

## **I. Achebe's Depiction of the Degraded Post-colonial Nigeria**

This research deals with the depiction of the degraded postcolonial Nigeria in the novel *Anthills of the Savannah* by Chinua Achebe. It uses postcolonial excremental vision to explore the degraded social, political, cultural, religious and historical atmosphere of the post-colonial Nigeria where the degraded situation has occurred due to the evils of colonialism. Chinua Achebe's *Anthills of the Savannah* depicts the state of political and social inconsistencies in the post-colonial Nigeria where the novelist chooses the setting in the imaginary west-African country of Kangan whose degraded social and political atmosphere in the age of post-independence era is exemplified through the experiences of three friends: Chris Oriko, Beatrice Okoh and Ikem Osodi. Achebe has tried to depict the degraded postcolonial situation of Nigeria. There was the political tension among Nigerian people. Tension escalates through the novel culminating in the assassination of Ikem by Regime, the toppling and death of Sam and finally the murder of Chris Oriko. The diplomatic highhandedness of 'mimic man' and the dictatorship under the rule by black man (Sam) in Nigeria leading to the murder, disaster, violence, lawless situation and cultural chaos in the post independent era portray the excremental post-colonialism in the novel *Anthills of the Savannah*.

Post colonialism deals against the colonial attack and its impact on colonizers as well as colonized. Many critics claim that though previous colonies were politically independent they are colonized culturally. Through the influences of the colonizer's political, cultural and economic hegemonies and because of the attack of the foreign culture and religion, the culture of the colonized country becomes the vanquished and helpless. Even after the end of political colonialism, the colonizers may return-back but the culture of the colonizers still colonize the colonized country and it further

degrades the social and political atmosphere of the colonized country. This is the fact which Achebe wants to depict in the novel *Anthills of the Savannah*.

Chinua Achebe, whose real name was Albert Chinualumogel Achebe, was born on November 6, 1930 in Ogidi, Eastern Nigeria. Chinua Achebe is the well known Nigerian novelist and a critic. Most of his works explore the impact of European culture on African society. Achebe had understood how the white men in the attempt to civilize the Africans were exploiting and destroying the culture and traditions of the African people and their particular rites and rituals during the postcolonial period. He criticizes the colonizers, their arrogance of knowledge their treatment of the natives and their tendency to use mind, money, media and muscle to capture the politics and culture of the native people.

Perhaps Achebe's best known critical essay is the discussion of racism in Joseph Conrad's *Heart of Darkness*, in which he gave originally as a lecture at the University of Massachusetts in 1975 and is reprinted in *Hopes and Impediments*. It evokes both high praise and strong antipathy and has given rise to further discussion and response as questions of racism and colonialism have been more vigorously debated. Given originally as a lecture at a meeting of the Association for Commonwealth Literature and University Uganda, it is an attack on a lingering colonialism in the criticism of African literature, mainly but not entirely by non-Africans.

*Anthills of the Savannah* published in 1987, is about the troubles of Nigerian people. The novel reflects the political realities of Nigeria during the last two decades of civil war, the corruption of power, rapid alternation of civilian and military rule and censorship in newspapers. Ruling government had oscillated corrupt citizens and violent army generals. For the first time, Achebe chooses to disguise the setting by

investing a state, Kangan. This may be intended to universalize the African situation, of his country. Achebe in this novel presents that his native country's social, political, cultural and economic situation has been rendered helpless because of the impact of the colonizer's culture and politics because when his country was colonized their native culture was invaded by the foreign culture. The purity of their native culture was fragmented and exploited and even in the postcolonial period the culture remained fragmented and spoiled.

Chinua Achebe's *Anthills of the Savannah* illustrates postcolonial writing that rejects influences of the colonialism and establishes national consciousness but even in the post colonial era social, political and cultural conditions are degraded due to the hangover of colonialism. He depicts the radical newspaper editor, Ikem Osodi, talking on the corrupt new postcolonial government led by president, Sam the "nation's man of Destiny," the University of Bassa. Achebe narrates the student a story from an oral tradition about Subverting westernized culture expectations, inherent in terms of like lecture and university the text becomes an act of revolt against the hegemonic imprisoning nationalism within the newly independent fictional African state of Kangan. In recently independent country the novel shows the conflict between and among the public of fictional African state of Kangan that is due to the evils of colonialism which is the excrements of postcolonialism.

*Anthills of the Savannah* portrays the fragmentation in modern, independent postcolonial Africa which was colonized by the European colonial power. It presents the social and personal turbulence of a late 20<sup>th</sup> century African country, Kangan by fictional name and Nigeria is real nomenclature. The novel dramatizes political struggle among Africans. The political struggle among Africans is also due to the influences of colonialism which was occurred during the colonial period. The

mentality of some Africans was exploited and fragmented by the colonizers and because of the fragmented mentality there was political and cultural struggle among the Africans. It shows the continuing British and Western economic and cultural influences even in the postcolonial period. The novel begins with military government and ends with the overthrow of government by other coup. There were two kinds of people; the native Africans who were in the favour of their native culture and the people who were influenced by the culture of the colonizers. Some people wanted to re-establish their typical African culture and other wanted to practise the culture of the colonizers. The Africans felt themselves as inferior and because of the inferiority complex they took their native culture as inferior and colonizer's culture as superior. Because of the influences of superior culture they started to practise the culture of the colonizers. So, to practise the culture of the colonizers in the postcolonial Nigeria is the degradation or excrements of the postcolonialism which can be termed as excremental postcolonialism.

The narrator is not straight forward. Several characters tell the stories- Christopher, Ikem and an unknown narrator. It is not always immediately clear which of the character is speaking. Relatively little time, perhaps less than one year, passes between Chris's opening narration and the naming ceremony at the end of the novel. But we are told a number of past events from the mouth of several characters like Beatrice, Chris and Ikem.

This is a story of Nigerian life in the 1980's, the life of instability and fear. The military leaders of the 1980's are so sacred of possible counter-coups that they instigate a rule of fear and evidence. In such situation Nigeria was ruled by the mimic man or who was influenced by the colonizers. The government was not aware of the problems of the suffering people seriously. Public executions police searches and a

dummy government and this in turn creates more instability and breakdown of law and order.

The novel begins with the conversation between commissioners of information, Mr. Christopher and president, Sam, of Kangan. The novel portrays the degraded postcolonial scenario and because of the degraded situation there was the highhandedness of the mimicman like President Sam. When Sam was ruling the country he was not conscious about the problems of the people, even he was not ready to talk to people who were suffering by the great problems. As a consequence there was conflict in the country that invited the murder and disaster in the country. Because of such situation the three major characters were killed. There is an assembly of high officials of that country. The novel ends with naming ceremony to Ikem's daughter. By that time all the three major characters of the text are already dead.

*Anthills of the Savannah* reveals extent to which any political hope placed in the hands of military is misplaced. The novel is an examination of the role of the writer in society. There are persistent references to 'story' and 'storyteller' that exemplify the claims for the function of art in 1971. Achebe founded the journal *Okikell*, a forum of presentation for new imaginative writing and the expression of critical opinions. He was also instrumental in reviving the association of Nigeria Authors in 1981. The aim of the association is to create a forum of Nigerian and African writers. They can publish their writing and it helps foster the growth of local publishing and also provide suitable space to African literary tradition.

Chinua Achebe's *Anthills of the Savannah* has received many critical responses since its publication in 1987. Different critics have read the text differently.

