

I. Issue of Resistance in *Anthill of the Savannah*

Achebe's *Anthills of the Savannah* is about the resistance against the western domination up on the non-western. In this novel, the author has included non-western setting, western African dialect, belief in fate, celebration of African culture. It depicts the postcolonial scenario of Nigeria, which presents cultural chaos due to the western influence. The author resists the imposed western culture that is why in his novel he chooses non western setting, myth, character and subject matter in order to refuse the white oppression. The fictional non-western setting in the country of Kangan and frequent use of western African dialect is presented through the character of Ikem, Chris and Beatrice who met in high school in childhood and separated in adulthood but ultimately reunited due to role of fate. Because of the colonization many African people had started adopting foreign culture which Achebe doesn't like. Being a conscious person, he started writing against the colonization with non-western elements.

The inclusion of African setting Western African dialect, belief in fate, use of myth, issue of freedom, unification, Indigenous taste, the issue of independence of non-Western country facing the problem of cultural chaos due to the colonial influences represent Achebe's resisting of the western domination.

Critical reception was overwhelmingly positive, and many critics regard this novel as Achebe's best to date. Achebe was respected as one of the founding fathers of Nigeria's literary coming-of-age, so the success of *Anthills of the Savannah* only confirmed his place among Nigeria's leading intellectuals. In 1987 *Anthills of the Savannah* was a finalist for the Booker Prize, Britain's most prestigious literary award.

Anthills of the Savannah tells the story of three schoolmates who become major figures in a new regime in the fictional West African land of Kangan. Achebe addresses the course-

unbridled power often takes and demonstrates how the fierce pursuit of self-interest comes at tremendous cost to the community as a whole. Critics note that this novel is a departure for the author in that he creates fully developed female characters and suggests that the women are sources of moral strength, tradition, and hope in the face of violence and deception.

Achebe uses language, which he sees as a writer's best resource, to expose and combat the propaganda generated by African politicians to manipulate their own people. Faced with his people's growing inferiority complex and his leader's disregard for the truth, the African writer cannot turn his back on his culture, Achebe believes. "A writer has a responsibility to try and stop [these damaging trends] because unless our culture begins to take itself seriously it will never [. . .] get off the ground." He states his mission in his essay "The Novelist as Teacher" that means the teacher must show the right way if the whole society is going to be worst. "Here is an adequate revolution for me to espouse -- to help my society regain belief in itself and to put away the complexes of the years of denigration and self-abasement. In addition, it is essentially a question of education, in the best sense of that word. Here, I think, my aims and the deepest aspirations of society meet" (5).

Achebe's *Anthills of the Savannah* has received many critical appraisals since the time of its publication. Many critics have analyzed the novel from multiple perspectives.

Lescaze interprets the novel using political criticism. In this connection he puts: "Mr. Achebe's felling has been the post-independent floundering of Nigeria and other west African nations and he tells a dark story of a corrupt and incompetent government whose abuses, from petty tyranny to state-ordered murder, are unhappily familiar in modern west Africa" (1). Lescaze has tried to analyze how the novel explores the political scenario of the contemporary time. Similarly, Byd Tokin comes with the interpretation of how *Anthills of the savannah* is full of

story of crime. He comments:

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

So, it is clear that the novel also explores the issues of violence which is unveiled by Tokin.

In addition, David Carroll provides us with the interpretation of how power networks operate in the society. In this respect, he puts:

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

Thus, David Carroll analyzes the operation of the power networks in the society. Likewise, another critic, Marcus, has talked about the consciousness in the novel. Marcus further explains, "Achebe's treatment of the other target of raised consciousness of the people. He gives them voices by turning again and again to the sprung rhythms of the local Patois" (54). Here, Marcus describes how the local language and cultural help to raise consciousness.

Many critics have interpreted this text from different perspectives. In this research, I have analyzed this text from postcolonial perspective. Because the story in this novel is presented that

had happened just after the colonization. Post colonialism has already been established as a distinct field of study in the western as well as the Eastern academia. It is not possible to make a detailed discussion of it within the scope of the present work. It, however, will be discussed in brief over here as postcolonialism is the very discourse which encompasses both subalternity and magical realism. It will help us to notice the association between SS and magical realism. In other words, postcolonialism emerges as the point of convergence between subalternity and magical realism.

As we know, postcolonialism deals with colonial onslaught and its impacts on both groups: colonizers and colonized natives. Obviously, European colonization relied on the two inseparable phenomena: knowledge and power. The colonizers political and economic hegemonies were accompanied by their project of knowing others. Through the implementation of the colonial educational system, they made the natives perceive things from their (colonizer's) perspective. It not only made them masters in the eyes of the natives but also disrupted the indigenous culture. Actually, the ideologies, which the colonizers created out of their fear of the things and people beyond their understandings, turned into knowledge. The texts, therefore have played a great role both in establishing as well as reinforcing the themes and stereotypes of the colonialism before as well as after the period of decolonization. Many critics and writers claim that the ex-colonized spaces are still culturally colonized despite they are politically independent. Edward Said's seminal work *Orientalism* appeared in 1978. The publication of *Orientalism* is still regarded as the point of departure of colonialism. Then appeared another seminal work: Homi K. Bhabha's *Location of Culture* (1993) followed by other writings exploring postcolonial issues. The term "postcolonial" however, as not in use until Spivak used it in her work *The Post-colonial Critic* published in 1991. The term (postcolonialism) is still rife with

controversies. Some postcolonial critics and theories think that postcolonialism means a theoretical discussion on the condition after decolonization whereas others claim that it deals with colonialism and its impact right from the very beginning of the colonial onslaught. According to Ashcroft, Bill et al., "[. . .] it does not mean post-independence or after colonialism, for this would be to falsely ascribe an end to the colonial process. Post-colonialism begins from the very first movement of the colonial contact. It is a discourse of oppositionality which coloniality brings into being [. . .]" (117).

