



That's When I'm Me

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Abstract

This article presents a reading of the consciousness of belonging to the homeland through a discussion of the horrors of the Civil War in Nigeria in the discussion of Buchi Emecheta's *Destination Biafra* (1982). I argue here that the author who has been living in London as a migrant for so long has managed to introduce the western audience to the history of the Nigerian Biafra - one that triggers the mind to rethink confluences of answerability to the idyllic but lost Biafra in the lands due to the staged scenario of the postcolonial in many countries in the 21st century.

Keywords: Order, Disorder, War, Belonging, Homeland

1. Introduction

The idea of order brings together varieties of order into a unity in a universal order by establishing a set of hierarchies. There are political order, moral order, and cosmic order. Writers used to combine politics and morality (Price 34). Moral order, for example, reflects ethics with its obligations like having a choice, duty...etc. One could assign to the sense of good meanings like desire, wish, and interest - something material. Also, there is a possibility of assigning to the right the sense of duty or obligations. This discussion of Farquhar's play emphasizes the impact of alienation and inhuman practices in marital relationships, and the failure in marriage and divorce in order to present how these are encountered as various ailments and disorders, like loneliness and sense of frustration. The outcome of such confrontation is an inner drive towards commitment in the future when there is a sensational social reform, heroically expounding the evils of a too rigid matrimonial law. It is the achievement of order to be the target of Farquhar in a disordered society in *The Deaux' Stratagem* (Gewaily 2013).

In fact, one lexical definition of order in *Encyclopedic World Dictionary* is that it is "a condition in which everything is in its proper place with reference to other things and to its purpose: methodical or harmonious arrangement" (Hanks 1107). As for harmony itself, it is defined as "a consistent, orderly, pleasing or arrangement of parts; congruity" (Hanks 726). This applies specifically to literature, stated by Harry Shaw in *Dictionary of Literary Terms*, where "harmony is the proportion of separate parts of a selection to each other and to the whole" (Shaw 179-180). In principle, order connotes overlapping meanings, but it refers to an order that has elements in one single universal design. The perception of order is salient to satirical masterpieces like Jonathan Swift's *Gulliver Travels* (see Gewaily 2014), or in E. M. Forester's *A Passage to India*, and others. Forester's *Two Cheers of Democracy* (1951) presents the views of a man who applauds individual freedom and criticizes the deployment of order when imposed by force. In fact, Forester bemoans the present world of unrest, full of insecurity, of violence and cruelty. That is why he always equates order with the vital sense of 'harmony' Accordingl to Wikipedia, in this book of Forester, three values are important : "tolerance, good temper and sympathy." Forester welcomes democracy as it provides two attributes: 1. the value of the individual whose backcloth is the spirit of liberalism and therefore there is no place for dictatorship; and 2. the ability to raise self-criticism.

2. The Art of Emecheta

Human is a lover of symbols. The significance of a symbol is to affect humans' thoughts, feelings, and actions in ways not to be accounted for by the object itself, which is vested with meaning. A cry is a sign of pain as much as delight is a sign of love. All the higher animals share the use of symbols, but no one is better than man because of a civilized language of references. The death of newly born babies called Biafra (s) does not mean the paralysis of life; rather, it is man's belief in hope. It is the hope for one unified Nigeria: the heart of Africa. It is the hope for unity and order, for "Biafra, that idyllic land of hope" (Emecheta, 1982, 213).

Not only does the lack of harmony viewed as the target of my paper stem from the political disorder in ruling but also from the gender disorder in depreciating the role of woman in community. The paper presents a reading of *Destination Biafra* by Buchi Emecheta (1944-), a Nigerian writer who is living now in England, where she also had formal education in sociology, wishing to find in her fiction a way to speak meaningfully of human problems in a social context, especially in the context of her quest for order in life and art. She is living in a world, which marginalizes the rank of woman with full respect to the sex of man, however both man and woman are human beings. This work is largely preoccupied with the increasing prevalence of chaos and dwindling of order in the modern world. It emphasizes the thwarting anarchy of the modern age, calls for the attainment of order between both man and society and man-woman relationship, and stresses the importance of art to the search for order.

