



Ethno-religious Crisis, Traumatized Bodies and Resilient Spirit in E.E. Sule’s *Sterile Sky*

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Abstract

Review Article

Ethno-Religious crises have been a major security challenge in Northern Nigeria, and this has brought untold hardships that traumatized people and left them in terrible states. E.E. Sule, drawing from the historical events of 1991 Kano crises in Kano State, creates a world of fiction that brings to the fore the impact of the crises on the people. This essay therefore interrogates ethno-religious crises in E.E. Sule’s *Sterile Sky*, the traumatic impact of tribal war on the people and the resilient spirit put up by these characters to overcome their traumatic experiences. The postcolonial theory, which studies works of literature written after the Nigeria colonial system, and the trauma theory of literature which points at the impact of past experiences on characters after incidents and how it shapes their existence form the foundation for the study. It adopts the qualitative approach of literary investigation, leveraging on the data drawn from the novel understudy. This paper reveals that the crises were caused by lack of misunderstanding between Christians and Muslims in Northern Nigeria and deep hatred for the non-Hausa Fulani tribes (and this later escalated into attacks, killings and the loss of lives and total displacement of families). These crises plunged families and individuals into trauma which made them discover resilient ways to surmount their predicaments.

Keywords: ethno-religious, crises, riots, trauma, traumatized bodies, resilience.

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Introduction

Societies at different times of existence face certain crises that help shape the lives of the people and determine their socio-economic development and as well define the future they walk into. Post-colonial societies are often besieged by the different outcomes and manifestations of colonial encounters. Civilization, religion and educational enhancements are all harvests and dividends of colonialism, but they have also left imprints of chaos and fractures on

such societies. Every colony of former European domination grapples with the influence of religious exposures. The search for greener pastures has also enkindled the spirit of adventure and migration in the lives of the people; this spurs individuals to seek comfort in spaces that are not original to them. Other factors like job specification, search for a better environment and self-adventure motivate people to move and settle in areas other than their original locality. The interaction of people with diverse socio-cultural, religious and political inclinations and



orientation trigger discrimination, non-acceptance and hatred, which sparks off crises at different levels and shades. There have been cases of people warring against themselves over inter religious and ethnic disagreements and misgivings, and this usually leads to killings and intolerance.

The twin concepts of ethnicism and religion have formed the foundation of identity, and have also been the root of problems and crises in different parts of Nigeria but most importantly in the north. The situation also applies in other parts of Africa and the world, but it is more dominant in Nigeria. The preference of one ethnic group or religion to the other usually breeds contempt, rejection and strife among the people. The fear of the domination of one ethnic group or religion over the other generates conflicts which usually lead to unrest, riots and insecurity. Religion and ethnicity are dominant and fundamental factors that trigger the crises that plunge a locality into a deadly ethno-religious crises that takes many lives and leaves many others a wreck of themselves. While many get killed, some are traumatized, and many resilient ones strive towards survival. This essay studies E.E Sule's novel, *Sterile Sky*, interrogating ethnic and religious crises that engulfed the city of Kano. It examines the nature of the crises, the impact of the crises on the people, the characters who become traumatized, and those who are traumatized but put on resilience towards survival.

Research Problem and Significance

The alarming number of gruesome killings currently and constantly happening in the Northern part of Nigeria have raised multiple questions and concerns from critics and citizens alike. People are murdered indiscriminately, dead bodies, farms and houses burnt to ashes and most of the time, it is as a result of ethnic and religious differences. Brainwashed citizens who believe one religion and tribe to be superior to another parade themselves as chosen people to do the 'work' of their God. In recent times, these killings have continued with little or no attempt made to halt the activities of these fanatics.

Therefore, the significance of this study surrounds the discussion of postcolonial and traumatic experiences of the people in the Northern region of

Nigeria as a result of ethno-religious extremism and how traumatized bodies navigate their ways towards survival. The processes to be followed therefore introduce the objectives of the study which include; to examine the roots causes of ethno-religious crises, to investigate how human beings get traumatized, to examine the different strategies of overcoming trauma and exhibit the traumatic experiences of different groups owing to ethno-religious crisis; to advocate a total decolonization of states and offer approaches which will end recurrent violence; This study interrogates the showcasing of pure strength and resilience of certain groups in the midst of chaos, crisis and degrading society towards survival.