In "New States Man and Society", Byd Tonkin says "*Anthills of the Savannah* a wonderful novel. Tonkin equals Kangan, the land, where there idealistic friends

succumb to the terror and violence of postcolonial elite” (1). Among three major characters Ikem, a writer and editor speak up for a poor region Abazon, plundered by the ruling clique. In Tonkin's word Ikem meets "a savage and summary death” (1). Rulers want to bury the voice of the truth by killing the people who go against them or whom, they suspect as their enemy or who don't obey them, "State murder stifles the voice of truth” (2). Ikem was a writer and storyteller. His stories are everlasting. An old man, from Abazon defends the immorality of writer and story. Ikem, Chris and Sam all are killed at the end of the novel. Tonkin explains the value of martyr:

In the state of justice, a martyred writer weighs no more or less than martyred farmer or truck driver. But despots who can kill a protester know abroad will inflict any atrocity on observer victims. It's fair to treat the writer's plight as a litmus-test of tyranny, without pretending that intellectuals matter more than anyone else. (1)

The government became corrupt being influenced by the colonial power and because of the colonial influences there was the highhand of the mimicman like Sam even in the postcolonial period. The people started to protest against the corrupt government but the government killed the protestors and made them martyrs. But there was not the true value of martyrs because of the corrupt government. As a result of this the government was overthrown.

James, Marcus criticizes in “The Nation”, that *Anthills of the Savannah* is about the opposing to tyrannical rule and rising conscious with respect to both women and that ticklish entity, "the people, the setting are the West African nation of Kangan, a fictional cousin to Achebe's own Nigeria. During the last two years Kangan has witnessed a scenario of change from civilian government, to the rule to the "interim" military government” (541). Its leader himself president for whole life and the title of

the first citizen His Excellency and so on, many titles as suit to the crazy mind of the dictator.

Landforms explains that *Anthills of the Savannah* has picked up more or less where he had left off, focusing an sharp eye in the military elite that had ruled Nigeria and many other African countries after the collapse of democratically elected government. In the review of *Anthills of the Savannah*, by Lee Lescaze describes “Mr. Achebe’s telling has been the post-independent floundering of Nigeria and other West African nations and Achebe tells a dark story of corrupt and incompetent government whose abuses, from petty tyranny to state-ordered murder, are unhappily familiar in modern West Africa”(1). Lescaze explains the post independent Nigerian people’s troubles and sufferings caused by corruption and tyrannical military government. He further explains “Mr. Achebe’s anger over the ease with which the rulling class had adopted attitudes of the white colonialists” (1). The rulling class of government has adopted the whites’ style and system and that was one of the main reasons for troubles in Nigeria. To be so in the independent era is the political degradation in Nigeria that is one of the examples of the excremental postcolonialism.

Another critic of Achebe's *Anthills of the Savannah* John B. Breslin in his book *Ghost of the Colonized in Common Wealth* explains that "the novel is about the world of villages, folk wisdom and peasants these achievers have left behind their fight to the metropolis” (310). Breslin analyses the village of life of Kangan and its people, he gives lectures. "Achebe is too sophisticated to divide the world neatly between rural virtue and urban corruption, death becomes as violently and irrationally in the bush as it does in the capital” (310). The urban elite people in the government are shown corrupted by power whereas rural people are seen telling stories of their history. At the end of the novel, three elite peoples are shown dead. The death of the

three people was caused by the corruption. The scene of the death in the postcolonial period is the excrement of postcolonialism.

Robin Iklegami's critical discussion in *Knowledge and Power the Story and the Storyteller: Achebe's Anthills of the Savannah Centers* "African oral tradition to enhance Achebe's effort to depict different tensions- such as that between pre-colonial Igbo ways of thinking and Christian missionary nations or between men and women or between generalizations" (65). Achebe focuses the oral traditions of Igbo society. His use of proverbs, different speech rhythms and repetitions address in detail the role of storytelling as a political or social act, as demonstration of knowledge and an exercise of power. But such traditions of African people was fragmented by the influence of the colonialism and they were forced to imitate the systems of the colonizers and to leave their native traditions.

In the process of information collection, the president Sam "is always gathering information from various people, listening to and deciphering their stories, and he also tells stories, giving out information or allowing the release of selected pieces or information" (67). The opening conversation between the president and his oldest friend, Chris, points out a connection between political power and power of storytelling. It shows a man who fears losing both. With more than a little frustration to president, Chris and Ikem both are storytellers. Chris is interested in fact and sees power is closely linked with a comprehensive knowledge of fact.

David Carrol writes in his book *Chinua Achebe Novelist, Poet and Critic*. By the time, *Anthills of the Savannah* is the exercise of power has become even more extreme. The novel opens with the military ruler of the African state always gathering information from various people, listening to and deciphering their stories, and he also tells stories, giving out information or allowing the release of selected pieces or



information” (67). The opening conversation between the president and his oldest friend, Chris, points out a connection between political power and power of storytelling with more than a little frustration to the president, Chris and Ikem both are storytellers. Chris interested in fact, and, he sees power, is closely linked with a comprehensive knowledge of fact of Kangan disdainfully by treating his civilian cabinet like children” (176). The novel explains the political realities of African especially Nigeria during the last two decades: civil war, the corruption of power, and the rapid alternations of civilian and military rule. Carroll explains that the novel is the most ambitious novel. He writes:

In asserting the primacy of what is called' the earth and the earth's people, the privileged triumvirate of characters is destroyed, but their death is interpreted as a rite of passage to be a better world in which the true dialectical of life- of rulers and people of male and female of modernity and tradition will be reestablished with a key role to be played by the women. After the darkness of the Civil War there is in this novel a new king of confidence both in the storyteller and story teller's audience. (190)

Everyone in the earth has equal right to live with liberty and noone is bounded by anything but the Western imperialism controlled the lives of the people of third world countries. The colonizers fragmented the lives of the inferior people and who went against them they destroyed them. This system impressed the mimicman who imitated the colonizers and even in the postcolonial period they also did same as the colonizers did.

Though the text has been analyzed from the different issues the issue of post-colonial excrementalism is the most innovative one.

This present research has been divided into the four chapters. The first chapter presents a brief introduction of the research work. It provides us with the bird's eye view of the entire work. The second chapter discusses briefly about the implementation of the methodological tool of excremental post colonialism. In the second chapter there is the description of how the once colonized countries even after being decolonized have to face the problems of cultural fragmentation, and political inconsistencies. Similarly the third chapter will analyze the text at a considerable length. It will take some extracts from the text as evidence to prove the hypothesis of the study how the colonized culture is made degenerated and how the colonized political situation is made worse by the misuse of the power of the colonizers even in the time of post-colonialism. The last or fourth chapter is the conclusion of the research which will sum up the research with its gist.

## **II. Excremental Postcolonialism**

Excremental is a faecal rhetoric or it has become an important mode of expressing and reproducing symbolic and material relations of group inferiority and superiority, whether the differentiation being made is based on racial, class or other group membership. The faecal or excremental imagery is exploited by the colonizers to dominate and to inferiorize the colonized. The colonizers since the time of colonialism began to negatively integrate the colonized in a degraded way using the image of the excrements. The toiletry ideas and routines of the dominating grouping their toiletry habitus underpin the fashions in which faecal rhetoric is the utilised against the expressed. Post-colonialism shows the unequal relations between the colonizer and the colonized and excremental postcolonialism shows the filthy nature of such relations between colonizers and colonized. It especially refers to the 'excrements' or the negative effects of colonialism which is the foundation of the western imperialism. In the course of the mission of colonialism, the colonizer visited several colonies and found that the colonized were dirty and conventional with no concept of sanitation. Since this period the colonizers are dominating the colonized people. Not only this, the colonized countries were hybridized due to the mixture with colonizers' culture. As a result of this process, the purity of the colonized culture was exploited and it is the excrement or in symbolic way it is the negative result or the negative outlet of the evils of colonialism.

