

## **I. Introduction**

### **Igbo Native Culture in Achebe's Novels**

Albert Chinualumogu Achebe, African novelist, poet and critic, was born on 16<sup>th</sup> November 1930 at Ogidi in Eastern Nigeria. He is the fifth out of six children of his father Isaiah, a Christian church man and mother Janet N. Achebe. He married to Christie Chiwe Okoli on September 10, 1961 and has got four children. Chinelo, Ikechukwu, Chidi, and Nwando Achebe studied at Government college in Umuahia from 1944 to 1947 and University college in Ibadon from 1948 to 1953. After receiving a B.A. from London University in 1953, he began a career in broadcasting as Talk producer for the Nigerian Broadcasting service and was appointed as Director of External Broadcasting for Nigeria in 1961. He left the job after the massacre of Ibos in northern Nigeria in 1966 and moved to the eastern Nigeria.

In terms of expressing about African literature, it has been blooming after 2<sup>nd</sup> World War mainly with the presence of Chinua Achebe in which he has focused on the combination of oral tradition and elements of modern dynamic society. Chinua Achebe, among many critics, is known as one of the best-known African novelists. His name and fame is not only limited to Africa but also throughout the world. He is known as the inventor of African literature. For instance, Simon Gikandi states:

Achebe is the man who invented African literature because he was able to show in the structure and language of his first novel that the future of African writing did not lie in simple limitation of European forms but in the fusion of such forms with oral traditions. Achebe is the conscience of African literature because he has consistently insisted on the power of storytellers to appeal to the morality and humanity of their reader and to give their life fuller meaning. (67)

Through his writing, Achebe exposes the bitter reality of African society in which so-called European culture dominates the norms and values of native society. Achebe published his first novel entitled *Things Fall Apart* in 1958 depicting the cultural society and its down fall. *No Longer At Ease* was published in 1960 during the year of Nigerian independence from British colonialism. His third novel *Arrow of God* (1964), fourth *A Man of People* (1966) and last novel *Anthills of Savannah* published in 1987. His works mainly associate with the tortures and sufferings of Nigerian people and the country as a whole.

Chinua Achebe does not limit his life as a novelist alone, he stretches his hands to establish himself as author, co-author and editor of 17 books. He is the editor of several anthologies including essay collections. *Morning yet on Creation Day* and *Hopes and Impediments* and the collection of poetry *Beware Soul Brother*. He is the editor of the magazine *Okike* and founding editor of the celebrated Heinemann series on African literature. He is often called the father of modern African novel though he denies to be regarded as such.. He is awarded of 25 honorary doctorates from different universities of world and he has been teaching as professor of English at Bard college currently.

Achebe's books are related with the domination of white culture over native one. His novels are prescribed in curriculum at secondary and college levels in different countries

To understand works of Achebe, some typical concepts should be kept in mind that make us familiar with African world picture.

Igbo (Ibo), a group of people who have been living in south eastern Nigeria speak Igbo, a language of Kango family. The Igbos are divided in several classifications: Northern (Onitsha)-Southern (Owerri) Western (Ika) Eastern (crisis

river) and North eastern (Abakaliki). Before British colonization, the Igbo were not united as a single tribe of people but lived in autonomous local communities by the mid century however a sense of ethnic identity was strongly developed and the Igbo dominated the eastern region of Nigeria. At the turn of 20<sup>th</sup> century Igbo numbered more than sixteen millions.

Subsistence farming was the main occupation of Igbo 8people, in which corn; melon, pumpkin, bean, palm-oil and yam were mainly cultivated as staple crops. Men were chiefly responsible for yam cultivation and women for other crops. The land was occupied by a group of individuals for farming and building. The principal exports were palm-oil kernel and cattle were kept as a source of income, prestige and sacrifice. Trading local crafts and wage labor were important in Igbo economy. After gaining independence from British colonial clutch, high literacy rate has been helping many Igbo to serve as civil servants and to be involved in business entrepreneur.

Igbo people live in two ways: by making village of dispersed compounds and compact villages. The compound is typically a cluster hut belonging to individual's household units. The village was traditionally occupied by a clan. Before the arrival of colonial administration the largest political unit was villages group a common market a common tutelary deity and ancestral cults that supported tradition of descent form of a common ancestor for a group of ancestors. Authority in the village group was laid in a council lineage heads and wealthy men. In eastern regions, those groups tended to form a larger political unit usually referred to as tribes or clans.

Traditional Igbo religion includes belief in a creator god an earth goddess, numerous other deities and spirits and a belief in ancestors who protect their descendents. Revelation of will of the deities was sought by divination and oracles. At

present many Igbo have turned into Christianity. Among them, Achebe presents himself as an instance to have turned into Christianity from Igbo tribe or religion.

African myths deal with the creation stories, which are the most varied and fictitious around the world. For example, the Pangwa of Tanzania has a fantastic vision of the world as creation from the excrement of ants, the Logi of the Zambia see god as retreating helpless from the cruelty of man; the Yoruba of Niger tell of a creator who got drunk on palm wine and so created cripples. The most detailed cosmology known is that of the Dogon which takes seven days to recite the story. Almost all African myths that God first agreed to give men eternal life but his message was perverted through the stupidity or malice of the messenger.

A number of different varieties of myths, which had misguided message, spread through out African continent.

