts. Master’s mother turned to look at Olanna. ‘Please go back and tell those who sent you that you did not find my son. Tell your fellow witches that you did not see him.’ Olanna stared at her. Master’s mother’s voice rose, as if Olanna’s continued silence had driven her shouting. ‘Did you hear me? Tell them that nobody’s medicine will work on my son. He will not marry an abnormal woman, unless you kill me first. Only over my dead body’. Master’s mother clapped her hands, the hooted and slapped her palms across her mouth so that the sound echoed (122).

In the excerpt above, Olanna seems to be receiving her test of tolerance and temperament. She does not exchange words with Mama, as most young women would do. She goes calm and afterwards leaves the scene just for peace to reign. The narrator says, ‘Olanna seemed to get hold of herself. She tucked a braid behind her ear, picked up her bag from the table and headed for the front door. ‘Tell your master I have gone to my flat,’ she said’ (123).

When Olanna leaves, Mama happily bursts into singing. She stops singing and asks Ugwu, ‘where has that woman gone?’ Ugwu responds, ‘I don’t know, Mama.’ Mama further registers her displeasure and hatred for Olanna. She says:

This is why I came. They said she is controlling my son... no wonder my son has not married while his mates are counting how many children they have. She has used her witchcraft to hold him... Her mother is no better. What woman brings another person to breastfeed her own children when she herself is alive and well? Is that normal gbo Amala? (124)

Mama reveals the major cause of her hatred towards Olanna in this statement, '...her parents sent her to the university. Why? Too much schooling ruins a woman; everyone knows that. It gives a woman a big head and she will start to insult her husband' (125).

Odenigbo later visits Olanna, he says to her, 'Ugwu told me what happened. I'm sorry my mother acted that way.' He notices anger in Olanna's face and says, 'Nkem I didn't know you will take this so seriously. You can see that my mother does not know what she's doing. She's just a village woman. She's trying to make her way in a new world with the skills that are better suited for the old one' (128). At the end Odenigbo and Olanna resolve and Olanna returns to the house. But this does not change Mama's trouble. Mama promises that 'she would go to the dibia in the village' (133). Ugwu gets scared; he recalls the conflict that often exists in the village among co-wives. Ugwu says, 'It happened in the village... a junior wife went to dibia and got medicine to kill the senior wife and the night before the senior wife died a black cat came to the front of her hut' (133).

Mama visits again unannounced. Her next visit is a fully prepared one with Amala when Olanna is away to London. Mama as usual goes into the kitchen and orders Ugwu to retire, 'you can go and rest... I am preparing my son's dinner' (265). She tells Ugwu that Olanna is not his madam, '... she is just a woman who is living with a man who has not paid her bride price' (266). Mama in this visit prepares Amala with her charm to get Odenigbo to sleep with her, Ugwu 'saw her rubbing something on Amala's back, both of them standing in front of the bathroom. His suspicions returned' (267-268). The medicine works out well as Odenigbo sleeps with Amala and sets further conflicts in the story. Olanna finds out immediately she returns.

More so, in *Half of a Yellow Sun* Adichie brings to light the conflict that exists between sisters. This is between Olanna and Kainene, her twin sister. This is the resultant effect of Mama's charms, making Amala to be pregnant for Odenigbo. Odenigbo points out, 'Mama planned this from the beginning. I now see how she made sure I was dead drunk before sending Amala to me. I feel as if I've been dropped into something I don't entirely understand' (289).

However, Olanna walks away out of Odenigbo's life, feeling depressed. As a retaliation for Odenigbo's infidelity, she seduces Richard, Kainene's man, into having sex with her. Olanna decides not to tell Kainene what has happened between Richard and herself. She says, 'Kainene doesn't forgive easily. It would make no sense at all to tell her' (304). She concludes to Richard, 'I think we should keep this normal' (318). But Kainene finds out and this breaks into conflict. She speaks out angrily to Olanna:

'You fucked Richard,' Kainene's voice was controlled. 'The good one shouldn't fuck her sister's lover ... 'I should have told you, Kainene' she said. 'It meant nothing.' 'Of course it meant nothing. It was just fucking my lover after all.' 'I

didn't mean it like that.' Olanna felt the tears in her eyes. 'Kainene, I'm so sorry'... 'It was unforgivable,' Kainene said and hung up (318-319).