Excremental postcolonialism shows the degraded social, political, cultural, economic and religious atmosphere of the colonized countries. Post-colonialism is the critical analysis of history, culture, literature and modes of discourses that are specific to the former colonies of England, Spain, France and other European imperial powers. These studies focuses especially on the third world countries in Africa, Asia, the

Caribbean island and South America. The postcolonial writers however intend the scope to such analysis also to the discourses and cultural production of such countries as Australia, Canada and New Zealand which achieved independence much earlier than third world countries. If we add the word excremental before post-colonialism and form excremental post-colonialism, it will suggest how the culture and politics of a colonized country have been exploited and spoiled due to the hegemonic influence of western imperialism.

Not only this even in the postcolonial period the once colonized countries' cultures became fragmented and exploited. Due to the negative impact of the culture of the colonizers, the colonized culture was fragmented. The influences of the colonialism created the 'mimic men' who were fragmented in their life and morality because neither they could leave their native culture nor they could adopt the colonizers' culture completely. Not only this the colonizers sowed the seed of violence between and among the colonized people. As a result the communal conflict and the frontier conflict has become common in the present day. India is the brilliant example of this. Before being colonized India was peaceful and a unified nation. But when the colonizers colonized India, it became the place of violence, because of invasion of the foreign culture and the Indians were participated. Its culture, tradition and values were fragmented and exploited due to the evils of colonialism. Even in the present time the cultural riot has become a common thing. Thus, the term excremental post-colonialism means how the colonized culture and cultural practice is fragmented and how the excrement (negative outlet) of the mission of colonialism has worsened the condition of the culture, politics, economic, religion and convention of the colonized countries who are in the state of being free after being once colonized.

Post-colonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Post-colonial perspectives emerge from the classical testimony of third world countries and the discourses of 'minorities' within the geopolitical division of east and west, north and south. They intervene in the culture of the third world countries by giving the diabolical discourse of modernity that hegemonically influences the people and their culture of the third world countries because in an attempt to be the modern people of the third world countries blindly imitate the culture of the colonizers which renders the culture and tradition to the colonized culture a helpless project. In this connection Homi K. Bhabha is right when Bhabha says:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary post-colonial discourses are rooted in specific histories of cultural displacement, . . . or the traffic of economic and political refugees within and outside the third world. Culture is transitional because such spatial histories of displacement now accompanied by the territorial ambitions of "global" media technologies- make the question of how culture signifies, or what is signified by the culture, a rather complex issue. (85)

Thus, according to Bhabha when a country is colonized, the people of third world or colonized country see the colonizers as superior and modern and they feel themselves as inferior and conventional. So in the name of being modern they start to practise the colonizers' culture as a survival strategy. But in the course of practising the culture of the colonizers they can not completely adopt the new culture and also they can not break the root of their native culture. In such a condition the colonized people are

fragmented in their life and morality and their culture becomes a helpless project. And Bhabha also puts how because of the transnational and translational habit of the culture render the colonized culture a helpless project because of the upper hand of the colonizers' culture.

Because of the translational and transnational nature of the culture, where the colonizers' culture exploits the colonized, colonial stereotypical representation of colonized people as barbaric, passionate, dirty, irrational and savage is believed to be true because this hegemonic discourse is the creation of the colonizers' culture whose upper hand over the colonized culture and traditions dominate the colonized people and countries. Thus, the issue of the post-colonial culture is the historical phenomenon of colonialism with its range of material practices and effects, such as transportation, slavery, displacement, emigration and racial and cultural discrimination. These material conditions and their relationship to question of ideology and representation are at the heart of the most vigorous debates in recent post-colonial theory. Even the claim that they may exist independently of the modes of representation which allowed them to come in formation is to assert a point of considerable controversy.

If we analyze the theoretical modality of post-colonialism, we can find the thought of anti-imperialist nationalist writers that the lost values of the indigenous culture could be achieved by an aversion and inversion of colonial values. They display the first instance of upturning colonial perspectives. These writings attempt to subvert the colonial misrepresentation and glory what were earlier graded. Such kind of writings give spiritual vitality to the degrading stereotypes, celebrating all that have been identified as negative and inferior. The writers of such kind strongly believe, that the identity of the natives though long suppressed, lay embedded in its cultural origin

was recoverable intact, unadulterated by the depredations of colonialism. The colonialists have developed lots images negatively of the colonized which have to be upturned to form a real identity of the indigenous culture. In this connection Ellek Boehmer is true when she says “mixing, upturning and dismantling negative presentation, the strategic line of attack taken by the colonized was to turn the identities ascribed to them into positive self image” (105). Such kind of writings have various attempts to develop the image of their country to replace those generated in Europe. But in dismantling the images created by the Europeans, the post-colonial writers, at first have to work within the framework of the imperial cultural representations. In such case Boehmer says, “Culturally in exile, the effort of nationalist wirters was to receive endemic homelands, . . . past. Writers attempted to transform their experiences of cultural schizophrenia into a restorative dream of home, a healing myth of origin or a consolatory lyric combining diverse” (117).

In *colonial and postcolonial literature*, Boehmer considers Joseph Conrad’s *Lord Jim* as “late imperial hero” (60). The literature or narrative written in the postcolonial era was derived from colonial experiences and such writing revolves constantly, even obsessively around certain key themes like the intervention of the colonial mission, or colonial drama. The drama deals with the masculine aspects and resistant incomprehensively or unreliability of the colonialism. The literary writers, with pre-occupied mind and attitudes towards postcolonialism have mixed approach due to which society, history, culture, economic and politics are degraded and that degradation is the excrements of the postcolonialism. The colonial politics is one of the significant aspects of European self-projection. It was the representation of the natives and colonized people inhabited the lands they claimed. The natives are portrayed as primitive, as insurrectionary force, as libidinous temptation, as madness

in image of extreme colonial uncertainty. This assumption of the colonizers over the colonized people remained same even in the postcolonial era that is the excrement of the postcolonialism.

Postcolonial criticism is licensed with cultural discourse of suspicion on the part of colonized people. It seeks to undermine the imperial subject. It has forcefully produced parallel discourse which has questioned and challenged the discourse produced by the people who supposed to be subordinates. Those postcolonial writers and critics turned the table from the real situation of the colonial countries and presented colonial history from the perspective of the colonized people's experiences. By doing this, they revealed the real nature of colonial authority what they did in the name of progress, science and civilization.

The writer like Bohemer is always concerned on the issue of how they can save their native culture and traditions from being exploited by the hegemonic influence of the discourse of western imperialism. Such kind of thinkers always center their attention to recover a fragmented identity displaced and dispersed location in order to constitute a vision of an independent indigenous land. Such writers are anxious to save their culture from the invasion of the foreign culture. We can again put forward Bohemer's points to prove this case:

Generic instruction had the potential for powerful Transvaluation.