It, however, would be wise to talk of a few tendencies and characteristics observed in various postcolonial texts. Undoubtedly, it derives theoretical strategies and characteristics from poststructuralism especially from Derridian deconstruction and Foucauldian discourse theory. Like poststructuralism, postcolonialism debunks the coercive binarisms like west/east, man/women, primary/secondary and so on. It debunks such binaries so that it can make a room for indigenous cultural values and worldviews ignored by the so-called imperialist truths. It challenges and debunks the western canonical texts. Moreover, it deal with the third world people's traumatic experiences like cultural disruption, hybridity, diaspora, migration and so forth. In the beginning, it was focused up on challenging colonial ideologies imposed on the natives. It was preoccupied with the issues concerning identity and cultural roots of the indigenous people. Cultural nationalism, therefore, came into limelight. The postcolonial writers concentrated their efforts in trying to establish the identity of the natives by highlighting their culture. They sought to construct the indigenous nationalism based on native myth and culture. The theorist like Said challenged the Western culture and attempted to construct the third world cultural nationalism. Likewise, the writers like Chinua Achebe tried to construct cultural nationalism by exploiting the Nigerian indigenous myths and rituals. In the same manner, SSG, in their first volumes, conduct

researches on the culture of the subaltern people. They were attempting to construct a new nationalism made of indigenous culture of the peasants. They brought subalternity into postcolonialism.

Later on, the postcolonial writers, with the rise of postmodernism and poststructuralism, realized that the terms like cultural nationalism and indigenous culture are essentialist and coercive. They shifted their focus to the issues of cultural displacement. As we know, the colonial onslaught disrupted the indigenous culture. It turned the natives into black skin having white masks as Franz Fanon suggests in his book *Black Skin, White Masks*. It brought about hybridity with respect to identity, culture and consciousness of the natives. They were turned into dangling people torn between the native culture and the imperial culture. This cultural displacement touched its peak in diaspora. Homi K. Bhabha in his book *Location of Culture*, argues that colonialism not only disrupted the native culture but the colonial culture. Referring to the in between condition of the colonized subjects, Bhabha has developed the concept of mimicry. According to him, the colonized people challenge and make the imperialist truths impure through mimicry when they use the imperialist language to express their indigenous experiences.

Slowly and gradually cultural nationalism gave in to globalization, transnationalism, and multiculturalism. These phenomena, at present, are valorized instead of the essentialist concepts like indigenous culture and cultural nationalism. The writers like Rushdie, Okri and Marquez are marching on this path. They construct ambivalent space to make a room for the indigenous culture by debunking the imperialist culture. In the same manner, they heavily exploit diasporic as well as multicultural experiences. They achieve all these through the application of magical realism in their works. Marquez's *One Hundred Years of Solitude*, Rushdie's *Midnight Children*

and Okri's *The Famished Road* are a few example of magical realist texts, which have been successful in achieving what post colonial writhing are supposed to achieve. Now the postcolonial writers have realized that it is not possible to restore the pure indigenous culture. Instead of making a hopeless effort to restore indigenous culture, they are trying to establish a bit less hostile relationship between the native culture and imperialist culture. Moreover, they agree that colonization has changed both groups: colonizers and natives. It is supposed to have brought about cultural ambivalence. This kind of ambivalence shows the possibility of the simultaneous existence of both worldviews. Moreover, it appropriates the imperialist language and theoretical strategies to establish the identity of the third world people and their culture.

Postcolonialism has its limitations as well. There is every possibility that it can be assimilated into the so-called mainstream of western canonical values and theories. It basically deals with natives' resistance to and complicity with the masters. Very often it develops complicity with the imperialist values and worldviews. It has been severely thrashed by Marxist thinkers. Aijaz Ahmad is the most vociferous among its critics. He considers postcolonialism as a branch of poststructuralism. It is, as he claims, as rootless, irresponsible and perverse as poststructurealism is. He thinks that it is a byproduct of capitalism. It is a "coffee talk" of the privileged bourgeois writers like Rushdie, Spivak and Bhabha. It has nothing to do with the sociopolitical realities of the third world people. Arif Dirlik also criticizes it in the same manner. He, misreading Ella Shohat's query "when exactly ... does the" post-colonial" "begin ?" (294), cynically answers, "when the third world intellectuals have arrived in the first world academe" (294). Sometimes, Spivak, one of the trinity of postcolonialism, expresses her irritation and fury at the way it is turning into more and more essentialist and coercive. She calls it "fundamentalist post colonialism". She, in her essay "Can the Subaltern Speak?" analyses the relation between

the knowing subject and the ignorant object, and concludes that the former can manipulate the latter the way s/he wants. The investigator is the one who speaks and not the native people of Nigeria, the object of investigation. They have the appropriate language and theoretical strategies of the west. In a way, dominated people emerge as the symbol of postcolonialism.

Frantz Fanon describes the dialectic of language between the colonized and the colonizer bleakly. According to him, "the colonized is raised above jungle status [in the eyes of the colonizer] in proportion to his adoption of the mother country's cultural standards" (78). Fanon, who rejects the codified colonizer-colonized relationship, advocates total rejection of the standards of the colonizing culture including its language. Fanon believes that "a man who has a language consequently possesses the world expressed and implied by that language" (qtd. in Russell, postcolonial Web). Fanon reasons that he who has taken up the language of the colonizer has accepted the world of the colonizer and therefore the standards of the colonizer.