Theoretical Framework

This study draws its strength from the Postcolonial and Trauma theories of literature. Trauma theory, as applied to literature, provides a means of understanding how the traumatic experiences of individuals and communities are represented and processed in literary texts. One of the pioneer scholars in trauma theory, Cathy Caruth, has hinged the concept of trauma to events experienced too overwhelmingly resulting in incomplete comprehension at the time of occurrence by the victims. Most times this is the impact of extreme shock. Cathy Caruth's trauma theory provides an invaluable framework for understanding the psychological impact of conflict, pain, and violence on individuals, groups and communities. By examining the trauma narratives in the selected text, this study highlights the enduring nature of psychological trauma and the need for wholesome support for survivors. Cathy Caruth argues that "trauma is not just an event that happens in the past, but an ongoing experience that shapes the survivor's present and future" (4). Roger Luckhurst exalts the essence of Cathy Caruth's trauma theory in its portrayal of painful and temporal experiences. He asserts that Cathy Caruth "locates trauma as an event that is experienced too soon, too unexpectedly to be fully known" (3). In line with this theory, E.E. Sule's *Sterile Sky*, clearly portrays the psychological and emotional after-effects of living in a conflict-ridden environment. The narrator, through the first person

narrative, narrates his story and those of his family and community enveloped in clouds of violence. There are serious threats to lives and properties and they live in constant and unconscious anticipation of trauma. Cathy Caruth's notion of belatedness is evident in the narrator's experience throughout the novel, as he scuffles to comprehend the violence around him and its influence on his mental and physical development as a teen.

Dominick LaCapra is another significant figure who widely explored trauma theory; he expands upon Cathy Caruth's ideas by emphasizing the role of historical and social context in shaping the experience of unique persons and their all-round representation of trauma. In *Writing History, Writing Trauma*, LaCapra introduces the concept of "acting out" and "working through" trauma, which talks about various ways individuals and societies respond to traumatic events. "Acting out" involves iteration and reliving of the trauma, often exhibited in compulsive behaviors or unprocessed emotions, while "working through" entails the gradual process of familiarizing with the trauma and integrating it into one's narrative or self. With these analyses, it is therefore accurate to key into Robert Eaglestone's argument that LaCapra's work "brings trauma theory into dialogue with history, ensuring that trauma is both an ethical and historical phenomenon" (95).

Post-colonial theory, with its focus on the accustomed legacies of colonialism and the complicated power structure between the colonizer and the colonized, offers another essential perspective through which to examine the urgent issues of trauma and crisis in the selected novel. It interrogates the nature and texture of works of European colonies, how colonialism and its impact has shaped the experiences of the people which play into literature. Frantz Fanon is one of the foundational figures in post-colonial theory who provided crucial insights into the psychological effects of colonial oppression on both individuals and societies alongside the lingering consequences after the colonizers left. In his book, *The Wretched of the Earth*, Fanon explored the mortifying thwack of colonization, postulating that it results in a high sense of inferiority and estrangement among the colonized, leading to continuous, unnecessary and prolonged

violence and self-destruction. Frantz Fanon's analysis of the psychological trauma inflicted by colonialism and postcolonialism are particularly relevant to the depiction of violence in *Sterile Sky*, where the footprint of colonialism is inextricably linked to the contemporary experiences of violence, insecurity and terror. Edward Said gives accolades to Fanon's revolutionary ideas, stating that his "engagement with colonialism remains as pertinent as ever in understanding the psychological impacts of imperialism" (276).

Homi K. Bhabha, another key postcolonial theorist, contributes and throws more light into the intricacies of hybridity, and resistance in post-colonial contexts. Furthermore, through Homi Bhabha's other concept; "the third space", observations are made concerning how the lives of people in the text drastically change owing to colliding cultural practices. The prominent scholar, Paul Gilroy applauds Bhabha's notion of "the third space," describing it as a "place of enunciation that disrupts the polar oppositions between cultures" (120). While "hybridity" focuses on the formation of new identities, "the third space" focuses on the struggles to reject change and the terrible consequences that often follow.

The Depiction of Prevalent Colonialism in E.E Sule's *Sterile Sky*.