Emecheta's search for order is supposedly two-dimensional. She shows a deep consciousness of the threats posed by individuals to both individuals and community. It is the political-social sense of disorder as two sides of one coin because of the inhuman commitments of individuals, who are living in, and suffering from, a sense of psychological disorder. Hence, few of her characters grope for voice, for order in their struggle with society, with other individuals who are source of disorder. Emecheta presents a new understanding of women's lives, of Africa in general. She envisions both the fate and symbol of Biafra in *Destination Biafra* as a means of embodying order; it is capable of inspiring its meanings into us. It is the purpose of this project to explore how Emecheta's intellectual and cultural background account for the importance they give to order between man/woman and community, and to order in art when there is a new cultural change in finding new promising expectations of Africa-the mother land.

The sense of having a duty is fixed in Emecheta's thought. She stresses the value of cognition; the problem of moral cognition is a major theme in the fulfillment of one's duty. A moralist should be aware of the right use of making the powers of moral conception. She sees order connected with obligation. Elements of obligations are strongly stressed in her texts such as *Destination Biafra* and *Second-Class Citizen* because they connote indispensable messages necessary to get an appropriate understanding of her ideas of order. In her autobiography *Head Above Water*, Emecheta stated that all she wanted was to "tell my stories from my own home, just like my big mother Nwakwaluzo..." and the following is a statement of the distinctive way of narrating their stories:

The only difference was that instead of using the moonlight and her [big mother] own emotional language as her tools, I have to use electricity, a typewriter and a language that belonged to those who once colonized the country of my birth. But I am happy I mastered the language enough to enable me to work with it, for if not I would have been telling my stories [like her] only to those women and children in Umuezeokolo, Ibusa. (Emecheta 227-8)

This means that her stories are not merely dedicated to the local people of her country but also to those who colonized them. It is the serious attempt of Emecheta to keep an open mind in knowing how to help a community to become what she hopes for. In my view, one of many necessary elements of community, including a culture, is the real sense of cosmic order to crown all aspects of life-personal and public with a degree of power. How to reconcile the right with the good is central to the overlapping meanings of order.

3. The Sense of Answerability

The best example of this order by force is the history of the Nigerian civil war of which the Nigerian civil war critic Chidi Amuta, as cited by Anne Marie Adams, says: "The civil war constitutes the most important theme in Nigerian literature (in English) in the 1970s" (2001: 287). Adams states the fact that "Despite the abundance of criticism on the war and the "national" literature it inspired, very rarely has the role of women, or women authors, been discussed in this critical discourse." (2001: 288). Many writers in Nigerian have presented the civil war of Nigeria in fictions such as Chinua Achebe, Flora Nwapa, Buchi Emecheta, etc). The article of Adams is quite rich through its guiding references to writers working on Nigerian civil war. Including Emecheta's *Destination Biafra*. From Adams' article I will quote below (p. 288) what is consistent with the confluences of answerability as indicated in the abstract to refer to the current status of Egypt in the search for a ruler:

Although Emecheta clearly charts the various internal fissures and schisms within Nigeria and the recently formulated Biafra, she nonetheless highlights the ways in which foreign intervention exacerbated these tensions. It is quite telling that Emecheta begins her novel about the civil war before independence, opening with a scene in the governor-general's residence.

What this 'beginning' effectively shows is that formal independence was not 'independent' at all. While the Nigerians gear up for an election, Governor Macdonald, Alan Grey and his father, Sir Fergus, all decide who the new leaders of the country should be. As Emecheta notes, Macdonald 'had to make sure that the right man was elected who Britain would accept as head of state, the man who would offer the least resistance to British trade yet would be accepted by the majority of the natives and ensure stability'. Since the nation still had to be mapped, and numerous oil reserves were as yet untapped, Britain had to carefully maneuver so it could control a majority of the resources.