Reworking from their own historical position Europe's fantasies of New worlds, or high-flown propaganda for colonial settlement, nationalist converted the stereotyped images and generic codes which had defined them into sources of being positive. Their techniques of intrusion and conversion followed to main lines of approach. First writers might combine genres associated with colonialist culture, such



as exotic rance and postral, with the special grittiness or quiddity of their own cultural experiences. Humanitizing the past none the less tried to represent their societies accurately from within. (119)

She is more conscious about their native culture and traditions. According to boehmer the purity of the native culture and traditions should be safe from the invasion of the foreign culture. She always draws her attention to recover a fragmented identity. She wants to constitute a vision of an independent indeginuous land. So, the writers are always careful and are ready to counter the belief of the colonizers.

But there are other kinds of nationalist thinkers who present their issue of nationalism in a different way. These kind of the writers show the degraded culture and politics of the colonized country. And this purpose to show the negative effects of the colonizers' culture is to show how exploitative, destructive and hegemonic the colonizers' culture is which rendered the colonized culture a helpless project. The colonizers are free when they articulate something, either by writing or by saying, about the colonized. While writing or saying something about the colonized, the colonizers always have the feelings of superiority. Because of this superiority they create the image of colonized as per their wish. During the time of the colonialism they have formed a rough generalization about the colonized and till now they are using the same lenses to judge the colonized. One of such a negative image the colonizers think that the colonized or the non-western writers are dirty who don't have any concept of sanitation.

In the first case the colonized or the group under verbal assault are described in term of their allegedly 'filthy natures', labeled as being throughly excremental in nature. In particular, their bodies are represented as being wholly facially filthy in character. For example, in contemporary racist parlance in the United Kingdom, the

epithet 'shit' is a constant source for racial abuse. Term such as 'paki shit' often echo down the streets of British cities after people whose forebears came from the Indian sub-continent. "Phrases such as 'Jewish louse' have been an equally accessible resource for anti-semitic groups in many different countries" (70). Such term connotes not only the symbolic inferiority s/he is taken to be part of, but also designates that the person is thoroughly filthy, impure and revolting, unlike the group of which the interlocutor is a member.

Similarly, the colonized class or the targeted group can be symbolized by its toiletry practices where the alleged racial, national and class characteristics of the colonized class or the subordinated group can be represented as more faecally uncontrolled and excrementally libidinous than the colonizers or than their apparent superiors. In this case the inferior group's or colonized groups' are considered as regarding the toiletry habits. In this connection David Inglis puts:

To take an example of a temporary British racist discourse once more, it is not uncommon to hear persons from certain sectors of the 'white' community (especially those from the working class) claiming that the toilets of such groups as Indians and Pakistanis are filthy, revolting dens of dirt. The sound toiletry technologies (i.e. water closets) that were in the house before these people had 'taken it over' are said to have been either ignored or destroyed by the new, inherently more excrementally uncontrolled inhabitants. It is intrinsically more filthy.  
(208-9)

Thus, Inglis has put forward the nature of discourses of dirt where the allegedly powerless group has been negatively presented with an eye of desecration.

This kind of derogative view of the colonizers' towards the colonized have been popularized in the symbolic way. The subordination of the colonized by the colonizers regarding the faecal matter is particular but it is generalized and it is claimed that all the colonized groups belongs to the same line of thought in the mentality of the colonizers. Now it has become symbolic and the toiletry habitues have become the symbols by using which the colonizers still hate and interiorize the colonized even in the time of post colonialism which can be called the excremental post colonialism. As the French historian Alian corbin argues, by this period faeces, and the human body's capacities for making (or not making) such products had become an important part of distinction which is evident from the following lines:

The ruling classes were obsessed with excretion. Faecal matter was an irrefutable product of physiology that the bourgeois strove to deny. Its implacable recurrence haunted the imagination; it provided a link with organic life . . . The bourgeois projected into the poor what he was trying to repress in himself. His image of the masses was constructed in terms of filth, the fetid animal, crouched in dung its den, formed the stereotype. (44)

Such type of class distinction is based on a symbolic divide upon which the bourgeois toiletry habitues depend, between a bourgeois body understood to be cleanly an proletarian one deemed to be filthy. The manner in which the bourgeoisie regarded the proletariat was shaped by this fundamental outlook which is evident from the following lines by David Inglis:

For example, the surveys of the dwellings of the very poor carried out by bourgeois observers from the 1830s onwards were informed by the dispositions of the bourgeois toiletry habitus and expressed in the

terminology of miasmas, which stressed the noxiousness of faecal odours. The voices of the reforming bourgeoisie denounced the effects on moral and hygienic well-being generated by the odors of excrement and refuse' to be found in the slums. The proletarian home stink whereas the bourgeois home was held to be odexifically neutral or sweet smelling. (47)

Thus, it is clear from the above line that the faecal rhetoric is an important mode of expressing and reproducing symbolic and material relations of group inferiority and superiority, whether the differentiation being made is based on racial, class or other group membership. The toiletry ideas and routines of the dominating group—their toiletry habitus—underpin the fashions in which faecal rhetoric is utilised against the expressed. This multidimensional model allows us to think about the interrelations between material and symbolic factors, between the corporeal entities and modes of rhetoric, between the configuration of power and ascriptions of physiological nature which is in fact the distinction between the colonizers and colonized in the issue of excremental post colonialism.

In the entire gamut of the post-colonial studies, the realm of excrement, despite its great value has received relatively little criticism. It is because of the "indubital facts of human life that the individual excrete" and because "faecal matters are always inherently political in character" (Inglis 20).

A writer named Warwick Anderson draws attention to the crucial role played by the clean bodies—imagined in almost transcendental terms—in the modernization and development enterprises of colonialism. The writer describes the method by which the U.S. colonizer produced an image of Filipino natives as unsanitary and excremental. Anderson's history of this rhetorical and epidemiological debasement provides a good

point of departure for the excremental images in the postcolonial era, when shit begins to operate counter discursively.

In the writings of post colonialism, shit can redress a history of debasement by displaying the failure of development and the contradictions of colonial discourse and, moreover by disrupting inherited associations of excrement with colonized or non-western populations.

The symbolic use and mobility of the excremental images in the post-colonial cultures has been recently thrown into relief by the work of Achille Mbembe. The vulgar aesthetics that Mbembe ascribes to sub-saharan African politics derives, he suggests "from a tendency to excess and disproportion" (2). Mbembe suggests that the vulgar images, including the excremental are often deployed by the state as part of its official display of power. This analysis of the vulgar images that both represent and resist power suggests the radical ambiguity of scatology. And if excremental imagery serves different rhetorical masters in Mbembe's political discourse, it is perhaps and even more complex an useful resource in the literary languages of post colonialism.

'Shit' in postcolonial studies are the both object and symbol has long been read according to psychoanalytic and mythic models. Such kinds of readings traditionally focus on Transcultural and Transhistorical experiences of childhood sexuality and sacred/profane dualisms. Meanwhile, literary readings of postcolonial texts tend to interpreter most figures in terms of specific historical and political events. The aim of the postcolonial critics is to synthesize these approaches in order to apprehend the complex symbolic use of excrement in both private, psychological and public, political registers-and more importantly to understand how these two registers intersect in the postcolonial writings.