In E.E Sule's *Sterile Sky*, set in the postcolonial city of Kano, Nigeria, there is a space of alienation and fragmentation, showcasing the psychological disintegration of its people primarily caused by religious crises and a quest for religious supremacy. The violence and instability that permeate the novel can be traced back to the unresolved problems and power imbalances of the colonial era and the formal/informal introduction of foreign religions to different regions in Africa. Also there is a link between the Kano crisis written about by the author to the Kano crisis of 1991. The vulnerable members of society bear the burden of these legacies and implementations, as they are subjected to both direct, indirect and structural violence. According to Chinwendu Nwizu "E.E. Sule in *Sterile Sky* invokes the story of the Kano riot of 1991 in weaving the

story in *Sterile Sky*” (107). E.E. Sule traces the ethno-religious crisis issue and tribal war in Kano city back to the 1991 uproaring of Muslims, vehemently refusing Reinhard Bonnke to hold his Christian Crusade. As Nwizu rightly asserts, “Muslims started the riot in their bid to resist the crusade of Reinhard Bonnke...from there it escalated into killings, destruction of properties, burning of churches, displacements and migration, reprisal killings and resistance by Christians, looting of shops...” (110). He recreates the incident in a more creative manner, allowing the readers observe that societal affairs were normal until the tribal war which happened between Christians and Muslims occurred as a result of religious fracas. This conflict instantly changes the course of events, taking lives, properties and abruptly puts an end to children's education, humanity's safety and environmental sanitation. The pictures created in the minds of readers after the crisis reeked of blood, tears, fear, starvation and corpses. Frantz Fanon's theory provides a framework for grasping how the historical trauma of colonization continues to evince in the lives of individuals and communities, shaping their psyche and invoking unhealthy mental experiences of insecurity and vulnerability.

Nigel Gibson underscores Fanon's enduring relevance, noting that "Fanon's analysis of violence provides a critical lens through which we can understand the colonial situation" (23), especially now that postcolonial situations are prevalent and actively present in our society. Frantz Fanon's theory is adequate in this study following its dissection of postcolonial experiences, advocacy for a total decolonization, and offers approaches which will end recurrent violence. For him independence given to many nations by colonizers are only superficial and documented. Former colonizers from their own countries still dictate what happens in previous colonies and are the major instigators of conflicts just as Frantz Fanon quotes; “Gabon is independent, but between Gabon and France nothing has changed; everything goes on as before” (52). Frantz Fanon highlights the typical independence experienced largely in Africa, independence only by the book and

for the records.

Trauma and Stereotypical (Ethnic) Profiling as a Result of Ethno-religious Crisis in E.E. Sule's *Sterile Sky*.

Generally, ethno-religious crisis has been a versatile issue since the coming and departure of foreigners in Africa as a whole. The rigidity and intricacies which surround the rules and regulations of religion first as a concept and subsequently as a practice are too grave for the superficial depictions of its aims and objectives. Ethno-religious crises, as many scholars have pointed out, are responsible for socio-political and economic underdevelopments in Nigeria. Kelechi Iwuagwu affirms this and proffers a solution by stating that “ethno-religious crises is a threat to Nigeria's corporate existence as well as its socio-political and economic development and must be arrested by addressing the root causes and by sincere dialogue” (115). One definite way to reduce the impact of crises in Nigeria generally has to be through a strong control over the constituted government and through seizing power from external influences and non-state actors, mainly westerners through post-colonialism. E.E Sule's *Sterile Sky* captures the perplexity and fractionalization that characterize the traumatic experience of teenagers and adults in a chaotic society, reflecting how trauma disrupts the continuity of growth and self-discovery. Moreover, Sule's depiction of certain characters like Murtala's parents and sisters, and Helen's parents, highlights extreme dimensions of trauma, as they face specific forms of violence and defenselessness due to their religious affiliation. Trauma theory, as postulated by Cathy Caruth, provides a vivid binocular through which to analyze the representation of these terrors, conflict, and the subsequent psychological impacts on adults and teenagers.