Oral tradition occupies a dominant space in Achebe's world expressed through narrative and poetic forms, which are diverse and immensely rich. Creation myths and cosmologies dominate the oral tradition in some tribes including pantheon of gods, oracular verse, praise songs and incantation are highly applied. While worshipping the god's oracular verse praise songs and incantation are highly applied. Professional bards are appointed by chiefs of courts to sing about their songs.

On the occasion of social festivals like initiation and puberty rites, the young men of tribe are isolated from society to lead a life of seclusion in which they are acquainted with tribal history or lore. Oral traditions are not only influenced by religious or ritual rites but also possess great significance for the sake of entertainment. For instance, proverbs, riddles, animal tale etc with didactic objective to help people learn and understand social norms. Achebe mentions an example of

oral tradition in *Things Fall Apart* in which mother Ekwefi is telling a story to her daughter Ezinma:

Once upon a time, she began, all the birds were invited to a feast in the sky. They were invited to a feast in the sky. They were very happy and began to prepare themselves for the great day. They painted their bodies with red cam wood and drew beautiful patterns on them with *uli*:

Tortoise saw all these preparations and soon discovered what it all meant. Nothing that happened in the world of animals ever escaped his notice, he was full of cunning. As soon as he heard of the great feast in the sky his throat began to itch at the very thought. There was a famine in those days and Tortoise had not eaten a good meal for two moons. His body rattled like a piece of dry stick in his empty shell. So he began to plan how he would go to the sky. But he had no wings, said Ezinma. Be patient, replied her mother. That is the story. Tortoise had no wings but he went to the birds and asked to be allowed to go with them. We know you too well," said the birds when they had heard him. " You are full of cunning and you are ungrateful. If we allow you to come with us you will soon begin your mischief." "You do not know me." Said tortoise. " I am a changed man. I have learned that a man who makes trouble for others is also making it for himself. (85)

An important function of African oral tradition is its close link with music poetry that exists fully in chanted form or a song. Much poetry is recited with the music of drum.

### **Achebe as a Critic**

Chinua Achebe has opened his literary field not only in fiction and poetry but also in the field of criticism. In terms of understanding Achebe's creative art, Achebe comments himself:

I am a political writer. My politics is concerned with universal human communication a cross-racial and cultural boundaries as a means of fostering respect for all people. Such respect can issue only from understanding. So my primary concern is with clearing the channels of communicating in my own neighbor hood by hacking away at the thickets that choke them. Africa's meeting with Europe must be accounted a terrible disaster in this matter of human understanding and respect. The nature of meeting precluded any warmth of friendship. First Europe was an enslaver then a colonizer. In either role she had no need and made little effort to understand or appreciate Africa, indeed she easily convinced herself that there was nothing there to justify the effort. Today our world is still bedeviled by the consequences of that cataclysmic encounter. (qtd. In Henderson 7)

Achebe's central point is to state the colonizers that Africa had a history, a religion and civilization. He has revived African history and civilization and presented in front of European eyes to challenge their stereotypes. Achebe has been expressing the African people that they have their own identity history and dignity. He appeals people to be far from the sense of disintegration.

Achebe prefers the role of novelist as teacher. Novelist can best get his people on their feet through writing about real problems which people are facing. The only method is to write about past and to make them aware. To spread this message,

publicity is a must this helps to know about the native land and the native people.

Now the world has become a village and many people living in different corner of the world are in contact who are curious to know about native cultural heritage. As a result, African will know the existence of African culture and its values. Such novels are the powerful sources of information. The native people should understand values in their lives and society. So Achebe is known as a good social teacher:

Achebe regards art must have a certain goal focusing on applied art. David Carroll comments that Achebe finds the idea of art for art's sake repellent and the count of the alienated artist almost contradiction in terms and he is worried that African writers will be influenced by these models which he feels, spring from European and societies. In Achebe's own words " Perhaps what I write is applied art a distinct from pure art" (qtd in Carroll 25).

Achebe believes the role of writer is social transformer or revolutionary. African writers should be devoted in social change through protest writing by exploring the deep African culture and history. Achebe comments:

I believe it's impossible to write anything in Africa without some kind of commitment, some kind of message, some kind of protest. In fact, I should say all our writers, whether they are aware of it or not are committed writers. The whole pattern of life demanded that you should say all our writers, whether they are aware of it or but are committed writers. The whole pattern of life demanded that you should protest, that you should put in a word for protest, your traditions, your religion, and so on. (qted. in Basu 72)

Achebe realizes that the writer's role is to act rather than react. Achebe is with his own society for the sake of reformation.

Achebe does not hesitate to use English language in his novels thinking that English, as an international language, can be used as a means of communicating so that his writing may be read by a number of people through out the world. The main point is African experience should be highlighted.

His writings range from the diagnosis of his own country about the cultural analysis of African's relationship with Europe. He has rejected the image of Africa as the cultural foil to Europe as expressed by Joseph Conrad.