If we trace the origin of the excremental writings we don't have a fixed beginning point of it. But we can claim that the excremental writings began with the mission of colonialism. The colonizers since the time of colonialism began to negatively integrate the colonized in a degraded way using the image of excrements and even after the time of the death of colonialism or the postcolonial era. The faecal or excremental imagery is exploited to by the colonizers to dominate and to inferiorize the colonized. The writers like, Jonathan Swift, Samuel Beckett and Soyinka uses the excremental images in their writings. The classic sources of the excremental vision in Anglophone literature is Jonathan swift. *The Modest Proponents of Irish Cannibalism*, where swift turns scatology to his immediate proposes as an economic patrol when he tries to account for "an immense number of human excrements at the doors and steps of the streets of Dublin. Some identifiers have identified those excrements as of British not of Irish-issue planted on Dublin streets as evidence of local digestion in order to disprove the Irish clamor of poverty" (28). Here, swift has used the digestive and excremental terms to expose economic misrule in Ireland. He not only has criticized neglectful British but also has attacked to Irish for their backgroundness. Since he had become successful to link scatology with failed development he stands as the precursor to the excremental wirters of post-colonial Africa. The rhetoric of expire, as a David spurr has noted includes an "arsenal of debasement tropes that described colonized population as dirty bodies, linking them to filth, shit and disorder" (70-91).

Warwick Anderson also points out that "tropical colonial possession come to represent the lower strata both geographically and physiologically that tended to reinforce the idea of unclean, base native" (652). Such habits and thoughts were integral to the colonizer's relization and abstractions of native excrement. The toilet

for Anderson is "a powerful of technological and developmental superiority and that has the corollary effect on intensifying via an newly potent scientific language, the native valance of shit" (29). Anderson further claims that American health of officials in the Philippines were "themselves victims of the objects" given by a fascination with shit waste and pollution that shows the relevance of the issue of excremental post colonialism in the present time.

Wole Soyinka is also a post colonial writer who has shown the image of excremental post colonialism especially through his book *The Interpreters*. *The Interpreters* was published in 1965. In the novel the author has exemplified the negative outlets of the evils of colonialism which can be claimed as the issue of excremental post colonialism. Due to the evils of colonialism resulted by the invasion of the cultural politics of Nigeria by the colonial authority the culture and traditions of Nigeria were fragmented and were in the situation of helplessness. To save the country the native people who are abroad come the country and try to save their country from being demolished by the structure of the evils of colonialism. But at last they themselves are failed because the invasion of colonizers' culture has already destroyed their culture and tradition which is beyond their control as a result they became failures.

Soyinka's use of imagery goes far beyond the conventional employment of similes and metaphors with emphasis on the points of comparison. Individuals representation abstraction cluster together to produce a specific moment in the history of Nigeria. Sekoni, the engineer turned sculptor, Egbo became morally corrupt, the lawyer became a cheat and the history teacher is biased. None of them is a 'hero'. They all failed and they are incapable to reform their country's condition which is going to collapsed.

The excremental nature of an imperfect collective forces itself upon the ethical and aesthetic consciousness individuals hungering after the sanitary perfection of utopia art. The characters like Sogoe recoil from the urban marketplace, they become perfect representatives for novels split between disgust at the public cesspool and recognition that recoil or retreat is unacceptable. The political dilemma, fueling the tension between private disengagement and public engagement in the two novels constitute the crux of excremental post colonialism.

The predicament of the characters torn between subjective vision and collective norms is in other words is also the predicament of the postcolonial writers torn between what we might call the existential novel and the political novel. The African writers use excremental tropes to register the tension between the ethical or aesthetic subjects and the demands of social collective. "Shit marks this conflict symbolically because it acts as a primary and mobile signifier of fundamental private and public division" (Inglis 20). Moreover, the shit signifies the subjects's inevitable entanglement in time and history, it works at the sub-textual level to reveal the gaps between the individual or existential time and the mystified temporality of the nation.



### III. Textual Analysis

The novel dramatizes the degraded situations of Africa due to the political struggle among the people of Africa that is evident from the lines of “[. . .] the most awful thing about power is not that it corrupts absolutely but that it makes people so utterly boring, so predictable, and . . . just plain uninteresting” (51). This inclusion about corruption is also about the degraded situation of Africa that is caused due to degraded situation of Africa which is an example of the excremental post-colonialism. Achebe has written story that Sidesteps both ideology of the African experience and political agendas, in order to lead as to a deeply human universal wisdom. The excremental vision is dramatized in the novel when the dark side of the Nigerian society is dramatized vividly and in the subtle dramatization the novel explores the issue of how the novel’s depiction of the degraded conditions of common people is explored

The novel’s depiction of the dehumanizing institution is also the degraded situation of post colonial Nigeria. It is always hazardous move from reading the work of fiction to speculating about the author’s option in the real world. However, Achebe’s nonfictional works confirm his embrace of modality as necessary dimension of African renewal. And as his own novel relating to post independence demonstrate, he takes full cognizance of the problem and dilemmas involved in the process of Africa’s accession to modality. Nevertheless, his commitment has remand firm, despite the frustration and disappointments that seem indeed to have given an even sharper as edge to sense of commitment; the title of his 1988 collection of essays, *Hopes and Impediments*, his sufficiently eloquent to indicate this direction of his sentiment. It seems therefore safe to say that for Achebe, the African personality is not incompatible with a modern scientific culture. Thus, he asks rhetorically, “why

should I start waging war as Nigerian newspaper editor was doing there other against 'the soulless efficiency' of Europe's industrial and technological civilization when the very thing my society needs my will be a little technical efficiency of Europe's industrial and technological civilization" 43). Add to this the lament at the end of the trouble Nigeria, about Nigeria having lost the twentieth century and running the risk of losing the twenty-first as well.

If there is any single work that can be considered central to the evolving canon of modern African literature, it is, without question, Chinua Achebe's *Anthills of the Savannah*. The novel owes this distinction to the innovative significance it assumed as soon as it was published, a significance that was manifested in at least two respects. In the first place, the novel provided an image of an African society, reconstituted as a living entity and in its historic circumstance: an image of a coherent social structure forming the institutional fabric of a universe of meaning and values which is only degraded due to the negative effects of colonial hangover which is also termed as the excremental post-colonialism. Because this image of Africa was quite unprecedented in literature, it also carried considerable ideological weight in the specific context of the novel's writing and reception. For it can not be doubted that the comprehensive scope of Achebe's depiction of a particularized African community engaged in its own social processes, carried out entirely on its own terms, with all the internal tensions this entailed, challenged the simplified representation that the West offered itself of a Africa as a formless area life, as " an area of darkness" devoid f human significance. Thus, beyond what might be considered its ethnographic interest, which gave the work an immediate and ambiguous appeal- a point to which we shall return- Achebe's novel articulated a new vision of the African world and gave expression to a new

sense of the African that is more penetrating than what had been available before its appearance.

The novel takes place in the imaginary West African country of Kangan, where a Sandhurst-trained officer, identified only as Sam and known as *His Excellency*, has taken power following a military coup. Achebe describes the political situation through the experiences of three friends: Chris Oriko, the government's Commissioner for Information; Beatrice Okoh, an official in the Ministry of Finance and girlfriend of Chris; and Ikem Osodi, a newspaper editor critical of the regime. Other characters include Elewa, Ikem's girlfriend and Major "Samsonite" Ossai, a military official known for stapling lands with a Samsonite stapler. Tensions escalate through the novel, culminating in the assassination of Ikem by the regime, the toppling and death of Sam and finally the murder of Chris. The novel ends with a non-traditional naming ceremony for Elewa and Ikem's month old daughter, organized by Beatrice.