Emecheta begins her novel with the beautiful metaphorical depiction of the governor's palace because of its "peaceful atmosphere inside" and Nigeria is burning outside because of "a fever of excitement" (3). Emecheta constructs the fate of New Nigeria, of Biafra on the triple conversation between Alan Grey, Sir Fergus, and Macdonald. Such conversation states the characteristic aspects of the personalities of the future leaders of the three conflicting tribes- Hausa, Yoruba, and Igbo. The personal interests of the Emir of the North will have a priority to exploit the natural resources of oil, especially in days of independence. This denotes the inability of Hausa man, in view of Macdonald, to be loyal to his party at the expense of "his culture"(9). Even Alan assures that leaders of Nigeria, after Independence, could be spoiled and thus the oil

of their land will be Britain's share; this is due to "Their type of corruption" which is "built into their system" (8).

The Igbo man has been portrayed as ambitious, smart but lacking the sincere initiative of self-denial necessary to the welfare of Nigeria. All of the Nigerian leaders are greedy and arrogant, and this is the source of all troubles facing Nigeria to be alone. Loneliness is the fate of Biafra, of Nigeria, and of all Africa. The complete mission of Grey is to hand over Nigeria to the "approved leader, Saka Momoh" whose full ambition as the governor of all Nigeria has the priority of all thinking. Momoh turns a blind eye to the badly negative effects of waging a civil war against the

brotherly ties of blood with Igbo people whose leader called Abosi is obstinate, as well, because he will sacrifice the starvation and slaughters of his people just even not to feel defeat by, and the victory of, Momoh. Apparently, the pride of weak Nigerian leaders such as Sokomo will be nurtured only through political counseling.

Due to the ignorance of Nigerian people in not knowing how to make use of their natural resources since Adam, British counselors will interfere in the ruling inner policy of Nigeria, hopefully determined to follow the democratic policy of England as a friend. England intends to support the strongest political party in the North of Nigeria because the North is, admitted by Emecheta in her note to the reader, more “feudalistic” than the other tribes (ix). Alan is in good terms with all the northern leaders. England cannot believe in the independence of Nigeria in real life, but Nigeria should be granted her independence, which is not complete, because Nigeria used to belong to England, in view of Sir Fergus in his boasting discourse with governor Macdonald, as an empire (6). No belief will be in the ability of Nigerian rulers for self-ruling because of corruption, which is evident in bribing the poor, who are “docile, seemingly lifeless” in days of voting (13). Nor will be any belief in the possibility of rich men to be straight because of the low-income majority of people.

One of those corrupt and wealthy main figures in Nigeria is Samuel Ogedemgbe, “the Nigerian money-man,” the father of Debbie-the protagonist. Debbie has gone to England to learn the British ways of thinking. Debbie’s father is able to bribe obstinate characters with no objection. The stream of discussion will refer to Alan’s girlfriend called Debbie and not to Barbara, Debbie’s friend, who was at Oxford with Debbie. Focus is on Debbie alone because of her major role played in the novel as a representative of girls whose British right education will arouse in them the national ethos to serve their country and become troublemakers against the conspiring plan of England. But Grey’s view is: “Yes, but it will take a very long time” (8).

The article rests on the current massacres in Nigeria that happened recently by Boko Haram later to the abduction of 200 school girls in Nigeria. The article will show that the current events of the massacre had happened before in the civil war and this shows how history repeats itself and that people are fools as they do not learn from the mistakes of the past. This article will further focus on the presentation of this civil war from the perspective of Emecheta’s consciousness of belonging namely in the masterpiece *Destination Biafra*.