### **Critics on *Things Fall Apart***

*Things Fall Apart*, a classic novel of African Literature, has received a number of criticisms from divergent critics; this book has been analyzed and evaluated from multiple perspectives-national, political colonial and post-colonial parameters. Simond Gikandi regards *Things Fall Apart* the first book that has spoken the oral tradition and African experience through African writer Achebe. So, this book leads to real innovation of African literature from the spirit of native people rather than the period of publication. Gikandi presents in her essay "Chinua Achebe and Invention of African Literature":

*Things Fall Apart* is certainly not the first African novel but it was probably the first book in which the author set to represent the African experience in a narrative that sought self-consciously to be different from the colonial novel. Since its publication in 1958, Achebe's novel has served as a model for other African writers and indeed for different kind of literature in English Achebe's goal in this novel to indicate to his readers "that we in Africa did not hear of culture for the first time from Europeans" (African Writers Talking-7) has changed the way



African readers perceive their own culture and their relationship to colonial institutions (67)

From the perspective of feminine reading, women in *Things Fall Apart* are severely exploited by patriarchal society where male is all in all but female at margin in most parts of the novel. The demands of male dominated society over female to be submissive, obedient, silent, passive, and musical and patience are highlighted. The women have to locate in domestic affair and the right of judgment is solely granted to male elders. Polygamy is an obvious instance of gender discrimination. Rose Ure Mezu in her work *Women in Achebe's World* puts forth: "Achebe's women are voiceless. But where even highly visible his women are virtually inconsequential" (26).

Women are regarded as properties of men to grasp. Furthermore, Mezu continues: "As wives, women come in multiple numbers sandwiched between yam barns and titles. These three wives, yam barns social titles are the highest accolades for the successful farmer, warrior and man of worth". (27)

Some critics have studied the novel as a tragedy all to tragic flaw of protagonist Okonkwo in terms of assimilation of change in the society. Abiola Irele opines in his essay "The Tragic Conflict in the Novels of Chinua Achebe":

*Things Fall Apart* is the tragedy of one man worked out of his personal conflicts -his neurosis, almost as well as out of the contrariness of his destiny. Yet the title is not without relevance for the novel does have another dimension that of social comment. Okonkwo's suicide is a gesture that symbolizes at the same time his personal refusal of a new order, as well as the collapse of the old order which he represents. For Okonkwo's inflexibility, his tragic flaw is a reflection of his society,

his defeat though a deformation, derives from a corresponding trait in his society, an aspect of it pushed it to its extreme logical frontiers.

(87)

Igbo culture, an autonomous realm of cultural heritage' occupies some inhuman elements as well. For instance, human sacrifice and punishment regarding of ritual practice are apt illustrations of cultural violence.

Though the society had changed certain rule in terms of maintaining peace and order, theory and practice contradicts that leads to consistency of violence within Igbo cultural world. David Hoegbeery opines in his essay "Principle and Practice. The Logic of Cultural Violence in Achebe's Things Fall Apart:"

One of the most important examples of culturally sanctioned violence is the killing of Ikemefuna. Most critics agree that it is the mistake of Okonkwo to participate in this killing because of his special relationship to Ikemefuna. The crime for which the people of Mbaino are punished is the killing of a woman from Umuofia. If there is general principle operating here and not simply a policy of selfish revenge it would be that villages should not kill aliens or visitors into their midst. For Umuofia to punish this crime by taking a boy from Mbaino into the midst and killing him to violate the very principle they would appeal to be enforcing there by spoiling the peace they meant to preserve. (71)

Chinua Achebe was born from hybrid family background in which his parents had converted into Christianity from Igbo culture or religion. Achebe locates in the position of in-betweeness where he celebrates native cultural norms and values and does not deny modernization. He rejects the sharp weapon of colonization through his

principal character Okonkwo and adopts it through Nwoye, son of Okonkwo in *Things Fall Apart*. Scafe Suzanne forwards ambivalent characteristic in *Ambivalence in Achebe's Work*, "... it does not condemn Okonkwo's final action, the killing of the messenger... Nwoye is driven to join the church the narrator suggests because it tolerates what his father defines as weakness and because it provides for those who have been banished by the clan because they are thought of as aberrations" (125).

Knowme Anthony Appiach celebrates the novel as pioneer performance in terms of mastery of language, form and structure. He views in his introductory chapter of *Things Fall Apart*:

Achebe's achievement is rooted in terms of mastery of form and language...literary craft-of diction of narrative form of plot were almost entirely unprecedented. And its structure was the episodic structure of an extended oral narrative. Writing with these ambitions exists for the purposes of nation building; it aims to contribute towards the development of a modern nation consciousness. (Introduction IX-XI)

Further more, *Things All Apart* has been judged from the perspective of post-colonial in case of regeneration of identity or quest for identity with the sense of optimism. Heather Sofield stresses in *Post-colonial Identity Post-colonial Literature*:

But we understand his ideas more in context of his own quest for identity...Achebe has used his education, as a means by which to strengthen not demeans, his cultural heritage, a means to forge a new identity of his own. There are many others who share this optimistic view and maintain it; it is indeed possible to find a positive sense of identity in a postcolonial state. (119)

*Things Fall Apart* has drawn a number of critics to view their angles of vision regarding textual world and this book further suffices adequate raw materials for unnumbered readers. The above illustrations justify that the novel has been read from multiple angles identity, ambivalence, feminine, tragedy and so on. However, the novel has not been examined from presentation of Igbo society and its down fall or fragmentation of cultural norms and values due to presence of colonialism from post-colonial perspective.