Following Fanon, Ngũgĩ Wa Thiong'o also proposes a program of radical decolonization in his collection of essays *Decolonizing the Mind*, which points out specific ways that the language of African literature manifests the dominance of the empire. He builds an powerful argument for African writers to write in traditional languages of Africa rather than in the European languages. Writing in the language of the colonizer, he claims, means that many of one's own people -- meaning those people with whom a postcolonial writer identifies by nativity -- are not able to read one's original work. About African literature written in European language Ngũgĩ writes, "its greatest weakness still lay where it has always been, in the audience -- the petty-bourgeoisie readership automatically assumed by the very choice of language" (22). According to him, literature written in a European language cannot claim to be African literature,

and therefore he classifies the works by Soyinka, Achebe, and Okara as Afro-European literature. He clarifies:

We use the term 'post-colonial'... to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. We also suggest that it is most appropriate as the term for the new cross-cultural criticism which has emerged in recent years and for the discourse through which this is constituted. In this sense this book is concerned with the world as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures. (65)

So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures. The literature of the USA should also be placed in this category. Perhaps because of its current position of power, and the neo-colonizing role it has played, its post-colonial nature has not been generally recognized. But its relationship with the metropolitan centre as it evolved over the last two centuries has been paradigmatic for Post-colonial literatures everywhere. What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is that, which makes them distinctively post-colonial.

The study of English has always been a densely political and cultural phenomenon, a practice in which language and literature have both been called into the service of a profound and

embracing nationalism. The development of English as a privileged academic subject in nineteenth-century Britain -- finally confirmed by its inclusion in the syllabuses of Oxford and Cambridge, and re-affirmed in the 1921 Newbolt Report -- came about as part of an attempt to replace the Classics at the heart of the intellectual enterprise of nineteenth-century humanistic studies. From the beginning, proponents of English as a discipline linked its methodology to that of the Classics, with its emphasis on scholarship, philology, and historical study -- the fixing of texts in historical time and the perpetual search for the determinants of a single, unified, and agreed meaning.

The historical moment which saw the emergence of 'English' as an academic discipline also produced the nineteenth-century colonial form of imperialism (Batsleer et al. 1985: 14, 19-25). Gauri Viswanathan has presented strong arguments for relating the 'institutionalization and subsequent valorization of English literary study [to] a shape and an ideological content developed in the colonial context', and specifically as it developed in India, where, "British colonial administrators, provoked by missionaries on the one hand and fears of native insubordination on the other, discovered an ally in English literature to support them in maintaining control of the natives under the guise of a liberal education" (17). It can be argued that the study of English and the growth of Empire proceeded from a single ideological climate and that the development of the one is intrinsically bound up with the development of the other, both at the level of simple utility (as propaganda for instance) and at the unconscious level, where it leads to the naturalizing of constructed values (e.g. civilization, humanity, etc.) which, conversely, established 'savagery', 'native', 'primitive', as their antitheses and as the object of a reforming zeal.

Furthermore, the problematic two storey structure of consciousness has been justified because of its alignment with postcolonialism. Now the critics interpret it as an inevitable part of colonialism. For colonialism sustained and separated two diametrically opposite modes of being: colonizer/ colonized, civilized/uncivilized, West/ East and what not. In such a theoretical and cultural context, magical realist writings tend to deal with the indigenous cultural values and worldviews ignored by the elite discourses.

They are in dilemma weather to celebrate or reject the white culture. They had aroused aggression in the beginning, which they can expose through use of non-western elements. The use of non-western elements stands for their identity. The author deliberately uses in order to defend for nationality. The main characters Sam likes the colonizer's culture and follows it, which author dislikes and resists.

Thus, from above mentioned criticism's it is evident that though many critics have centered their discussion on the political, social and ideologically colored criticisms, the issue of resistance is the most innovative one.

II. Resistance to the Western Values in Achebe's *Anthill of the Savannah*

Anthills of the Savannah incorporates the nonwestern elements in order to resist the white domination. This novel traces the postcolonial scenario where the features of Colonization are remained. The colonizer left the regime but their system of the Tyranny of the governance is going on. The so called nationalist government who revolt in the past also imitates the western culture of ruling system which author does not like. That is why he mentions the non western elements in order to resist the White domination. The author, Chinua Achebe uses the Black English, belief in god, non western setting, back culture, male domination, use of proverbs, issue of revolt, role of fate and so on. By including these elements the resist the oppression of the white people and their culture. He loves his nation and its culture and makes a use in the novel. He reveals how the colonialism destroyed the black culture in Nigeria representing the nationalist consciousness of the black people.

The novel is set in the fictitious West African country of Kangan. *Anthill of Savannah* opens with a meeting of the regime's president and his cabinet. The government has been in place for two years, since a coup overthrew the former dictator. Three men who are friends since their childhood have important position in the new system Sam is the president, Chris Oriko is the commissioner of information, and Ikem Osodi is the editor of the government controlled newspaper, *The National Gazette*. Sam describes as being very athletic and very charming personality who adopts the way of an English gentleman. He is addressed with 'His Excellency' in the novel where as Ikem is an intellectual and a poet who is very outspoken about the need to reform the government. Chris acts as mediator between Ikem and Sam. Along with this, Beatrice Okoh, a Minister of Finance and Chris's girlfriend, drawn together under His Excellency's web, they have to fight for their very survival as the state of Kangan is plunged into chaos. In the

novel, we find three first person narrations that fill the first half of the novel and then a switch to third person. This experimental form proves a great advantage for Achebe, as it allows him the power to oscillate between contrasting viewpoints, and proves a great tool for heightening this already tense novel.