4. Tears of History

Destination Biafra is a long journey of exploitation till Debbie is finally aware of the bitter truth of the surrounding world. There is the hypocrisy of politicians, on the one hand, such as Dr. Ozimba, the mostly prominent figure among his peers, whose vision as a man of intellect is secured in the reader’s mind till reminded of his greedy nature, with no respect to his cause as a man of principles at the very end. Part of the hypocritical image of Dr. Ozimba is the number of services done to Nigeria such as the self-denial in staying awake in preparation of speeches for the success in elections. The failure of Dr. Ozimba in election has shocked the reader because of imagining him to be the man of the people, especially with his brave position and sincerity in writing a poem that became an anthem sung by all (175-6). Such anthem has become “a symbol of unity and of hope”(214). The reader’s journey of living with a brave character like Dr. Ozimba ceases to exist suddenly when there is a final revelation of his hypocrisy by Debbie herself “a practical political, not an emotional type”(25). ‘Practical’ may mean the type of man who is ready to sacrifice his principles in fulfillment of his greedy nature.

On the other hand, there is the betrayal of Abosi, the Igbo obstinate leader who is responsible for the damages of civil war, of his personal war because he wanted “a separate nation, even with his last breath” (242). Debbie was deceived, again, when she thought that the ideas of Abosi emerge from a man of cause for which he sees it better to die as a lion than to live as a rat; when he escapes as a rat out of Nigeria finally, Debbie hopes to see him to avenge the whole of Africa because a good captain should die “honourably defending his ship”(244). An act of revenge must be committed because of the various material damages such as the destruction of the prestigious bridge of Nigeria. Debbie sorrowfully remembers how many millions paid to establish, “how many people had died during its construction. All in the name of freedom”(212). There is, as well, the arrogance of Sokomo, whose full interest is to eliminate Abosi in order to enjoy the sole leadership as the president of Nigeria.

Abosi and Sokomo, who stand against each other, represent two powerful symbols in the history of Nigeria. Do they have the same image in the eyes of their own people? People need a leader, but they have two leaders. It is curious to illuminate the reaction of Abosi’s and Momoh’s people. Student populations in Igbo are willing to “fight for their heritage,” and “Every student, male and female, was encouraged to take part” (174). On the contrary, Momoh asks Grey for mercenaries when mothers are refusing their sons to go to Biafra because they will be killed there (190). There lies the foolishness of Momoh; how dare he is to trust the fate of Nigeria in the hands of foreigners if not his people are not courageous enough to defend their country! Grey’s vision of Sokomo’s childish request sounds right; it is not a moral act from Momoh to ask for white mercenaries to kill black Nigerian brothers, “I wonder about the morality of your paying white men to come and shot your own people for you” (191). But Momoh is poor and cannot pay for mercenaries. Therefore, pumping oil to pay the war is a promising hope for Britain to get. Momoh is thus a traitor because dared both to risk the life of his people and to waste the riches of Nigeria as if paying from his own money. Therefore, the inactive participation of the mothers of his people is justified because he is not a man of wise decisions but of foolish ideas because of his acceptance for foreign countries to interfere in inner affairs of a free Nigeria. The Afrocentric sense is poorly vague if compared with the Eurocentric discourse, which is highly dominating.

Debbie is finally, bitterly and fully conscious of the plot of her boyfriend intended to escalate the civil war in selling weapons, hiring mercenaries for the benefit of England in the first place. It is logical to link the British mission with the assassination of Ogedemgbe and others who are thought to be a source of threat to the aspiration of Britain. It is in the saying of, defines Molefi Kete Asante, “something better [his emphasis] that the origin of mission is indicated” (Asante 140). This means that mission denotes the dynamic rhetorical style of doing to the search for something better. Such mission of conspiracy is the stability and order of the powerfulness and the instability and disorder of the powerlessness.

The dilemma of Nigeria is not being able to identify its enemy well. The enemy is not only the white power but also the black power. If the true enemy behind poverty and despair is to be identified, the necessity of self-determination is indispensable for the survival of one unified Nigeria. It is the deepest need of Nigeria for an individual with a sincere sense of stability as a part of the whole community. If there is no division in the tribal system, then England as the white power will be paralyzed to activate the divide and rule policy; it is Alan’s envisioned policy in the tribal system of Nigeria “ ‘tribe, tribe, tribe. How that word consolidate and yet still divide’ ” (9). It is not strange for Alan Grey’s ambitious journey of exploitation to conclude it with the possibility for Nigeria to learn one day that she was badly exploited for the survival of England and other representatives of her black power in a war of attrition.