Achebe's protagonists, who are in conflict between self realization and social responsibility, demonstrate the difficulty of reaching such a balance. Each character's movement toward communal acceptance is thwarted by the destructive pull of individual pride. In *Things Fall Apart*, Okonkwo overcomes personal humiliation to win the respect of his Igbo community, but his inflexible refusal to accommodate himself to the increasing influence of colonial government and Christianity alienates him from his clansmen and drives him to self-destructive violence. In *Arrow of God*, the priest Ezeulu earnestly wishes to be a good religious leader, but his proud refusal to adapt religious dictates to the necessities of circumstance leads to Christian dominance in his village and his own madness. In *No Longer at Ease*, the idealistic Obi self-righteously resists the corruption of government service, alienating himself

from his fellow civil servants and the clansmen who funded his education, but when his proud need to maintain an expensive lifestyle leads him to accept a bribe, his amateurish attempt results in his arrest. In *A Man of the People*, the cynical Odili, who collaborates in Nanga's political manipulation of rural people, learns to see the corrective value of traditional beliefs. Achebe's most recent novel, *Anthills of the Savannah*, offers the most hopeful view, with Beatrice showing that traditional values can exist in altered but viable forms in the present. .

In his fiction, Achebe opposes interpersonal, political, cultural, and linguistic forms of authoritarianism. He associates inflexible refusal to recognize the validity of multiple viewpoints, which is the central flaw of his protagonists, with the cultural arrogance of colonial powers and the cynical greed of Nigerian officials. Stylistically, Achebe refutes this myopic authoritarianism through the use of multiple perspectives and irony. In *Anthills of the Savannah* he repeats the Igbo proverb "Where something stands, there also something else will stand" to indicate his belief in the fluidity of perception, the duality of existence, and the adaptability of Igbo culture. To represent this fluidity in his fiction, Achebe mixes literacy English, Pidgin English, and colloquial English that approximates the rhythms of Igbo speech; he mixes Igbo proverbs, songs, and rituals with allusions to European literature; he uses irony and unreliable narrators to emphasize his distrust of authoritarian voices.

If it was necessary to throw out the colonizers as a first step toward national salvation, much work remained. Bearing witness of the failure of social justice and democracy to take root in post-colonial Nigeria, he dramatized the impasse in the 1987 *Anthills of the Savannah*. Set in the fictional nation of Kangan, a thinly disguised version of Nigeria, the plot revolves around the fate of two prominent male intellectuals victimized in a military crackdown orchestrated by the nation's president

for-life who is a childhood friend. Narration shifts between these two characters and their female friend, who works in the Ministry of Finance. As an aroused but impotent elite figure, they obviously were chosen by Achebe to reflect his own frustrations with Nigeria and mixed feelings about Africa's future. Those looking for heroic victories over oppression must look elsewhere than in Achebe's deeply complex and multileveled work. The frustration in the characters is mainly aroused due to the evils of the postcolonial situation. Here lies the element of excremental post-colonialism.

As minister of Information, Christopher Oriko is in an unenviable position. Charged with the responsibility of defending the policies of a military dictator, who happens to be one of his oldest friends, he treads a fine line between loyalty and subversion. He is intelligent enough to know how rotten the government is, but is too much of the detached intellectual to commit himself to struggle. When confronted by his old friend Ikem Osodi, a friend and oppositionist who has succeeded him as editor of the state-owned newspaper, Oriko justifies his inaction through a kind of Hegelian aloofness. In *Chris, the hero*, we are taken through the corridors of power and on life on the run following a "fall from grace to grass" to use some words from the book. The book attempts to show the evils of power (corrupts absolutely as Lord Action, A British historian of the late nineteenth and early twentieth centuries, would have put it) especially when entrusted to an elite who think they know best what the masses want.

Thus, the novel also presents the inaction in the characters in the mode of Hegelian aloofness. This aloofness is caused, according to Achebe, because of the evils of the postcolonial situation. Achebe means to say that before the colonial time period, the people were active and conscious. But after the colonialism they are inactive, passive and submissive. They, the native people, can not forget their habit of

being dependent with the colonial power. So they are in the position of helplessness. This helplessness is caused mainly due to the evils of postcolonial situation which has caused the situation of helplessness between and among the public of the Nigeria. This is also the excrement of the post-colonial Nigeria.

The work has acquired the status of a classic, then, by reason of its character as a counterfactual of Africa, in specific relation to the discourse of Western colonial domination, and its creative deployment of the language of the emporium; it has on this account been celebrated as the prototype of what Barbara Harlow has called "resistance literature" (28). The ideological project involved in its writing comes fully to the fore in the ironic ending in which we see the colonial officer, after the suicide of the main character, Christopher Oriko contemplating a monograph on the "pacification" (28) of the Lower Nigger. Christopher Oriko, we are told, will get the briefest of mentions in the monograph, but we know as readers that the novel to which this episode serves as conclusion has centered all along upon this character who, as the figure of the historical African, the work endeavors to re-endow with a voice and a visage, allowing him to emerge in his full historical, tragic though this turns out to be in the circumstances. This tragedy can be termed as the evil consequences of the European postcolonial mission.

Yet, despite the novel's contestation of the colonial enterprise, clearly formulated in the closing chapters and highlighted by its ironic ending, readers have always been struck by the veil of moral ambiguity with which Achebe surrounds his principal character, Christopher Oriko, and by the dissonances that this sets up in the narrative development; as Emmanuel Obiechina remarked in the course of an oral presentation "I had privilege of attending, the novel is constituted by what he calls a tangle of ironies" (29). For it soon becomes apparent that Achebe's novel is not by any

means an unequivocal celebration of tribal culture; indeed, the specific human world depicted in this novel is far from representing a universe of pure perfection. We are presented rather with a corner of human endeavor that is marked by the web of contradictions within which individual and collective destinies have every where and at all times been enmeshed. A crucial factor, therefore, in any reading of Achebe's novel, given the particular circumstances of its composition, is its deeply reflective engagement with the particular order to life that provides a reference for its narrative scheme and development. In this respect, one cannot fail to discern a thematic undercurrent that produces a disjunction in the novel between its overt ideological statement, its contradiction of the discourse of the colonial ideology, on the one hand, and, on the other, its dispassionate and even uncompromising focus on an African community in its moment of historical crisis.

Thus, the virginity of the culture, religion and politics of the African society is destroyed when the European colonialism raped it. The raping of the colonized culture can not become virgin when the colonized culture became free from the colonial domination. In Nigeria before the European colonialism, there was the unique culture and unique cultural position. But the unique cultural position gets blurred when the colonialism attacked the Nigeria. This unique cultural position of the culture of Nigeria can not become free even after the freedom of Nigeria politically. People are still dependent. They are still torn between the colonized culture and the culture of colonizers. This torn mentality causing the position of hybridity is the evils of the excremental post-colonialism. Thus, there is the relevance of excremental post-colonialism.

The reference to Mazrui is most telling. Kenyan Ali Mazrui, along with Achebe and Wole Soyinka, is one of Africa's leading intellectuals. As the host of a

PBS series on Africa in the 1980's, Mazrui's Afrocentrism provoked the wrath of white critics, especially with comments like: ". . . Blacks will inherit the most advanced nuclear infrastructure on the continent. Out of the ashes of apartheid will emerge a black-ruled republic with convincing nuclear credentials" (69). Thus the novel explores the theme of excremental post-colonialism.