## II. Post-Colonial Perspective as Social Narrative

### Introduction

In terms of analysis and understanding of textual world, a number of theories such as Deconstruction, Post structuralism, Marxism, Post-modernism, Hermeneutics, and etc have emerged. Post- colonial theory dominates the latest era at present existing from colonial encounter leading up to decolonization and after math. This approach is an strategy of encountering colonial literature or colonial discourse. Colonial discourse had dominated colonized society through the means of guide book, travel book, narrative of journey, research paper, leaflet, literary piece, and treaties by emphasizing ruling ideas. Postcolonial theory tackles against the ruling ideas of colonizer and evokes colonial experiences and inhuman activity of colonizers proving them as if very close to criminal or animal. Frantz Fanon writes in his book *The Wretched of Earth*:" Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all from and content .By a kind of the perverted logic, it turns to the past of the oppressed people and distorts, disfigures and destroys it" (170).

*Orientalism* (1978), written by Edward Said, initiates the formal presence of post-colonial theory by disclosing the bitter truth of colonial dichotomy—oriental (eastern) junior and occidental (western) senior. So, this theory opens the injustice and animalistic character enforced by the colonizers over the natives in order to justify their colonial legacy. The well-celebrated post-colonial writer Elleke Boehner writes in her book *Colonial and Post colonial Literature*:

... the naming of other people as irrational, barbarian, Indian, animal like was simultaneously an act of evaluation usually of downgrading. In certain Post-colonial descriptions of course the presence of native

peoples was entirely erased from the land they occupied time and again, the derogation of other cultures was used to validate the violence of invasion. (80) .

Discourse, a key perspective of post- colonial theory, is originated by famous post-structuralist figure Michael Foucault concerning with the relation between knowledge and power. In his view, every utterance is discourse whether spoken or written that is the source of power formation. Discourse creates knowledge that influences power. As a result, knowledge or truth is power-oriented. There is no objective truth at all because everything is dynamic or changeable. The social and political power structures of a society are based on discourse. The colonizers by using ruling ideas in their discourse started dominating over the native Home K. Bhabha mentions in his book. *The Location of Culture*:

The objective of colonial discourse is to construe the colonized as a population of degenerate type on the basis of racial origin in order to justify conquest and to establish system of administration and instruction... Therefore, despite the 'play' in the colonial system which is crucial to its exercise of power, colonial discourse produces the colonized as a social reality which is at once An 'other 'and get entirely knowable and visible. (70-71)

Post-colonial theory represents the voice of marginalized and suffocated people who are ready to die for the sake of their cultural and social norms, which had been sucked by the giant rulers. Post-colonial theorist Gayatri Spivak (Chakraverty) arises the voice of under-mined people by stating that the subaltern can speak if chance or opportunity is granted to them. On the other hand, culture, hegemony and anti-colonial resistance are other powerful tools of post colonial thematic discussion

that evokes the colonial experience of injustice and barbarism leading to downfall of native norms and values as in *Things Fall Apart* While depicting animalistic character over Negro, the whites justify themselves having such nature that leads to antagonistic relationship between the ruler and the ruled. From the process of writing back, Fanon presents in *The Wretched of Earth*, "The violence with which the supremacy of White values is affirmed and the aggressiveness which has permeated the victory of these values are over the ways of life and of thought of the native mean that, in revenge, the native laughs in mockery when western values are mentioned in front of him" (35).

### **Culture as Artifact**

Simply speaking, culture refers to the ritual practice and traditional norms and values, which indicate our identity and belongingness. On the other hand, all human activities from life to death are solely or partially concerned with cultural heritage. Mathew Arnold regards culture as 'a way' of life'." Culture is an essential element of the history of people. culture is perhaps the product of this history just as the flower is the product of plant" (qtd. in Ashcroft-160).

On the basis of politics, culture as an artifact dominates over other culture by opposing the validity of difference in order to establish as permanent and standing culture in the eyes of native people. Conceptualizing reactive view towards working class people, Women, Indian, and Jamaican in empire, Mathew Arnold defended a new secular culture of critical discourse and proposed an approach of culture a secular and humanistic one that could play an integrative performance in connecting and establishing an emerging civil society and colonial state. He regards culture a tool or weapon for bourgeois, male, and European figures. David Daiches quotes in his literary work *A Critical Survey of English Literature*:

The people who believe most that our greatest and welfare are proved by our being very rich, and who most give their lives and thought to becoming rich, are just the very people whom we call philistines. Culture says; ‘Consider those people, then, their way of life, their habits, their manner the very tones of their voices at them attentively; observe the literature they read, the things which give them pleasure, the words which come from? their mouths, the thoughts which make the furniture’ of their minds, would any amount of wealth be worth having with the condition that one was to become just like these People by having it? And thus culture...saves the future, as one may hope from being vulgarized, even if it can not save the present. (4:974)

European world tries to undermine the colonized field not only through political, economic strategy and military sphere but also culturally by using or enforcing White culture as a weapon. They enlarge their cultural superiority to mould in their preferable framework. Hegemonic relationship occurs between the powerful west and the controlled native.