Endless war. Eternal war. It does not matter what is your viewpoint because war is still going. Tony Clifton, in his essay “Lost In The Hell of War,” delineates such war of attrition in order to get a glimpse of what the war has really done to Sri Lanka whose terrible results of war are mostly similar to the civil war in Nigeria. Such violent crimes include human slaughters, rapes, insult, starvation, and emotional and psychological disturbance. People should leave from somewhere to another in search of safe places for living because, as Clifton says, “Living with this social rot has indeed become normal” (Clifton 147). This havoc sense of war could not be severely felt and badly experienced if there are individuals without personal interests, without any sense of despair but that of learning and hope. I argue that, in a perfectly straightforward way, Debbie is a victim of political conspiracy and conspirators.

Debbie felt herself overtaken by yet another element of social attack from the same male narrow-minded people who are fond of killing and slaughters. It is war on the gender of woman who has no place as a respectable human being in real world but just as a source of pleasure in the minds of men. Men turn away from the way of respecting women as a part of life, and who may defend their country and play heroic roles because of the natural feeling of chauvinism, which is not confined to the world of man. The image of African womanhood, seen in the presentation of characters such as Debbie, Barbara, Debbie’s mother, Mrs. Uzoma Madako, and other African mothers, is basic to Emecheta’s construction of Destination Biafra.

Indeed, the writer illuminates some problems like the lack of women’s education, the marginalized position of woman, the patriarchal authority of man, the oppression of women, and the lack of respect in man-woman relationship. The plot of the novel is so creative that the sense of disintegration and unity, of disorder and order is inseparable in the discussion of gender and political issues together. That is, the political condition of disorder should be followed with the sense of order and unity in women’s collaboration in times of crisis. Gwendolyn Mikell, in her “Introduction” to African Feminism: The Politics of Survival in Sub-Saharan Africa, epitomizes concisely the target of Emecheta’s novel to be the focus of this paper:

Contemporary African women sometimes think of themselves as walking a political gender tightrope. On one hand, they are concerned about the sea of economic and political troubles facing their communities and their national ‘ships of state.’ On the other hand, they are grappling with how to affirm their own identities while transforming societal notions of gender and familial roles. (Mikell 1)

Emecheta is one of many women writers, selected by both Juliana Makuchi and Nfah-Abbenyi, whose fiction shows how they seek to break away from the dominant male stance, by depicting women and women’s experiences, women’s ways of knowing in women’s spaces and locations” (Makuchi 35-6). Emecheta intends for Debbie not only to get a degree from Oxford but also to go home in order to act and react with the political-social faults of Nigerian community. This presents the will of the writer to uncover the status of woman in African societies in making of Debbie a witness to the position of Nigerian woman. The suppression of Nigerian society to female gender is illustrated in the rare opportunities for woman’s education. The education of Debbie seems too rare to happen among African women. This is evident in Debbie’s going to the nuns housing asking for food to the hungry children for whom she is responsible to feed, and the nuns are too amazed at Debbie’s English language to admit Debbie as a Nigeria native because they had “seldom heard Africans speak English that way [...]” (207). In her essay “The ‘Status of Women’ in indigenous African Societies,” Niara Sudarasa attempts to explain the meaning of the role and status of woman:

The status [her italics] of women is often used simultaneously in the two conceptual meanings that it has in social science. On the one hand, the term is used...to mean the collection of rights and duties that attach to particular positions. According to this usage, status, which refers to a particular position itself, contrasts with role, which refers to the behavior appropriate to a given status. On the other hand, the concept of the status of women is also used to refer to the placement of females relative to males in a dual-level hierarchy. (Sudarasa 74)