At one point we are inside Chris's head, desperate to know what it is Beatrice is really thinking. Achebe concerns himself with the questions of how such situations allowed arising in Africa. Chris Oriko poses at the opening of the novel. Chinue Achebe presents the non western elements in the novel from two aspects; one the one hand Achebe presents the uniqueness of the Nigerian society while on the other hand Achebe presents the degraded situation of Nigerian society through the presentation of the dark consequences of the evils of the colonialism in the postcolonial age which are both the Non western elements in the novel.

Chinua Achebe is perhaps one of the best examples of a writer using a Language of Wider Communication for expressing indigenous ideas. In *Anthills of the Savannah* he utilizes reification. In chapter nine, "Views of the Struggle," Ikem, one of the central protagonists, is a young journalist among a traveling delegation of men from his village home, Abazon. During a gathering in which Ikem is being honored one Elder stands and utters a speech which is filled with indigenous ideas. He alludes to customs and environments which are conspicuously native to Abazon:

How do we salute our fellow's when we come in and see them massed in assembly so huge we cannot hope to greet them one by one, to call each man by his title? Do we not say: To everyone his due? Have you thought what a wise practice our fathers fashioned out of those simple words? To every man his own! To each his chosen title! We can all see how that handful of words can save us from the ache of four

hundred handshakes and the headache of remembering a like multitude of praise-names. (113)

Here the words that the reader encounters are not meant to represent English speech. We know this because in chapter 9 of *Anthills of the Savannah*, Achebe distinguishes between words that are actually uttered in English and those uttered in the mother tongue, using italics to represent words, which represent English. This becomes apparent when one elder from Abazon says, "I do not hear English but I when they say *Catch am nobody* tells me to take myself off as fast as I can" (117).

In the gathering-taking place in chapter 9, the elders of Abazon celebrate the fact that one of their "sons," Ikem, is the chief editor of the *National Gazette*. "I had never read what they say he writes because I do not know ABC. But I have heard of all the fight he has fought or poor people in this land" (112-13). Here Achebe melds form with function. If Achebe, like Ikem, is successful at conveying the ideas and experiences of the non-English speaking population of Abazon, then he is able to give voice to a native African experience throughout the English-speaking world.

Achebe's intentions are affirmed by Ashcroft's notion of "constitutive graphology." Ashcroft addresses the question, "how does the non-English speaker, for instance, mean anything in English? He explains how writing about a native experiences in a non-native language can signify its nature without reproducing it. Ashcroft bases this claim on the "primacy of the message event." That is to say the written text is a social event. Ashcroft's conception is supported by theory, which is widely accepted about writing. Few will disagree that a writer is limited to a situation in which words have meaning. Many varying interpretations can be garnered from even the simplest texts. It is not the words themselves that create meaning, but the

event of participants interacting. In this message event, the writer and reader meet each other. By the logic of this metaphor, a text bridges a "metonymic gap." The distance of each party from the point of understanding, or that point at which the experience is fully realized, helps to create the meaning of the text. In a sense, no participant or communicator can claim fully to own any experience being communicated, but writers use creativity to bridge the gap between all those who are situated around the experience. Thus, there is the issue of Non Western elements in the novel because indigenoussness is the Non Western element.

The issues of the negative impact of colonialism in the postcolonial age especially remaining in Non Western country is the issue of Non Western Studies, which Achebe presents in the Novel. Although the mythical country of Kangan had shed its colonial bonds, the influence of its former British oppressors remained. The political gap created by the departure of the white man was quickly filled by a government dominated by militant, totalitarian leaders equally as oppressive as the white colonists were. Like their former masters, the elite, rich black leaders taunt and look down upon the poor people they rule. Gazing upon the masses standing in blistering noontime heat awaiting the public executions, Ikem wonders how the common person can bear to see shaded seats reserved for the VIP's remain wholly vacant. The situation evokes the imperialist rhetoric for the oppression of the poor, a rhetoric adapted by the new native government, you see, they are not in the least like us. They do not need and cannot use the luxuries that you and I must have. They have the animal capacity to endure the pain of, shall we say, domestication.

The very word the white master had said in his times about the black race as a whole. Now we say them about the poor (37). Despite the changes in the government, the essence of the British attitude remained. The British philosophy and lifestyle continued because the country's

new leaders were products of the imposed European culture. Ikem, Chris, Sam, and Beatrice were all educated in British schools, and they modeled their lives and beliefs after the lifestyle and philosophy they had been taught, the European British lifestyle. Through these characters' flawless English Achebe subtly underscores their British backgrounds. These characters close affiliation with the white man results brings them respect and maintains the wide gap established by the British between the government and the common people. The Attorney General's comments to Sam reflect this separation:

As for those like me, Your Excellency, poor dullards who went to bush grammar schools, we know our place; we know those better than ourselves when we see them. We have no problem worshipping a man like you. Honestly, I do not. You went to Lord Lugard College where half of your teachers were Englishmen. (22)

The connections to the British do not end with education; the new black leaders also seek to mimic the British life style. The close relationship Chris and Ikem share with Mad Medico, the only white character, illustrates their desire to emulate the British. Ikem comments, during his first interaction with the Brit, "We were enslaved originally by Gordon's Dry Gin. All gestures of resistance are now too late and too empty. Gin it shall be forever and ever, Amen" (49). One senses he believes the British tradition has permanently permeated the Kangan elite culture and his life. However, of the three former student chums, Sam especially admired his European predecessors:

He was fascinated by the customs of the English, especially their well-to-do classes and enjoyed playing at their foibles. When he told me about his elegant pipe which he had spent a whole morning choosing in a Mayfair shop I could see

that he was not taking himself seriously et al. [. . .]. Of course one may well question the appropriateness of these attitudes in a Head of State. (45)

Sam, however, is the only one to continue his worship of the British, and their intolerant, despotic rule. Ikem, transformed by the visit of the taxi cab drivers, later feels a new connection to the common people and rationalizes: "It [the cause of the unsuccessful government] is the failure of our rulers to re-establish vital inner links with the poor and dispossessed of this country, with the bruised heart that throbs painfully at the core of the nation's being" (130). Thereafter Ikem seeks to bridge the gap between the rulers and the people by helping the people of his drought wrought homeland, the Abazon. After Ikem's death Chris undergoes a similar transformation, dying attempting to prevent the rape of peasant girl.