Through E.E. Sule's voice, critics and scholars gain better insight into the long lasting impact of trauma on individuals and communities, as well as the challenges of bearing witness to and being victims of such atrocities and also mostly as a result of iteration. Furthermore, E.E Sule identifies certain catalyzing factors which propel trauma and stereotypical

profiling in the Northern part of Nigeria. One of the root causes of most religious crises across the globe is the fight for religious superiority. Devouts of different religions feel the urgent need to fight for their beliefs and to develop rigidity and zero tolerance for the slightest slander. They believe that their own religion is the only true one and others are blasphemous. This is clearly observed by Murtala after eavesdropping on the conversation of a Muslim woman who after a violent Christian riot openly stated “*Laa a ila! Why did they set the mosque ablaze? They have poked fingers in your eyes, my sons*” (6). The woman’s statement to her sons surreptitiously served as a push to urge her sons on towards a revenge mission as a duty to their religion. Again Umar, a little boy, upon being informed that the *Kafir*s (a contextual derogatory term for Christians) have set Sabon Gari main mosque on fire, his preliminary response is violence: “We’ll burn all their churches! We’ll kill them!”(6). He is mentally conditioned to believe that the only way to show devotion to his religion and family is to be a ‘man’ and kill and destroy those who are not affiliated to his religion and social doctrines whenever the need arises. As a result of this he abandons his food once the war signal is given, saying; “I can’t wait for the food, Inna. Insha’Allah, I will not be left behind because of Tuwo. I’m a man” (7). These often lead to irrational behaviors that cause irreversible consequences. This proves that somehow, religion turns people into zombies and robots for no personal benefit but a false hope of a bigger reward and applause after their ‘heroic’ acts. Just as Karl Max opined that religion is the opium of the people, it is constantly seen in the barbarity in which religious issues are handled by fanatics. The analogy that ignorance is bliss mostly does not apply in ethno-religious crisis. In fact, it is a major propeller of the crisis. The research offers this insight with claims from the text that most violators have no just cause for their actions. They embark on them because others are and they must join in to be accepted in the circle and be recognized as being capable.

Furthermore, the nature of most crises is always severe with news of massive massacres. The issue of ethno-religious crises in Nigeria (especially Northern Nigeria) is reportedly always incessant, bloody and

gruesome. Owing to these recurrent violence, the United States has declared Nigeria a country of particular concern (CPC) under the United States International Religious Freedom Act. Habiba Danjuma and Abubakar Mamud Yusuf state that this has “intensified global debate over whether the country’s persistent violence constitutes targeted religious persecution or reflects a broader, multi-causal security crisis” (1).

In *Sterile Sky* the imagery of the murders, disembowelments, decapitations etc exhumes awful and traumatizing pictures. Here, Helen’s pregnant mother comes to mind. Her life ends in a gruesome way when one of the Muslim fanatics, upon seeing her, exclaims: “*Kai! Bring that pregnant woman here! Rip her womb open! That child is a Kafiri!*” (10).

The exhuming of the fetus they believe is an abomination ends the woman’s life as though it was a chicken being gutted. Again, the same is observed with the woman who got her head decapitated and on a spike being paraded for wiping her child’s buttocks with a piece of the Quran. These acts, driven by the convictions that the Christians all deserve to die, are seen to stem from a place of deep hatred and for a group that has been stereotyped because of their religion and refusal to convert to the Islamic religion. These issues of religious discrimination have compounded so much as to drag other factors like underdevelopment, vulnerability, massacre, looting and most of all insecurity.

Kehinde Adabembe asserts that the situation of contemporary Nigeria on the issue of insecurity caused by religious fundamentalists has been of great concern to all and sundry. This goes on to contrast the primary reason it was introduced in the first place. According to Adabembe, questions have been asked whether religion is a blessing or bane in Sub – Sahara Africa and Nigeria in particular, especially a country considered to be a secular state (7). However, with evidential standards, the activities of religious ‘activists’ have proven that Nigeria is nowhere near being a secular state in matters of religion as grave issues upchucked by the aforementioned have caused irreparable damage to its citizens. The height of religious discrimination

has left the threshold of meager banter and transformed into physical violence. The escalation has led to it being both recognized nationally and internationally. There's been a fanatic yearning from people to fight for religions which were not originally theirs. E.E. Sule showcases this through obtaining non-fictional elements of these activities.