In addition to these conflicts, *Half of a Yellow Sun* identifies how women feel when they are matrimonially frightened by other women. Olanna's mother, Mrs. Ozobia feels her home is at the risk of being divided by her husband's philandering attitude with a 'Yoruba' woman. She tells Olanna, 'He has bought a house for her in Ikeja...the worst part of it is that the woman is a common riff-raff... A Yoruba goat from the bush with two children from two different men. I hear she is old and ugly' (271-272).

Olanna decides with her mother to resolve the issue on a table of discussion. She confronts her father and this settles the case. She speaks:

'It's disrespectful that you have a relationship with this woman and that you have bought her a house where my mother's friends live.' Olanna said. 'You go there from work and your driver parks outside and you don't seem to care that people see you. It's a slap to my mother's face.... I am not going to tell you what to do about it, but you have to do something. My mother isn't happy' (273).

In both *Trafficked* and *Half of a Yellow Sun*, intra-gender conflict is depicted as a complex phenomenon rooted in psychological experiences shaped by patriarchal systems. These conflicts are not merely personal disputes but are deeply influenced by the internalisation of patriarchal values and societal expectations. By applying Freud's psychoanalytic theory, it becomes clear that these conflicts are manifestations of deeper psychological issues that arise from the oppressive structures governing women's lives.

Conclusion

The exploration of intra-gender conflict and male chauvinism in Adimora-Ezeigbo's *Trafficked* and Adichie's *Half of a Yellow Sun* reveals how patriarchal structures deeply influence and shape female rivalries. Utilising Freud's psychoanalytic theory, it is obvious that male dominance instils psychological patterns that perpetuate intra-gender conflict among women. In *Trafficked*, patriarchy manifests through societal expectations that prioritise male offspring, which affects women's roles and their sense of self-worth. Freud's theories on societal conditioning and repression help to understand why women in the novel, such as Nneoma and Hannah, internalise their secondary status and, consequently, engage in conflicts rooted in competition for male approval and societal validation. For instance, Nneoma's observations about the value of male children and Hannah's suffering under male authority illustrate how patriarchal values distort female self-perception and relationships.

Similarly, Adichie's *Half of a Yellow Sun* portrays the psychological damage inflicted by patriarchy during the Nigerian Civil War. Freud's concepts of neurosis and repression are evident in the way female characters are subjected to violence and objectification. The experiences of marginalised and exploited female characters highlight the internalised inferiority that drives their interactions with each other. The societal glorification of male achievements over female contributions worsens their conflicts and underscores their perceived inadequacies.

The two novels highlight how patriarchal structures enforce a psychological framework where women are pitted against each other. Freud's notion of projection helps explain how women project their internalised frustrations onto each other, rather than challenging the systemic forces that subjugate them, thereby, creating a cycle of rivalry and resentment, which hinders their collective empowerment. To address these issues, it is crucial to promote gender equity and challenge entrenched patriarchal norms. Educational programmes that emphasise the value of women beyond traditional roles and encourage solidarity among women can help dismantle these harmful psychological patterns. Additionally, fostering discussions about gender inequality and supporting women's rights initiatives can contribute to a more equitable society where female rivalries are not exacerbated by oppressive systems.

The psychogenesis of intra-gender conflict in *Trafficked* and *Half of a Yellow Sun*, shows the impact of patriarchal structures on female relationships. By recognising and addressing these underlying psychological mechanisms, there is potential for creating a more equitable and supportive environment for women.

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