In times of crisis, with a group of Nigerian women in their way to escape from the shots of mad soldiers, Debbie remembers past times of enjoyment spent in England with her parents; she compares with the ultimate change that she is living in. Actually, Mrs. Madake suspects the foreign education because Debbie’s freedom forbids her from

involvement in the traditions of women who are ashamed to be seen naked by others; one of the older women is brave enough to get a cloth in front of soldiers to hide her nakedness. Such suspicion of Mrs. Madako could be assigned to the sense of distortion the women are living. "Because of the advantages given to males by most of the world's cultures," John E. Eberegbulam Njoku asserts, "women were often suppressed and their culture distorted" (Njoku 47). One cannot miss the prolific question as posed by Emmanuel Chukwudi Eze, "[...] how does our [emphasis added] sense of the West distort our sense of ourselves and of our traditions" (Eze 341). Eze's question is a matter of how seriously we are willing to see through ideas, facts, or allegations spread deliberately in the Western education to further one's cause or debilitate the sense of cause in a way to be suspicious of Biafra.

The women play their role in the Biafra war when they are in search of a community to protect them. So, they form their own soldiers. Women said that they "[...] formed our own militia" (219). Debbie herself determines to conscript herself in the Nigerian army. Nobody knows whether or not the history will admit the participation of women in the field of war where a huge number of young men are killed. Mrs. Madako hopes that "[...] history will be able to chronicle all this" (211). Debbie determines to write down the relentless sense of war in dissipating the nation's aspirations as well as men who have fled the country to escape the war. She will mirror the rightful picture of women, symbols of solidarity and unity, to the following generations as a witness of the courage of women in war and the strong will of boys, of the female participation in the revival of Biafra:

Debbie recorded all this in her memory, to be transferred when possible to the yellowing scraps she dignified with name of manuscript. They had survived wither so far, because most of the incidents were written down in her personal code which only she could decipher. If she could be killed, the entire story of the women's experience of the war would be lost. A great deal of what was happening was too dangerous to write down so she had to make her brain porous enough to absorb and assimilate, writing down only key words to trigger off her recollections when she finally sat down to put it all into plain words. She must try to live, not just for the women but for the memories of boys like Ngbechi (231-2).

The memory of Debbie will record the human touches in the family members' relationships, which is clear in several situations. One, when the husband, who was forced to be separated from his wife with her babies, hurried to give her all money in his pocket in order to save food for her children. There is the charity act of one mother who is happy to feed the orphaned child Biafra from her breast's milk with her other baby. The precautions of safety are found in the mother's order for her small boys to stay in the protected place due to the request of the sergeant even not to die. The most important of these is the belief of the sergeant and others in boys, men of the future, who will be responsible for defending Biafra later in the future (183).

A sign of optimism is witnessed in the behavior of the brave boy called Ngbechi, who, in times of troubles in the swampy waters, "proved a tower of strength, carrying his young brothers on both shoulders and helping the not so young" (200). When that brave boy is shot in his attempt to run away from "the most wicked man," as described by Debbie, she and all feel sadness because of his courage; killing Ngbechi means a deprivation of the last hope for the future of Biafra. She bemoans his death, "O God, revenge the death of this brave, innocent boy" (211). Debbie believes that history will not be able to "chronicle" all such sufferings in response to Mrs. Madako's hope to be. Remembering all parentless children who died triggers Debbie to weep (212). Therefore, she will record such moments of disorder and order in the history of Nigeria herself.

Mrs. Madako is questioning Debbie's real reason behind sharing them suffering, whenever she could live immediately and comfortably in somewhere else: "You over-educated people. Who knows why you do anything?" (182). This question may be a reference to the private relation expected to be between Debbie and the colonel Lawal. The dilemma of Lawal is the feeling of his complex knot; when he dismisses Debbie in her way to perform her private mission to dissuade Abosi through her feminine weapons, it is supposed that Lawal's rebuke is basically based on his Islamic belief. How the education of Debbie allows her to overlook any legitimate relation with black men, and falls in illegitimate love relation with the white man!