When Harvard scholar Henry Gates produced his own Africa series a decade later that was sharply critical of practices such as female circumcision and black-on-black slavery, Mazrui accused him of "black Orientalism" (25). Mazrui looks back somewhat romantically to Africa's pre-colonial past as a kind of "fall from glory" that is also associated with the work of British historian Basil Davidson.

It is clear that this position is not satisfying to Achebe, despite his own hatred for what colonialism did to the continent. Ikem Osodi obviously serves as a vehicle for his own dissatisfaction with post-colonial society. In contrast to Chris Oriko's cynicism, Ikem Osodi is driven by compassion for Kangan's underclass. He decides to crusade against public executions immediately after attending one as a representative of the state-owned newspaper. Appalled by the cruel taunts of the crowd and inspired by the dignity of the doomed man (a common criminal), he writes an editorial the very next day that ended with a one verse hymn sung to the tune of "Lord Thy Word Abideth":

Lord Thy Word Abideth  
 The worst threat from men of hell  
 May not be their actions cruel  
 Far worse that we may learn  
 And behave more fierce than they. (63)



Almost like clockwork, Christopher calls his old friend into his Ministry of Information office to warn him against writing editorials that might risk his career or worse his life. If Ikem is always acting impetuously, we understand that he has no choice given the urgency of his continent's problems. He is one of Africa's "impetuous sons" (40), referred to in an excerpt from David Diop's poem 'Africa' that serves as an epigraph to chapter ten:

Africa, tell me Africa

Is this you this back that is bent

This back that breaks under the weight of humiliation

This back trembling with red scars

[. . .]

In splendid loneliness amidst white and faded flowers

This is Africa your Africa

That grows again patiently obstinately

And its fruit gradually acquire

The bitter taste of liberty. (68)

Thus, the epigraph is an example of the domination upon the colonized by the colonizers. The colonizers always try to cause the loneliness in the cultural situation of Nigeria. The bitter taste of liberty is being experienced by the Nigerian people. So the novel presents how the colonial mission has rendered life meaningless and devoid of liberty even in the postcolonial period.

Despite Ikem's sympathy for the poor, he is out of touch with them. He regards them sympathetically from a far but is not organically linked to their struggles. If anything, this goes to the heart of Achebe's novel: the inability of the nation's elite to

connect with the masses. This is the example of the excremental post-colonialism because this condition in Africa is due to the evils of colonial hangover.

When a couple of members of the taxi-drivers union show up unannounced at his door one day to tell him how much they appreciate his support, Ikem is somewhat apprehensive at first. After one driver tells him in Pidgin English how important his columns are to the rank-and-file, he is deeply touched. It is evident from the lines “Ah. How I go begin count. The thing oga write too plenty. But na for we small people he de write every time. I no sabi book but I sabi say na for we this oga de fight, not for himself” (74). The lines show that the Nigerians are hegemonized by the evils of the colonialism thinking that the whites are naturally superior than them. This is also an example of how even the ending of the mission of colonialism is not causing the ending of the domination, where the whites are still ruling the psyche of the Nigerians. Thus, the novel is superior in presenting the superiority of the European colonialism. Here lies the issue of the excremental post-colonialism.

Later on Ikem reflects on the esteem the taxi drivers hold him in for driving a battered old Datsun rather than the Mercedes preferred by government officials. This personal choice said more than any lofty phrases. This is also clear when Ikem further says “he na big man. Nobody fit do fuckall to him. So he fit stay for him house, chop him oyibo chop, drink him cold beer, put him air conditioner and forget we. But he no do like that. So we come salute him” (74).

The plot of this novel, which details the effects of government corruption, is not particularly new or surprising. What makes this treatment of such a topic more noteworthy is its telling through the African voice. Some readers will have a hard time with the Pidgin English dialogue in this book, but beyond these difficulties the writing is clever and witty, taking traditional English terms of phrase with a more

local sense of humor. The linguistic play works well to establish what is also notable about the plot rather than being a simple story of a corrupt government, the novel works to show that it is not such mass entities that really affect the individual, but other single individuals who, knowingly or not, carry out the aims of the mass.

Achebe, thus, shows that the problems of Africa are not just remnants of colonial oppression to be blamed on England, from whom many of the characters have taken the best she has to offer in terms of education and society, but the problems of Africans dealing with their own relationship to whatever powers might be. This point was fairly well illustrated by the penultimate chapter, but Achebe decides to spell it out more blatantly in the final chapter, which spoils the subtlety a bit; however, the book could not have legitimately ended without dealing with what becomes of the characters left behind in the last chapter, and so this can easily be forgiven, especially since many readers will find the shifts in narrative perspective a bit confusing at first.

Despite being a man of the people, he is by no means disposed to offer them easy solutions, least of all revolutionary ones. When he is invited to address a student audience on the topic of "The Tortoise and the Leopard: A Political Meditation on the Imperative of Struggle", Ikem smiles inwardly at the prospects of challenging their shibboleths. Sating his affiliation with the "storytellers" of the world – an obvious reference to novelists like Achebe-Ikem challenges all threats to human freedom, either from the mosque or the party congress. The incapability of the characters in the active decision is also an example of how their mind is infected by the evils of the postcolonial situation.

During the Q & A, a student asks him whether it was necessary to put the nation "under the democratic dictatorship of the proletariat" (41). In face of the

impending crackdown Ikem replies that he wouldn't even put himself under the dictatorship of angels and archangels. Further, he does not even know what the proletariat of Kangan amount to. Ikem warns them against facile solutions that leave backward social structures intact. Revolutions, he tells them, can be betrayed just as much by "stupidity incompetence, impatience and precipitate action as by doing nothing at all" (103). To blame all of Kangan's problems on capitalism and imperialism as "our modish radicals do is "sheer cant and humbug" (87). It is like arresting the village blacksmith every time a man hacks his fellow to death.

Despite Ikem Osodi's lack of connections to any organized mass movement other than an unelected tribune, the government sentences him to death during a crackdown against all dissidents. In the ensuing chaos, Christopher Oriko is killed by a soldier in a random act of violence for simply appearing impudent. The president for life is also toppled in a subsequent coup. In other words, Kangan is following pretty much the same trajectory as Nigeria and other West African nations for the past 30 years or so. The killing of Christopher Oriko is the most terrific scene. It shows how the persons of the formerly colonized countries are struggling with each other because of the lust for power. This lust for power was not there before the colonial period. But as soon as the colonial emerged there came the lust for power between and among the public and it even remained after the death of colonialism in the postcolonial situation. This situation of the excremental post colonialism is one of the most important features of the novel, because of which Christopher loses his life.

The other major character in *Anthills of the Savannah* is Beatrice Okoh who is a minor official in the Ministry of Finance and an old friend of the two major male characters and a former lover of Chris. Despite her determination to make a career for herself above all else, she rejects the idea that this has anything to do with a "Women's

Lib" that she might have picked up while being educated in England. There was enough male chauvinism in her father's house to last her a lifetime.

As for Ikem, despite her admiration for his willingness to speak out against oppression, she told him that there was "no clear role for women in his political writing." Beatrice understood his failure not as expression of personal weakness but understanding of Beatrice is evident from the following lines:

And I can easily understand meaning of his despair too. For here's a man, who has written a full length novel and play on the Women's War of 1929 which stopped the British administration cold in its tracks, being accused of giving no clear political role to women. But the way I see it is that giving women today the same role which traditional society gave them of intervening only when everything else has failed is not enough, you know, like the women in the Sembene film who pick up the spears abandoned by their defeated men folk. It is not enough that women should be the court of last resort because the last resort is a damn sight too far and too late. (41)

Thus, this undermining of the females in Nigeria can be related to the notion of excremental post-colonialism. The novelist means to say that before the colonial time the people were in the situation to give proper freedom to the females. But with the colonialism the male domination entered. This entrance of the male domination remained as the cultural part to destroy the equality between male and female in the postcolonial Nigeria. This caused the writers to produce the novels of male domination. Thus, this domination is an example of the degraded postcolonial situation.