Knowingly or unknowingly, people from the colonized sphere follow western culture, norms and values. Culture is considered as recuperation of other’s idea or thought to us which is an objective mirage to limit in a certain imposed culture due to power relation. Culture renders the optical illusion and false objectivism of the complex historical relationship. Culture as a set of signs is enforced into the alien mind by teaching religious belief, a part of culture .In this context, Frederic Jameson states culture as the “ensemble of stigmata one group bears in the eyes of other group and vice-versa” (271).



Actually culture is determined by historical factor that puts forth the view that culture and history cannot be isolated. So culture should be deserved as a tool to tackle colonial force as the colonizers have implemented Christian pedagogy to dominate native people. Chidi Amita draws the thrust of Cabral's view:

The main thrust of Cabral's argument was to intensify the reciprocal relationship between history and culture to a point that both categories become hardly distinguishable. Thus the national liberation struggle as a historical act of colonial resistance to the extent that it is recognized that the object of national liberation is the freedom of society and its values from foreign domination. (160)

Though cultural seems permanent and rigid, it gets relentlessly threatened by dissolution.

### **Orientalism, Hegemony and Discourse**

Among a number of concepts of post-colonial theory such as, discourse, culture, hybridity, subaltern, mimicry, diaspora, displacement, anti-colonial resistance and others, orientalism occupies a dominant space. Orientalism is a projection of relationship occurred between the westerners and the non-westerners. It discloses explicitly the pre-occupied Psyches of colonizers over native people regarding later as oriental or other. Edward Said, as propounder of the concept of Orientalism, challenges the westerner's attitudes or stereotypes with the publication of *Orientalism* in 1978. Simply Orientalism refers to western style of dominating and under mining or restructuring the orients through their lenses. It is a creation of western ruling mind. Edward Said puts forth his view in his Introduction of *Orientalism*: "The orient was almost a European invention and had been since antiquity a place of romance exotic beings haunting memories and landscapes remarkable experience" (1).

Further more, Said clarifies, “*Orientalism* can be discussed and analyzed as the corporate institution for dealing with orientals, dealing with it, by making statements about it, settling it, ruling over it; in short, Orientalism as western style for dominating, restructuring and having authority over the orient” (3).

The westerners regard Asia, Africa or Latin America as the places of fun, thrilling, exotic and haunting beyond civilization and modernization.

In terms of colonization, the Europeans visited various parts of the world and started writing books, magazines, travel guide etc by referring to the native people as the inhabitants remaining in the stage of primitive world for the justification of colonization as the fundamental need for the natives. This book of justification of European expansion is regarded Orientalism in which Europeans present themselves as superior and native inferior through hegemony. Said writes: "The idea of European identity as a superior one in comparison with all the non-European people and culture there is in addition the hegemony of European ideas about the orient themselves reiterating European superiority over oriental backwardness" (7).

Edward Said marks that the initiation of Orientalism since the invasion of Egypt by Napoleon in 1798 in which British and French Orientalism affected one and half century upto 2<sup>nd</sup> World War and American Orientalism after second World War. In Said's view, Aeschylus, Euripides, Chaucer, Marx, Shakespeare, Dryden, Pope, Byron, Balfour and Cromer were the leading practitioners of Orientalism by describing non-Europeans place as exotic and romantic. The orientalist undermine the native people by decoding stereotypes such as emotional, irrational, spiritual, superstitious, eccentric, lack of self-governance and accuracy where as they themselves exaggerate vice versa i.e. civilized, reasonable, rational, patience and capable of self-governance. Said postulates:

Many terms were used to express the relation, Balfour and Cromer typically used several. The oriental is irrational, depraved (fallen), child like “different” thus the Europe is rational, virtuous, matured “normal” Yet what gave the oriental’s world its intelligibility and identity was not the result of his own efforts but rather the complex series of manipulation by which the orient was identified by the west .

(40)

Writing books about native people and naming them through various images and representations leads a trend of manifestation of discourse. Naming the other people concerns with the control and subjugation by enforcing colonial discourse Said agrees with Foucault’s view of discourse in this way:

I have found it useful here to employ Michael Foucault’s notion of discourse as described by him in *The Archaeology of Knowledge and Discipline and Punish* to identify orientalism. My contention is that without understanding Orientals as a discourse one can not possibly understand enormously systematic discipline by which European culture was able to manage and even produce the orient politically sociologically, militarily ideologically, scientifically and imaginatively during the post- enlightenment period (3)

Supporting the view of Said, the influential post-colonial writer Leela Gandhi opines in her book *Post- colonial Theory*:

Orientalism becomes a discourse at the point at which it starts systematically to produce stereotypes about the Orientals and the orient such as the heat and dust, the teeming market place the terrorist courtesan, the Asian, despot the child-like the native and the mystical

East. These stereotypes, Said tells us, confirm the necessity and desirability of colonial government by endlessly confirming the positional superiority of the west over the positional inferiority of East.

(77)

After the 2nd World War, European imperialism shifted into America and Orientalism followed the same direction. American Orientalism mainly targets over the Arabian or Muslim people with the implication of various indigestible images such as camel-riding nomad, incompetent, defeated character, lechery, blood thirsty, dishonesty scoundrel, devious, Intrigue and etc. The orientalist consider their religion Christianity as the religion of the world but other all religions are just imitation. Their God Christ is only one God but other gods are no more gods. Everywhere they assert their religion, culture, norms or values as authentic but other's nothing as illustrated in *Things Fall Apart*.