Achebe seemingly contradicts himself by having the characters who emulated the British lifestyle, Ikem, Chris, and Sam, murdered. The murder of Sam suggests the people do not endorse the British style of totalitarian rule, but the deaths of Chris and Ikem, new leaders of the people, suggest that the country is also not yet ready for democracy. The three murders reflect the political chaos of backward Kangan. Achebe, however, ends on a hopeful note with the birth of Elewa and Ikem's child. Named Amaechina, "May the path never close," one hope the child will continue on the path followed by Ikem, the path to establishing an equitable governments. Therefore, the novel presents Non Western scenario.

To present the degraded narration of the people in the postcolonial age in the non-western country of Nigeria the novel presents the non-linear narrative to present the objective correlative between the internal aspect of Nigeria and the language of the novel. Achebe presents many views of characters, allowing the reader to choose the most truthful perspective. Known as stream of consciousness writing, this modernist style often also ignores strict chronology. Ideas

are expressed as they flow into the mind. When offering a description of Sam, Ikem begins to discuss Mad Medico before the character has been formally introduced, an example of the non-linear narration.

With a major shift in the technique and point of view, chapter seven seemingly offers another beginning to the book and an additional example of non-linear narration.

For weeks and months after I had definitely taken on the challenge of bringing together as many broken pieces of this tragic history as I could lay my hands on I still could not find a way to begin. Anything I tried to put down sounded wrong--too abrupt, too indelicate or too obvious--to my middle ear. (75)

The events until this point had occurred in the present, however in this chapter the time shifts to the future and the lives of Sam, Chris, and Ikem are remembered by Beatrice. This subtle shift is reflected by brief, off handed comments by Beatrice: "But something had happened not so long ago to change our lives and, on this particular Saturday [. . .] [and] that's one lesson I've learned from the still unbelievable violence's we went through" (76-77). Both remarks reflect the hindsight of the narrator. Following this chapter comes a seemingly out of place chapter on myth, that is not fully explained by Achebe, offering one more example of stream of consciousness writing and non-linear narration. Achebe uses these techniques in order to resist the white domination.

The novel also presents the celebration of the non-western culture presenting the naming ceremony of Nigeria, which counters the male domination in Nigeria that was sowed in the time of colonialism. 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" by the women. At first, he is disturbed by this breach of tradition, but he comes around in this speech to 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 bitterleaf [. . .]. 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 suffering 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. Thus, there is the relevance of Non Western elements in the novel.

The unification of the non-western people for the countering of the colonial ideology is the example of Non Western element. As shown by Achebe, traditional storytelling threatens the people and ideas in power. In a fictional setting, Ikem shows how the Nigerian government handles such opposition; he was fired from his editorial position for commanding his people to do, "Go home and think" (145). In present day Nigeria, Ken Saro-Wiwa was executed for bringing Ikem's proclamation to reality. The government silences Ikem and Saro-Wiwa for spreading the idea: "[T]hat we may accept a limitation on our actions but never, under no circumstances, must we accept restriction on our thinking" (207). Both of these leaders use

speeches and the written word to spread their message. As Achebe tells his story, he sends a message which forces the reader to ask questions. Ironically, he tells his message in the English language, the language of his colonizers, which most Nigerians cannot understand; he appropriates his Postcolonial thought to the English language. He applies the traditional method of storytelling to untraditional stories about colonial oppression. By using technique to enforce theme, he guides the reader through the shift from the elite to the poor. Not only does this bring the reader deeper into the novel, it also shows the effects of Post colonialism on the Nigerian culture.

Achebe seeks to link, rather than oppose, 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 attempts this. In the love letter, Ikem writes his realization that the major flaw in his vision for his country is its failure to provide a clear role for women. He introduces the letter to Beatrice:

"One of the things you told me was that my attitude toward 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. (187)

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 establishes 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 no universal conglomerate of the oppressed. Free people may be alike everywhere in their freedom, but the oppressed inhabit each their own peculiar hell" (90). Given 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 man's progress in freedom will be piecemeal, slow and undramatic. "Revolution may be necessary for taking a society out of an intractable stretch of quagmire but it does not confer freedom, and may indeed hinder it" (90). 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. Thus, the Non Western elements can be justified in the novel. Sense of unity is also the Non Western element, which Achebe successfully presents. Achebe ends his narrative with the story of the naming ceremony; his method of storytelling creates a national unity among the elite and the masses. The ceremony, symbolic of democracy, closes the gap between the elite and the poor because the rituals cross-class lines; it also represents Achebe's vision of a cross class unity with people from different religions and social classes in attendance. Prior to the ceremony, Beatrice, who comes from an elite, Christian fundamentalist background, looks down upon Agatha, a Muslim servant, with condescension and disrespect. The ceremony portrays Beatrice's newfound respect for those different from her religiously and economically.