Those looking for a stirring message about revolutionary struggles will not find any such thing in *Anthills of the Savannah*. It is imbued with a very deep mood of futility that is only broken by the personal examples of self sacrifice by the major characters. In the final chapter the focus is on the birth of Ikem's daughter, for whom Beatrice holds a traditional naming ceremony. This gesture underscores the strong yearnings for some kind of reconnection with Africa's lost traditions that were trampled underfoot by colonialism. The infant is named Amaechina, or 'May-the-path- never-close', in honor of her dead father Ikem. Achebe seeks to link the question of African women's roles to the larger problems of the post-colonial nation. Ikem's "Love letter" to Beatrice, in conjunction with the novel's hopeful, women-centered ending, most specifically vision for his country is its failure to provide clear role for women. He introduces the letter to Beatrice:

One of the things you told me was that my attitude towards women was too respectful. I didn't. You bloody well did. And you were damn right. You charged me with assigning women the role of a fire-brigade after the house has caught fire and been virtually consumed. Your charge has forced me to sit down and contemplate the nature of oppression-how flexible it must learn to be, how many faces it must learn to wear to succeed again and again. (42)

Thus, again the role of the dominated females in Nigerian society is credited to the postcolonial excremental visions.

Before he starts to read the letter aloud, he has credited his new understanding of women's roles with sparking a new understanding of social change in his country. He goes on to outline this in the letter. First he established that "women are, of course, the biggest single group of oppressed people in the world and, if we are to

believe the book of Genesis, the very oldest. But they are not the only ones” (90). The problem with the present orthodoxies of deliverance, "he continues, is that do not recognize that there is n universal conglomerate of the oppressed. Free people may be alike everywhere in their freedom, but the oppressed inhabit each their own peculiar hell” (90).

Even that the oppressed are unlikely to unite, it is foolish to expect any sweeping revolutions or sudden cures for society. Experience and intelligence warn us that means's progress in freedom will be piecemeal, slow and undramatic. Revolution may be necessary for talking a society out of an intractable stretch of quagmire but it does not confer freedom, and may indeed hinder it. With this letter, Ikem defines consideration of the women as a world-wide oppressed group as both important for the future of the nation, and as a catalyst in his vision of his country's future.

The naming ceremony at the novel's end further ties the empowerment of women to the strengthening of the country, underlining the concepts Ikem introduced in his letter. Elewa's uncle arrives at Beatrice's house to find that Elewa's child has already been named a boy's name meaning "may –the-path-never-close" (45) by the women. At first he is disturbed by this breach f tradition, but he comes around in this speech the younger people:

Do you know why I am laughing like this? I am laughing because in you young people our world has met its match. Yes! You have put the world where it should sit . . . . My wife here was breaking her head looking for kola nuts, for alligator pepper, for honey and for bitter leaf . . . and while she is cracking her head you people gather in this Whiteman house and give the girl a boy's name . . . that is how to handle this world . . . (210)

The women, who have simultaneously broken the rules of race and gender, "produce something wonderful like this to show your suffer head. Something alive and kicking" (207). They embody hope for the future of the nation. This assertion that women are integral in the building of the new African society emphasizes the damaging effect of oppression outside the colonized-colonizer relationship. Thus, the novel's answer to the post-colonial dilemma lies in broadening views of what is important to examine in a post-colonial society or in a work of post-colonial fiction.

Achebe's treatment of women's role bring up the conflict of agendas present within post-colonial fiction. The issues the educated narrator face in his position to help her village raise awareness of conflict between Western concepts of improvement of the lives of women and the preservation of cultural structures so crucial to the spiritual health of the village community. Achebe goes beyond the notion of conflict to propose that hope lies not in separating women's issues from society's issues, but in integrating them, and in looking to women continually in the process of social change. The novel stress the necessity of post-colonial analysis which looks past the typical indigenous vs. colonial oppression structure. It lets the term post-colonial apply usefully, only in this more complex sense. So the novel *Anthills of the Savannah* by Chinua Achebe shows the excrements in the post-colonial Nigeria depicting the degradation in society, culture, politics, economic and so on.



#### IV. Conclusion

*Anthills of the Savannah* presents the establishment and subsequent fall of a tyrannic (yet legal) regime in the fictitious country of Kangan. Like Chinua Achebe's *Things Fall Apart* and *Arrow of Gods*, the storytelling mastery. With *Anthills of the Savannah* is very curious to see how storytelling can meet the topic of ruthless politics. First, snappy anecdotes describe the birth of a tyrant, the struggle between humanity and power, and the depredation of people.

This is a thinly veiled commentary on Nigeria today. The story line is reflective of prevailing political ethos: a seemingly benevolent dictator takes over from an unbiasedly corrupt "democracy"; the dictator decides to stay in power" only till conditions are restored for democracy" people are exploited; the ruling class is full of sycophantic country brutes; intellectual opposition is snuffed out. *Anthills of the Savannah* is a story of a nation facing, it is expected that country finds itself unable to take charge of a freedom, which is severely struggled to obtain. It is a painfully boring story of political Africa due to the hangover of the evils of colonialism.

*Anthills of the Savannah* takes place in a fictional African country, Kangan, after it has gained independence from Britain. It centres on three figures: Sam, the dictator of Kangan; the newspaper editor; and Chris, the minister of information. An alternately funny and painful examination of a dictatorship in a fictional West African nation this is a good novel that deals with a number of colonial and neocolonial motifs. It lacks the simple magic of *Things Fall Apart* but allows Achebe to use a different style, which is definitely worth checking out. Start off as a comical look at politics today (especially, African politics, but really the themes transcend national cultural borders), but gets all too deep. Achebe's understanding of the epochal significance of this turn of events represent the conceptual foundations of the novel's

narrative development, it's burden of historical truth drives from its external reference, the large correspondence of the events it narrates to the internal history of the society and culture with which it deals, profound upheaval in the Igbo world and indeed the entire region of what is now southwestern Nigeria that culminated in the imposition of British colonial rule. The form working-out of this understanding consists of the way it determines a double prospective of point of view that is reflective in the narrative device through which the drama of events unfolds in the novel and by which its moral import clarified. This is evident in that we have called the novel's digenetic function, which relates to the explicit realism associated with the genre, the imperative of representation to which it responds.

On the one hand, it enables a positive image of tribal society to emerge, with its coherence and especially the distinctive poetry of it from of life. On the other, we are made aware that this coherence is a precarious and even factious one, deriving from and inflexibility of social norms bad places and enormous psychological and moral burden on individuals caught of with in its institutional constraints, imprisoned by its logic of social organization, and inhabited by its structure of social conformities. The split that this occasion within the writer's creative consciousness make for a profound ambivalence that translates as a productive tension in the Novel's connotative. Substratum. The anti-colonial thrust of the Novel is unmistakable here, but it becomes evident as we reflect upon the Novel as whole that this is not all there is to the story of African people, as recounted by Chinua Achebe. In this way the Novel is the dramatization of the degraded situation of Africa in the colonial time that is termed as excremental post-colonialism.