This means that Debbie's education has freed her from traditions of her people in how to be a good wife like Mrs. Madako. The military authority of Lawal as colonel triggers him to try to rape Debbie regardless of his principles and religious faith. The trial of Debbie's rape and the actual rape from which she will suffer later by Nigerian soldiers proves not only the lack of respect for woman's status in society but also the refusal of the male sex to be on equal basis with the female sex, especially this severe male reaction seeks to ascertain when the woman seeks to play a role in society in military professions consecrated to the sex of man. This means that the woman's status and role as pursued in Emecheta's novel are aggressed.

Even the revolution of women is found in Mrs. Madako's voice of duty and suppression at the same time: "I had enough training to qualify me to be a good wife. I wonder where can I go to learn the art of being a good mistress or a second wife, since that is what is being thrust on us women." This is the tradition of African community's belief in polygamy in which priority is the authority of the husband over his wives in domestic issues as social right. In a talk between Debbie and her friend Barbara about the value of Debbie's viewpoint in political matters concerning Biafra, They laugh when Debbie mentions the authority of her father over her mother as the head of the family; the reason of their laughter is the sort of amazement at the oppression of women in the slave-master relationship in African conjugal life which is contradictory with the ideology of western thinking in rejecting the treatment of women as "property," in view of M. Keirh Booker (Booker 86).

The concept of property is also manifest in Debbie's refusal to the patriarchal authority of her family in view of marriage. The essence of the following paragraph is a statement of human rights that female individuals must enjoy to be human beings. Debbie rejects to be marginalized like her mother and other African mothers. This motivates her to join the army that used to be the asset of men—the source of power. Emecheta mirrors this sense of resistance and defiance in the personality of Debbie to present a woman in quest of her identity in a world full of order. Italics is added to the whole passage:

If her parents thought they could advertise her like a fatted cow, [...] She would never agree to a marriage like theirs, in which the two partners were never equal...It was just that she did not wish to live a version of their life—to marry a wealthy Nigerian, ride the most expensive cars in the world, be attended by servants...No, she did not want that; her own ideas of independence in marriage had no place in that set-up. She wanted to do something more than child breeding and rearing and being a good passive wife to a man whose ego she must boost all her days, while making sure to submerge every impulse that made her a full human. Before long she would have no image at all, she would be as colourless as her poor mother. Surely every person should have the right to live as he or she wished, however different that life might seem to another? She felt more and more like an outsider, and told herself that she must make a move to fashion a life for herself. Yes, she would join the army. (44)

Mrs. Madako is still not able to figure out the real reason behind the participation of Debbie, “What I don't understand is why you chose to be one of us” (182). This is the communal sense intended to be among people for the achievement of the unity necessary to the success of Biafra.

5. The Future of the Biafra

Debbie plays a major role symbolically in saving the Biafra boy from drowning in the swampy water. At the moment of feeling the chill that ran through her in the swampy water, it is beautiful to see how she hopes seriously the success of Biafra in getting freedom; this is marked in the following lines:

Then something like a small weak hand gripped her side. It was that poor baby Biafra. She could not stop to see what was happening to him. Her hands were not free even to give him an encouraging hug; if she did that the two boys she was holding would drown. She shook herself from side to side to give the baby at least the rhythm of life; that was all she could do for him. There was no time to stop, no emotion to waste. They must go on. (200)

The death of the baby Biafra from dysentery could not frustrate Debbie and Mrs. Madako because they believed in the opposite of Dorothy's envisioned failure of Biafra war: ‘Is our land Biafra going to die like this baby, before it is given time to live at all?’ she sobbed. ‘He only lived for a few days! He only lived for a few days! I think the death of this child is symbolic[italics added]. This is how our Biafra is going to fall. I feel it in my bones.’ (202)

This instinctive act of Debbie could be a convincing reply to Mrs. Madako's inquiry about the indulgence of Debbie willfully in the sufferings of women. It is the natural sense of unity.