Post-colonial theory asserts as a process of writing back by unmasking the prejudice of western mind. In this reference, Orientalism seems able to disclose how the Europeans had dominated over native inhumanly and savagely for this, Said himself says orientalist as antihuman.

Hegemony, a cultural term, coined by Italian Marxist Antonio Gramsci stands for domination by consent. Gramsci, after a long investigation, draws a conclusion that ruling class gets success in dominating and promoting its intentions over the ruled ones by hegemony. Hegemony is associated with acceptance of colonial imposition through idea, message, or teaching. In this reference, Bill Ashcroft, Gareth Griffiths and Helen Tiffin state in *Key Concepts in Post-colonial studies*:

Fundamentally hegemony is the power of the ruling class to convince other classes that their interests are the interests of all. Domination is

thus exerted not by force, nor even necessarily by active persuasion but by more subtle and inclusive power over the economy and over state apparatus such as education and media by which the ruling class' interest is presented as the common interests and thus comes to be taken for granted. (116)

The fundamental essence of hegemony in Greek language denotes 'rule' or 'leadership' to be exercised by dominant group over dominated one especially observed in capitalist society. As Marx views that the ruling class claims always ruling ideas, the colonizers put forth their ruling parameters to justify imperialism as basic need. Hegemony is a method of exerting moral, intellectual, economic and ideological influence by persuading the majority of population for the legitimacy of ruling class in distant zone. The local people have to accept the self-created hierarchical ideas or institutions as basic requirement spontaneously and naturally so that the colonizers can achieve their aim. Commenting on Gramsci idea of hegemony, Said writes:

Culture of course is to be found operating within civil society where the influence of ideas, institutions and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are influential than others. The forms of cultural leadership what Gramsci has identified as hegemony an indispensable concept for any understanding of cultural life in industrial west. (7)

By emphasizing the essentiality of Euro-centric values beliefs and assumptions, consent or agreement from local people are gained. As a result, the

native people find their cultural norms and values at marginal or peripheral stage where as Euro-centric values present at the center.

Hegemony and discourse both are essential elements of cultural studies.

Hegemony is a trend of constructing, maintaining and restructuring other culture in which dominant groups exercise political, social and cultural authority and leadership over subjugated groups after a successful effort of convincing. The understanding and consent can be obtained through influential practices of hegemonic discourse.

Discourse, simply understanding, is a written expression but it refers to all the utterances whether spoken or written that signify something at underlying level including the generation of meaning through images, sounds, cultural, performances, singing, dancing, games etc. So, discourse indicates images, sounds and practices which are close to sign system of language.

Michael Foucault regards that a writer creates a book and the process of writing book deals with an attempt of generating discourse; discourse is power. He views we can never possess objective knowledge of history because discourses are known as product of power struggle. In every sphere of society such as science, politics, art, and religion discourse influences power because power is achieved through discourse .Foucault advances the principle of discourse in relation to power structure acting in a society by stating that discourses are deeply rooted in social organization that runs through discourse. So discourse and power cannot be isolated due to inseparable tie Abrahams in his book. *A Glossary of Literary Terms presents:*

Discourse has become the focal term among critics who oppose the destructive concept of a general text that functions independently of particular historical condition. Instead they conceive of discourse as social parlance or language in use and consider it to be both the

product and manifestation not of a timeless linguistic system but of particular social condition. Class structures and power relationship that alter in the course of history. (262)

Furthermore, Foucault himself opines in his well-celebrated essay “Truth and Power” that the truth as product of discourse is changeable, neither correct nor wrong:

Now I believe that the problem does not consist in drawing the line between that in a discourse which fall under the category of science or truth and that which comes under some other category but in seeing historically how effects of truth are produced within discourse which in themselves are neither true nor false.(1139)

Discourse is a system of flexible of acts by which influential group in society construct the field of truth through the means of certain knowledge, values, discipline upon marginalized ones. Excluding others’ idea and perspective, discourse highlights over the targeted aim by producing the objects of knowledge in intellectual way.

Truth and identities are not fixed entities because both of them are temporary stabilization of essence influenced by discursive constructions. So identities are the outcome of discourse. Commenting on Foucault, Chris Barker writes in *Cultural Studies*:

Foucault argues structuralist theories of language which conceive of it as an autonomous rule-governed system.. He also opposes interpretive or hermeneutic methods which seek to disclose the hidden meaning of language. Foucault is thus concerned with the description and analysis of the surface of discourse and their effects under determinate material and historical conditions. For Foucault, discourse concerns both language and practice and refers to the regulated production of

knowledge through language which gives meaning to both materials object and social practices. (19-20)

Discourse the ruling term, initiating in 16th century, focused on any speech and conversation in preliminary period and gradually formal speech, narration, a treatise, dissertation and sermon were mentioned as different forms of discourse .Colonial discourse, a recent use in post colonial theory, is the complex structure of signs and practices those maintain social existence within colonial tie. The link between the knowledge and power is very significant or epistemology itself the matter of power or discourse. Said regards Foucault's concept of discourse applied in *Orientalism* when knowledge creates power or truth. Quoting the perspective of Cromer, Said puts forward, "Once again knowledge of subject races or Orientals is what makes their management easy and profitable? knowledge gives power, and more power requires more knowledge and so on in an increasingly profitable dialectic of information and control" (36).