Beatrice welcomes Elewa, a member of the masses, into her home exemplifying her effort to raise the Kangan nation by uniting herself with those she once shoved down. Her compassion conveys the message of Ikem, a martyr to the cause of freedom. Given the honor of naming the daughter of Elewa and Ikem, Beatrice expounds, 'There was an Old Testament prophet who named his son The-remnant-shall-return. They must have lived in times like this. We have a different metaphor, though; we have our own version of hope that springs eternal. We shall call this child AMAECHINA: May-the-path-never-close" (206).

The child represents the culmination of Ikem's ideas because she is a product of his union with Elewa, a woman of a different religious and economic background. This unification provides the impetus for further unification.

The ceremony closes with the image of Beatrice, the elite Christian, Elewa, the poor Christian, and Aina, the poor Moslem, congregated in song and dance. As Elewa's uncle completes the sacramental breaking of the kolanut, he praises this unification of spirits to the God:

May this child be the daughter of all of us Ö May these young people here when they make plans for their world not forget her. And all other children Ö We have seen too much trouble in Kangan since the white man left because those who make plans make plans for themselves only and their families. (211-12)

As he reiterates Ikem's message, the uncle unites his hopes for the Kangan nation with his hopes for his niece's future. So the novel excels in the depiction of Non Western scenario to create the non-western environment, in the text this is the belief in god of eastern people who are fully devoted to god and spirituality. They pray to god before they formally start any work.

First of all Achebe presents the domination of the females by the males in the novel which presents the evils of colonialism in the postcolonial age. Actually the novel presents the view that the domination upon the females is only because of the cause of the evils of colonialism in the postcolonial age. In the colonialism the tendency of patriarchy was sowed and it is still affecting the Nigerian culture in the postcolonial age which is itself the Non Western element. The domination upon the females is presented through the use of myth. A principal function of divine myth is to provide a model for imitative action--actions which take shape in cultural rites. Traditional stories and myths shape a culture's gender roles and behaviors. Myths and proverbs concerning women thus guide the ways girls enter womanhood, and myths validate men's oppression of women. In Chinua Achebe's *Anthills of the Savannah*, myths illustrate the actions of women and men; each author attacks a patriarchic myth that idealizes the oppression of women. Achebe emphasizes patriarchy with creation myths. Achebe similarly uses myth in *Anthills of the Savannah* to provide a model for his fictional culture's actions. The novel illustrates a culture in which women must save the country from its downfall-- a feat possible only with the recreation of Kangan tradition and myth. Such a dramatic shift in power and action requires new myths and a new basis of models, which the culture can imitate.

Myth makes the reader aware of a culture's standards. In this novel *Anthills of the Savannah*, Achebe uses creation myths to criticize another form of women's oppression. In his love letter to Beatrice, Ikem refers to creation myths from both the the oral traditions of his ancestors. Ikem remarks on the similarities of these creation myths and their analogous purpose of denouncing women. According to Ikem, women have been oppressed since the beginning of time; they have been accused with the causing of Man's great fall and shoved onto their "corner

pedestal." Ikem therefore would argue that creation myths are not about the beginning of the earth; rather they are the beginnings of men's oppression on women.

Ikem states the "origin of oppression of Woman was based on crude denigration" (89). According to Ikem's rendition of the creation myths, woman causes all evil, as exemplified by her sinful bite of apple in the Garden of Eden. Christian and Yoruba creation myths evolve in order to dilute men's guilt and adapt to changing cultural actions. "The New Testament required a more enlightened, more refined, more loving even, strategy" (89). To comfort men in their oppressing position of power, they adjust their myths, reasoning women to remain silent and subjected.

Achebe twists and turns mythical history, adapting myths to explain his reversal of gender roles, silencing men by demasculinizing and eradicating men and their oppressiveness. *Anthills of the Savannah* is a myth; although undeniably similar to Nigeria, its setting, characters and their stories are mythical. At the final Kangan naming ceremony, the largely female community reaches a consensus that a mother should name her child, "What does a man know about a child anyway that he should presume to give it a name" (Achebe, 206). A demasculinization of the Kangan society permits Beatrice, and all women, to flip the hierarchy triangle. In order to dismiss patriarchy and male superiority, on the one hand Beatrice is a female character who keeps the name of newborn baby according to the Nigerian culture in spite of western culture. Therefore, Achebe evolves a new system of power through a series of myths.

Anthills of the Savannah is a mythical novel, culminating with women as victor. Killing off all the men and recreating mythical history allows Achebe's female characters to rise above the oppressing patriarchy. The author's uses of myths increases the intensity, believability and impact of their writings; by relating myths to their particular story lines, the authors broaden the

view of each culture and its rationalizing of the individual's actions. Achebe uses mythical writing to provide an awareness of man's oppression of women; in order to collapse traditional gender roles, Achebe names women as storytellers of their own myths. *The Remains of the Day* reveals the ideological implication of the formerly colonized people who have secondary or "helping" roles in the support of someone else's political project.

Postcolonial authors must make this political point clear in the context of secondary roles, such as Stevens' service-oriented profession, because political problems are often blamed on the leaders alone. We are all implicated in the establishment and perpetuation of the social and political orders of our society. Chinua Achebe's *Anthills of the Savannah* articulates this theme in a Nigerian context. Two taxi drivers visit Ikem, who is a government official in a post-colonial African nation (implied to be Nigeria). Good questions to consider while reading this passage are: What role do the cabbies play in the maintenance of the oppressive government? What kind of power structure is familiar to them, and why does familiarity (habit, ritual, shared social codes) make power structure desirable, even enjoyable, despite its oppressiveness?

As he drove to Mad Medico's place that afternoon Ikem turned over and over in his mind one particular aspect of the visit of the taxi-driver and his friend--how it seemed so important to him to explain his failure to recognize an admired "personality" like Ikem; and how adroitly he had shifted the guilt for this failure round to the very same object of admiration for driving a battered old Datsun instead of a Mercedes and for driving with his own hands instead of sitting in the owner's corner and being driven. So in the midst of all their fulsome and perfectly sincere praise of Ikem those two also managed to sneak in a couple of body blows.