Additionally, ethnic profiling is predominantly seen in *Sterile Sky* where various characters are automatically judged and stereotyped according to their ethnicity. The Igbos are called *nyamiris* because they are not Muslims and the Igbos saw the Hausas as ignorant killers and protectors of a false god. This issue also progresses to ethno-religious crisis and causes the killing of two bright Yoruba and Calabar students in Kano University because they broke the - no female student should enter a male hotel and vice versa- rule and are believed to have committed fornication. Uncle Tony outlines a few questions by the non-Muslim students which blows the case out of proportion, thus...; “Why should the Muslim students take precious lives, simply because they appreciated each other's flesh?”... “would the president of the Muslim Students Society come out and swear by the Koran that he had not fucked any girl on campus?” (163). The uncontrollable riots which follow after the event stems from the Non-Muslim and Christian students from other ethnic groups. They argue that the fate met by the deceased students would not have been so were they Hausas. This showcases the hypocrisy and unjust allocation of ethnic profiling.

Traumatized bodies in E.E. Sule's *Sterile Sky*.

Traumatic experiences affect individuals differently according to its extremity and the past experiences of these traumatized bodies. It goes on to give their lives and those of whom surround them a paradigm shift which tilts towards the negative aspect and is often permanent if left uncontrolled. As Bent Rosenbaum and Sverre Varvin assert, “extreme traumatization affects the individual's relation to others in several social and psychological ways. The post-traumatic experiences are often always characterized by helplessness, insecurity, anxiety, loss of basic trust, and fragmentation of perspectives on one's own

life”(1). E.E. Sule in *Sterile Sky* magnifies trauma faced as a result of ethno-religious societal decadence in specific characters and through the symbolism attributed to these characters, an in-depth comprehension of their trauma is obtained.

Murtala's father (Odula), suffers tremendous mental damage from the arrays of experiences he faces right from adolescence. His whole life's belief system is shattered beyond recognition, from the church into the society. To worsen it all, those who inflicted these sufferings continued to escape opprobrium. These traumas shift him from being a sane human to being a traumatized body. He struggles with acceptance of fate and situation. Subsequently in his frustration and rejection he abandons his family to seek ‘the light’ in a delusional quest for freedom. Odula is a tool in the hands of the cruel leaders and this in turn disarms him from performing his complete duties as a father and husband. During the ethno-religious crisis which prompted every other issue, he watched his family starve and could only provide when he took bribes at work owing to non-payment of salaries and 18 years of service with no promotion. For him “Islam and Christianity are two foreign religions tied together by violence” (283). Furthermore, Helen's father suffers a similar fate. As Dominic LaCapra's branch of trauma stems from both historical and social contexts, trauma affects the social behavior of people, most times, with the said people being oblivious of it. The case of Helen's father falls under this category. The trauma of losing his entire family all at once literally drives him mad such that he ends up killing a child and roaming the streets like a fugitive. His trauma is one he never recovers from and his behavior negatively affects the people around him in his immediate society. The psychological effect of witnessing one's baby ripped out of one's spouse's abdomen is sufficient to induce madness let alone seeing that and also being made to watch the slaughtering of one's five offspring all at once.

Again, Murtala's mother (Ijaguwa) experiences the phantom pain of losing an adolescent within minutes of seeing him alive and whole. The death of Ukpo upchucks a great feeling of trauma and emotional distress on mama which makes her act irrationally. She suddenly believes relocating to the village where

there is penury is a better option. Even in the face of better opportunities her mindset had already been messed up as a result of experienced trauma. Her psychological state deteriorates rapidly within a short period and makes her myopic towards her search on who takes the blame. She skips the social decadence caused by the pre and post-colonial introduction of religion and places the blame on people within her reach who have somehow enlightened themselves and have become privileged. She goes further to refuse assistance from them. Hence her trauma brings her to a state of self-condemnation.

Resilience in E.E. Sule's *Sterile Sky*.

The application of Homi Bhabha's Postcolonial theory adequately analyzes the stages of postcolonial influence in Africa today and its negative effects on the people. It also scrutinizes the steps taken by those primarily involved in breaking free from the shackles of old and foreign forms and identities through resistance despite being marginalized and maltreated. Homi Bhabha's notion of hybridity looms evidently in *Sterile Sky* where the protagonist and the gullible ones surrounded by them navigate several cultural and social identities. In the text, individuals take up a "third space" where they try to resist and bargain for freedom from the extremely oppressive structures laid out and imposed upon them by colonial, postcolonial, internal and external forces and influence. One of such characters is the protagonist, Murtala, an illustration of resilience and perseverance during and after the ethno-religious crisis. Murtala, amidst loss, poverty and chaos, always finds ways to remain hopeful (about his dreams, aspirations and education) and present for his family. He often finds himself playing fatherly roles while struggling with his mental health, having also witnessed the religious riots and massacre. The dreadful scene Murtala and his family meet as they try to escape the religious riot gives a reader better insight to his experiences; he narrates thus:

Two corpses lay mangled on the floor, their heads chopped off. I turned my eyes away quickly. But where I turned, the corpses of a man and a woman lay side by side. The

beheaded corpse of a boy lay across their chests. Next to that was the body of a girl, her head shattered. (13)

The non-Muslims in Kano State live in a state of fear, and all and sundry desire to flee. However, Murtala has good faith and is strong-willed to desire the completion of his education. This is the reason he plots with Ola to return to the city after his mother vehemently refuses to leave him in Kano; he asserts, "Please tell your dad I'll escape to Kano to continue my schooling. I will return" (276).

Furthermore, Imatum is another character who stands as a symbol of resilience in the middle of the crisis. After her family is saved by the Muslim Barber, she makes up her mind to leave her previous life of hunger and anger. She decides that her life of hawking chin chin for survival could get even better. The consequences of her actions do come, through her development of vesicovaginal fistula (VVF). According to Ajara (Imatum's friend); "her vagina is ruptured so badly that she shat and urinated without control through it"(217). However, her lucky stars shine as she marries a wealthy Muslim who saves her life. She is a surreptitious representation of the Muslims' desires (to convert all non-Muslims to Muslims or perish them). Yet, her actions to save herself can vividly be seen as a survival strategy elevating her as a character with a resilient spirit.

Also, from Ijaguwa's perspective, the only way she could protect her family is to take them away from the deadly crisis raging in the city of Kano. Despite Murtala's rage towards her decision which means he could not complete his education, it cannot be taken away that Ijaguwa's action is one of bravery and survival. She is neither hesitant to return to her trade in Kano when the first religious riot subsided, nor does she hesitate to send them back again when the second wave of the riot begins. Therefore her actions can be categorized as being one of good instinctive quality. She does what any mother in her shoes would do to protect her children just like the mother hen would protect her chicks.

The various procedures employed by the different characters towards saving themselves establish contemporary measures of resilience from endangered individuals who are optimistic about

surviving. E. E. Sule in exposing the horrendous nature of the ethno-religious crisis steadily plaguing the Northern part of Nigeria also illustrates that individuals and groups have the desire and ability to excel if assistance and environmental protections were steadily in place by those responsible for its placement. This also prompts the promotion of freewillism to practice any religion of choice by Habiba Danika and Abubakar Mamud Yusuf who in their opinion for religious freedom asserts that its concerns “have also been reinforced by blasphemy-related violence and prosecutions”(10). This goes to prove that no religious individual(s) should go to the extent of taking other lives for religion's sake.

Conclusion

The authentic records of postcolonial and traumatic events in Nigeria have created ample literary awareness in the society. Through the unique perspectives of E.E Sule's *Sterile Sky*, there have been several exhibitions of the throes and extreme conditions ethno-religious clashes can and have caused in the lives of people as individuals and as groups. This paper, through a thorough investigation of the primary text, concluded that the major factor responsible for tribal wars, political crisis and societal disorderliness is religion. From the narrator's entire experience, it is generally grasped that religion which should have become a uniting element in Nigeria has completely done the opposite and left vulnerable individuals and communities no choice but to fend for themselves through harsh means of survival or perish.

Sterile Sky records and provides a comprehensive analysis of the chaotic experiences of Christians in the Northern part of Nigeria (Kano specifically), majorly through the characters of Murtala, Imatum, Odula, Ijaguwa, Helen's father and others. The essay explains the evolutionary changes the different characters underwent after traumatic experiences in an attempt to experience positive post traumatic growths and break away from the shackles of postcolonial and religious imprisonment by society and ignorant fanatics. *Sterile Sky* brings to the readers the resilience employed by specific characters and the urgency required towards an all-

round societal restoration and especially for the majorly affected groups (Christians and Non-Hausas). The essay also showcases that these riots and crises which threw families and individuals into turmoil, forcing them to find ways to overcome their challenges, helped them build resistance. However, solutions to put an end to these crises in Nigeria should be sought for a better, safer and peaceful way of life.

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