To conclude, truth is power -vested and it is the consequence of power. People who hold high power create discourse. So, discourses are the means to dominate over colonized by the colonizers. The enforcement of such discourse is highly elaborated in *Things Fall Apart* by Achebe demonstrating the collapse of native norms and values due to colonial discourse.

### **Anti-Colonial Resistance**

Resistance occupies its location from the pit of domination and intervention generally in indigenous affairs. Resistance is generally defined as a revolt or revolution against a certain injustice and exploitation. Revolt is the outcome of colonialism and imperialism which had played very notorious role against the spirit and values of African people. Colonialism concerns with the policy of occupying



other's territory and exploiting its natural resources physically, militarily or epistemologically leading to modification or devastation of native religion and pedagogy by undermining native's cultural norms and values. K. Asare Opoku writes in his essay "Religion in Africa during the Colonial Era:"

The missionaries taught their converts that life could be separated into spiritual and secular spheres, a teaching which ran counter to the fundamental basis of African? culture namely the unity of religion and life. Missionary teaching thus attempted to attack the cement which held African societies together. The danger signals were picked up early by many perceptive African rulers who initially resisted missionary penetration into their societies, seeing it a challenge and a threat to traditional pattern of authority. Missionaries and colonial administrators alike preached against belief in spirits and supernatural forces and gods, witchcraft, sorcery, sacrifices and rituals, taboos and veneration of ancestors and thus weakened the influence of African traditional and ritual leaders such as priests, priestesses, magicians, rain makers and divine monarchs. (513-514)

Historically the practice of colonialism had initiated from the extension of Roman empire that led to Spanish, French and British imperialism coherently up to mid- twentieth century British imperialism in Africa commenced from 1885 and lasted up-to 1960 by running the state affairs more than seven decades. At this pitfall, Nigeria was colonized by British Empire in early decade of expansion and got independence after a remarkable revolution in 1960.

Christianity had dominated culture and Africans applied religion as a means of 'tit for tat' to fight against colonial force with the synthesis or support from ancestors

and gods, except the converts, other native people fought against British empire .K. Asare Opoku presents: “African used their religion as a weapon to resist colonial rule and often relied on magic and intervention of their ancestors and gods in their fight against colonial oppression” (514).

Post colonial literature asserts counter attack of colonial literature or colonial ethos through the writing. Writing a book against colonial influence is itself resistance. The writers had to write the book from their own perspective dealing with native culture and social affair by awakening the people to resist colonial force .Elleke Boehmer writes in her book *Colonial and Post-colonial Literature*:

To mend the self negating disjunction between language and lived reality, colonized writers had to begin to imagine the world from their own point of view. It was the writer’s task, Nugugi has said, to assert the right [of the once colonized] to name the world for ourselves’ (‘Moving the centre,’ 1991) Chinua Achebe is, too has spoken of the imperative need of writers to help change the way the colonized world was seen, to tell own stories, to wage ‘a battle of mind with colonialism’ by reeducating readers. (189)

Anti-colonial resistance denotes the expression of hatred and arrogance over the colonial practice through culture, literature and revolution as well. It is the resistance against colonial mentality and its performance. Some writers have conceived colonial expansion as a criminal activity. Jamaica Kincaid an influential Antiguan writer, postulates bitter arrogance against White as criminal by using 2<sup>nd</sup> person ‘You’ in her well-celebrated essay "A Small Place", "For isn't it odd that the only language I have in which to speak of this crime is the language of the criminal

who committed the crime? And what can that really mean? For the language of criminal contain only the goodness of the criminal's deed" (94).

Decolonization is final aim of anti-colonial resistance in which two contradictory forces encounter each other\_ oppressor and oppressed one marked by violence. The true worshipper of a native culture seems ready to kill and be killed as Okonkwo in *Things Fall Apart*. Drawing the scenario of violence, the prominent post-colonial figure Fanon writes in his book. *The Wretched of Earth:*" The naked truth of decolonization evokes for us the searing bullets and bloodstained knives which emanate from it. For if the last shall be first this will only come to pass after a murderous and decisive struggle between two protagonists" (30).

In terms of resistance, the native people react and sharpen their knives over the colonizers. They become conscious about the imposition of western imperialism by realizing that the western ethos are all false and misguided ones. The native is always tensed and gets ready to attack as Okonkwo.

### III. Post-Colonial Critique of Imperial Culture

#### Socio-Cultural Critique of Orientalist Ethos

*Things Fall Apart* fulfills the realistic approach of literary movement – literature as a reflection of society or literature as a mirror of society. The whole novel confines within the periphery of social incidents and happenings which are led by cultural ethos and fall of Igbo society due to devil force of colonialism. The setting of the novel takes place in Umuofian society which is culturally shaped. Culture, a prominent part of Igbo society, plays very subsequent role about how to govern society in discipline and morality. According to the narrator, the prestige of society is based on physical power or strength, labour and hard working. The honour or respect is rewarded to those who can get victory in wrestling match; for instance, Okonkwo, chief character of the novel. The narrator illustrates:

Okonkwo was well known through out the nine villages and beyond. His face rested own solid personal achievement. As a young man of eighteen, he had brought honour to his village by throwing Amaliange the cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino ... It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town ... during the time Okonkwo's fame had gone like a bush fire in the harmattan. He was tall and high and his eyes bushy eye brows and wide nose gave him a severe look (1)