Ikem could understand well enough the roots of the paradox in which a man's personal choice to live simply without such trimmings as chauffeurs could stamp him not as a modest and

exemplary citizen but as a mean-minded miser denying a livelihood to one unemployed driver out of hundreds and thousands roaming the streets--a paradox so perverse in its implications as to justify the call for the total dismantling of the grotesque world in which it grows--and flourishes.

However, even in such a world how does one begin to explain the downtrodden drivers' wistful preference for a leader driving not like them in a battered and sputtering vehicle but differently, stylishly in a Mercedes and better still with another downtrodden person like themselves for a chauffeur? Perhaps a root-and-branch attack would cure that diseased tolerance too, a tolerance verging on admiration by the trudging-jigger-toed oppressed for the Mercedes-Benz-driving, private-jet-flying, luxury-yacht-cruising oppressor. Moreover, the oppressed insists that his oppression be performed in style.

What half-way measures could hope to cure that? NO, it had to be full measure, pressed down and flowing over! Except that in dictatorships of the proletariat where roots have already been dug up and branches hacked away, an atavistic tolerance seems to linger, quite unexpectedly, for the stylishness of dachas and special shops etc. for the revolutionary elite. Therefore, what is at issue in all this may not be systems after all but a basic human failing that may not only be alleviated by a good spread of general political experience, slow of growth and obstinately patient like the young tree planted by David Diop on the edge of the primeval desert just before the year of wonders in which Africa broke out so spectacularly in a rash of independent nation states!" (127-28).

Ikem finds that he cannot fathom the massive changes necessary at all levels of society to prevent people from supporting social systems that oppress them. His remarks make me wonder if such changes could occur. Must revolution mean only that people will always be circulating around in order to fill the roles of the oppressor and the oppressed? Is there anything in between?

Or beyond? As I have said, one of the messages of postcolonial authors, in their project to educate people on the complexity of relationships and power dynamics, is that the responsibility for the existing power structure is shared by all, and that getting rid of "the bad guys" does not purge the society of unwanted ideologies. Can we face this responsibility? Does it render us paralyzed, in the fear that we are hurting our own cause? How would people relate to one another if the roles of dominant and dominated were to disappear?

Bearing witness to 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 aroused but impotent elite figures, 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:

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, toadyism 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. (233)

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":

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. (41)

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," 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
And saying yes to the whip under the midday sun
But a grave voice answer me

Impetuous son, that tree young and strong
That tree there
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. (74)

Chinua Achebe presents African poem in order to defend the white people in his novel. This is the celebration of their own life style. Despite Ikem's sympathy for the poor, he is out of touch with them. He regards them sympathetically from afar 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. 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:

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. 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. (225)

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.

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. Stating his affiliation with the "storytellers" of the world -- an obvious reference to novelists like Achebe -- Ikem challenges all threats to human freedom, from either the mosque or the party congress. During the Q&A, a student asks him whether it was necessary to put the nation under the democratic dictatorship of the proletariat 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 amounts 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." To blame all of Kangan's problems on capitalism and imperialism as "our modish radicals do" is "sheer cant and humbug." 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 as 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 past 30 years. Therefore, 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's.

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 an expression of personal weakness but a symptom of cultural backwardness in Africa, even among progressives. "And I understand the meaning of his despair too. For here is 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" (35). 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.

Ikem's speech in the twelfth chapter of *Anthills of the Savannah* indicates the slew of problems that Nigerians face under the elite's power. Ikem proves that those who are in power ignore the needs of the masses. The ruling class plays by a different set of rules than those which they preach. Using religion and money as tools to maintain their power, they enslave the masses to their culture. Because of the change from colonialism to independence and the changes caused by a meeting of two cultures, Nigerians assimilate to a form of the English culture. The relationship between religion and economic class exemplifies this confluence of culture and

replication of English practice ("Religion and Class among the Colonized"). As a storyteller, Chinua Achebe voices his criticisms of the distributions of Nigerian power with storytelling devices such as irony, characterization, style, ethos, and setting.

Ikem claims that Nigeria's problem, as described in the fictional Kangan nation, lies in the oppressive ruling class rather than the external threat of colonization. He criticizes the elite for perpetuating the governmental corruption by remaining ignorant to the common people's problems: "Those who preside over the sabotage of the nation by their unproductively and fraud' are the real villains, the real oppressors, who make sure that all the rural inhabitants of Kangan remain powerless and in poverty. Even though they sit in the center of power, the elite still describe the nature of their governmental system as appalling. Essentially, your Excellency, a military figure, rather than a civil leader, governs without a system of checks and balances. The Postcolonial government rules blindly by avoiding the problematic issues, "Anything inconvenient to those in government is NTBB [Not To Be Broadcast]" (55). Instead of dealing with these "inconvenient" issues, the government silences them. Because Ikem exemplifies a NTBB issue, the government restricts his power.

The government silences Ikem for speaking out against this corruption. He describes the social scale descending from the elite to the common people. Using the European technique of prophetic, Ikem attacks the establishment and the people as a means to drive the people into action. He attacks the system for letting the corruption perpetuate and the people for not acting against the system:

The sweeping, majestic visions of people rising victorious like a tidal wave against their oppressors and transforming their world with their theories and slogans into a new heaven and a new earth of brotherhood, justice and freedom

are at best grand illusions. The rising, conquering tide, yes; but the millennium afterwards, no! New oppressors will have been readying themselves secretly in the undertow long before the tidal wave got really going. Reform may be a dirty word then but it begins to look more and more like the most promising route to success in the real world. (90)

With the potential improvement of society, Ikem instills a sense of hope in his people and is doing so, he unifies himself to their cause. It is very hard to change the habits and reform the society. But it is compulsion for the development national identity.