The image of unity is manifest in describing Debbie, Boniface, and others when they take a break after spending the ‘the rest of the night on their feet in the swamp, holding tightly one to one another so no one would be lost’ (201). Debbie's familiarization with the Igbo women is emphasized, especially in the women's war chapter. This appears well in two situations. One is concerned with, in a curious female talk about, the duty of woman as a wife and the other is that over-education may spoil the girl. The voice of Emecheta is embodied fully in the wise words of Mrs. Madako.

The suspicious vision of Mrs. Madako is emphasized when Emecheta projects the abhorrence of women in Nigeria concerning certain styles of bringing up children by the educated women such as “a pram.” Watching African women and the way of carrying their children on their back for a long time all the day, this has baffled Debbie so much (181). The education of Debbie makes of her a victim of English education when she accepts Grey as her boyfriend. During Debbie's sharing troubles with other Igbo women, she remembers that she has not become one yet of them because:

Her education, the imported division of class, still stood in the way. She was trying so hard to shake it off, to belong [emphasis added], but at times like this she knew that achieving complete acceptance was indeed a formidable task. These women would only accept her if they did not know her real background, so she had to keep silent about her store of past experiences. (201-2)

Debbie, after the violent act of her rape, casts her eyes around the room in despair, suffering from emotional disturbance and the living was contaminated with death surrounding her. But Debbie determines at the end of that bitter journey not to surrender when she is conscious of what is going on: “He mind was made up. No man [...] was going to make a fool of her [...]” (244). Similar to the mission of a diplomat, Debbie convinces Abosi to arouse the collaboration of the international opinion in search of peacemaking ideas. Similar to the mission of a historian, Debbie determines to be responsible for conveying the bitter truth of the surrounding during the civil war to the following generations. Alan finally knows that she will not leave Nigeria because her mission is to defend Biafra for the following generations: “ ‘If future generations should ask what became of Biafra, what do you want us to tell them?’” (245). At the very end, when Debbie becomes aware of this, she is ambitious enough to defend, teach, and impregnate future generations with the sense of belonging that they ought to have.

All Biafrans are hopefully in quest of freedom, and this will not be fulfilled if they are not learned and unified. In her integrating approach dedicated to women in Africa, Maria Rosa Cutrufelli states clearly that “knowledge and solidarity

together may well bring forth a common political hypothesis conducive to growth and able to show the way towards 'liberation'" (Cutrufelli 1). Knowledge and solidarity are, therefore, indispensable ways to the success of Biafra.

6. Conclusion

If Emecheta has a message for us to learn, it is to ignore the gloomy outlook of Nigeria under the stress of division and disorder and concentrate on all those carefree days of unity and order under the flag of one unified independent Nigeria. Emecheta depicts the Nigerian community, before its independence from Great Britain in October 1960, as divided into three tribes: the Hausas in the North, the Igbos in the East, and the Yorubas in the West. The novel presents figuratively the lack of political and social order from the very beginning till the very end. The approach of this project is to present, thus, those two interconnected types of disorder-political and social, to be the purpose of the project's furthering analysis, respectively.

Nothing but peace of mind and peace all over Africa is the utmost hope of Emecheta, in her masterpiece *Destination Biafra*, as a symbol of one's ardent yearnings for freedom. The hope of Debbie is regaining the stability and ordered life to Africa; it is not such stability intended to enhance the conspiracy of exploitation, which is severely made fun of and criticized in Emecheta's words, the narrator: "Nigeria badly needed that stability to allow foreign investors to come in and suck out the oil" (245). Rather, it is that stability in the quest for order in times of crisis in which Nigeria is under the stress of change. Hence, writing about the condition of men and women in Nigeria is determined to connote their reaction towards Biafra as the sense of order and hope in the world of woman's fight for democracy, and not the sense of disorder in world of man, is successfully leading to the survival of Africa after a long period of colonization--this is the map of love that should be.

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