The section of the novel narrated by Beatrice contains Ikem's statements about politics, revolution, and the role of women in both. Beatrice had once charged that Ikem had "no clear role for women in his political thinking" (83), despite the fact that he had written a full length novel and a play about the Women's War of 1929 which stopped the British administration cold in its tracks" (84). Long puzzled by this charge, he at last realizes: "You were damn right. You charged me with assigning to women the role of a fire brigade after the house has caught fire and been virtually consumed" (88). This realization in turn leads Ikem to examine the nature of woman's oppression in both African thought.

The original oppression of Woman was based on crude denigration. She caused Man to fall. Therefore, she became a scapegoat. No, not a scapegoat which might be blameless but a culprit richly deserving of whatever suffering Man chose thereafter to heap on her. That is Woman in the Book of Genesis. Out here, our ancestors, without the benefit of hearing about the Old Testament, made the very same story differing only in local color. At first, the Sky was very close to the Earth. But every evening Woman cut off a piece of the Sky to put in her soup pot or, as in yet another rendering -- so prodigious is Man's inventiveness -- she wiped her kitchen

hands on the Sky's face. Whatever the detail of Woman's provocation, the Sky finally moved away in anger and God with it.

Well, that kind of candid chauvinism might be O. K. for the rugged taste of the Old Testament. The New Testament required a more enlightened, more refined, more loving even, strategy -- ostensibly, that is. Therefore, the idea came to Man to turn his spouse into the very Mother of God, to pick her up from right under his foot where she'd been since Creation and carry her reverently to a nice, corner pedestal. Up there, her feet completely off the ground; she will be just as irrelevant to the practical decisions of running the world as she was in her bad old days. The only difference is now that Man will suffer no guilt feelings; he can sit back and congratulate himself on his generosity and gentlemanliness:

Meanwhile our ancestors out here, unaware of the New Testament, were working out independently a parallel subterfuge of their own. Nneka, they said. Mother is supreme. Let us keep her in reserve until the ultimate crisis arrives and [. . .]. Then, as the world crashes around Man's ears, Woman in her supremacy will descend and sweep the shards together. (89)

Chinua Achebe uses the African culture and tradition to make familiar and conscious to the African people for rejecting the Western culture. On the section of the *Anthills of the Savannah* narrated by Beatrice, who contains Ikem's statements about the role of women, also argues against revolutionary politics. Achebe seems to draw upon his experience of postcolonial Africa, particularly its history of military coups, failed promises, and internal conflicts like the Biafran War when he has Ikem argue that reform, rather than revolution, offers the only hope:

The sweeping, majestic vision of people rising victorious like a tidal wave against their oppressors and transforming their world with theories and slogans

into a new heaven and a new earth of brotherhood, justice, and freedom are at best grand illusions. The rising conquering tide, yes; but the millennium afterwards, no! New oppressors will have been readying themselves secretly in the undertow long before the tidal wave really got going. (38)

Reform may be a dirty word then but it begins to look more and more like the most promising route to success in the real world. Society is an extension of the individual. The most we can hope to do with a problematic individual psyche is to reform it. Thus, by using the non-western elements, Western African setting Kangan, role of fate, western African dialect, use of myth, celebration of African Ibo culture and issue of independence shows that Chinua Achebe is resisting western traditions.

III. Representation of African Culture in *Anthills of the Savannah*

Anthills of the Savannah is one of the best postcolonial novels in which Achebe raises the postcolonial view of African people in detail. This novel not only presents the Westerners domination and their oppressive rule upon the African people but also presents how African people resist to the Westerners. Achebe by bringing political, social, and cultural and language of the African people not only resist against the westerners but also retain the real identity of Nigerian people, challenge to the mainstream history of the Westerners.

The novel *Anthills of the Savannah* presents the setting, west African dialect, issue of myth and the cultural disintegration of the society because of the evil of colonialism in the post colonial age which are the basic situation of the Non-western society. Achebe's consciousness of being the non-Western writer makes him invoke the non-Western culture on the one hand and present the degraded situation of Nigeria in the postcolonial age because of the evil of the colonialism on the other hand. The use of myths such as naming ceremony in the novel is the uniqueness of the Non-western society. The novel not only presents the non-Western uniqueness rather it presents the degraded situation of Nigeria in the postcolonial age.

To present the degraded narration of people in post colonial age in the non-Western country of Nigeria Achebe in the text presents the non linear narrative to reflect the objective co-relative between the internal aspect of Nigeria and the language of the novel.

The significance of intersexuality to the creation of postcolonial Nigerian literature establishes the fact that the social facts that are being refracted are real. These artistic productions are truthful chronicle; they are relational in textual make-up. This research therefore attempts to demonstrate that Achebe's fiction is a derivative of the corpus of verifiable, realistic literature on militarism in Nigeria's postcolony. The inclusion of African setting Western

African dialect, belief in fate, the issue of independence of non-Western country facing the problem of cultural chaos due to the colonial influences represent Achebe's desire to represent non-Western thematic in *Anthills of Savannah*.

Thus, *Anthills of Savannah* is the postcolonial resistance where writer presents the Nigerian culture and tradition. Similarly, through this novel Achebe raises the oppressed voice of Nigerian people against the westerners using the myths. By bringing the non-Western issues of colonized, oppressed and marginalized people, resists against the westerner's colonial oppression through the mouthpiece character Ikem Chris and Beatrice.

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