The word 'harmattan' stands for clash or wrestling. On the other hand, Unoka, father of Okonkwo seems just vice-versa i.e. lazy, loaded with loan and insulted figure of Igbo-society who dies without title. The narrator portrays "Unoka's pathetic

moment in the novel," When Unoka died , he had taken no titles and was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him." (50)

Secondly, Umuofian society is based on human sacrifice in case of punishment as compensation. So human sacrifice is considered a ritually validated practice; Ikemefuna becomes a victim of that inhuman practice due to murder of a daughter of Umuofia committed by villagers of Mbaino. It means punishment is concerned with the phrase 'eye for eye' .in legal terms The narrator puts forth: "As the man who had cleared his throat drew of and raised his machete, Okonkwo looked away. He heard the blow. The pot fell and broke in the sand. He heard Ikemefuna cry, 'my father, they have killed me!' as he ran towards him. Dazed with fear, Okonkwo drew his machete and cut him down" (53).

Furthermore, the exercise of punishment is not only limited in human sacrifice but also exile faced by Okonkwo on the accusation of shooting a young boy of dead Ezedu accidentally leading him to underground .The narrator views forward, "The only course open to Okonkwo was to flee from the clan .It was a crime against the earth goddess to kill a clansman, and a man who committed it must flee from the land ... He could return to the clan after seven year" (110).

Culture, a source of identity of human beings and society, consists of different lifestyles and modes of people which guides them how to lead perfect life .It is a mirror of nation or community belonging to various ritual practices norms and ethics. Colonial power by exploiting the Christian culture as a means of weapon tortures and erases the native culture. The native people have strong dedication over culture and they are ready to fight against colonialism. Fanon argues.

For culture is the first expression of a nation, the expression of its preferences, of its taboos and of its patterns. It is at every stage of the

whole society that other taboos, values and patterns are formed .A national culture is the sum total of all these appraisals; it is the result of internal and external tensions exerted over society as a whole and also at every level of that society. In colonial situation, culture which is doubly deprived of the support of the nation and of the state, falls away and dies. The condition for its existence is therefore national liberation and renaissance of the state. (196)

Thirdly, co-ordination among unborn, living and dead or ancestral spirit takes a key characteristic position in Igbo- society in which the ancestral spirits have a trend of cooperating and participating in joys and sorrows of villagers. There are nine ancestral spirits representing nine villages of Umuofia under the leadership of Evil Forest. The narrator depicts in the novel, “The land of living was not far removed from the domain of the ancestors. There was coming and going between them especially, at festivals and also when an old man died, because an old man was very close to the ancestors .A man's life from birth to death was a series of transition rites which brought in nearer and nears to his ancestors” (108).

Oracle, oral tradition and bride price for marriage are other dominant exercises of Igbo-society. The people have a habit of consulting oracle for some knowledge or future prospect to be occurred in the village. They have full belief or faith over oracle. For example, the oracle of Hill and Cave warns the native about the arrival and negative effect to be committed by colonizers. The Igbo- society consists of variety of gods and priestesses .The people have personal god ,for instance, *chi*, personal god of Okkonkwo, *Agabala*, priestess and *Ani*, earthly goddesss of fertility .In terms of wedding ceremony, a boy should pay a certain amount of bright price such as the

suitor of Oberika's daughter agrees to pay twenty bags of cowries to get her hand after some bargaining.

Umuofian society is depended on traditional agriculture because they tend farming just for subsistence with old measures based on season that has adverse effect in agriculture due to occurrence of draught. Yam, pumpkin, melon, bean ,kernel, palm-oil maize, and cotton are chief crops. 'Yam' stands for manliness women for cultivation of other crops. The people of Umuofian society before farming, celebrate Week of Peace in which neither harm nor harsh word can be used against others. After farming also, people have a tradition of celebrating a festival before harvesting crops to pay respect to *Ani*, the earth goddess of fertility and their ancestral spirits. For instance, Okonkwo invites all in laws, relatives and enjoys the feast with his kins very enthusiastically –eating and drinking till night.

Umuofian society is based on patriarchal parameters where a male can have multiple wives as Okonkwo has three and a female seems a submissive character .The structure of the society or governing system of society solely goes in the hand of title holder male leaders of Umuofia but women do not possess such power. The society is led by the head of clan not by king. In such culturally ruled society, Britishers appear and the whole cultural norms and values get collapsed.

### **Cultural Clash in *Things Fall Apart***

Clash occupies a dominant position in terms of discussing thematic aspect of the novel *Things Fall Apart*. Clash has occurred between two opposite poles of human sprits within Igbo community and colonized ones. The reader can observe the clash within Igbo society active vs. passive and lazy vs. hardworking. The society accepts personal strength, hard labour and success of an individual rather than failure. The narrator portrays conflict between lazy father Unoka and vigorous son Okonkwo:

When Unoka died, he had taken no titles at all and he was heavily in debt. Any wonder then his son Okonkwo was ashamed of him? Fortunately among these people, a man was judged according to his worth not according to the worth of his father. Okonkwo was clearly cut out for the great things. He was still young but he has won fame as the greatest wrestler in the nine villages. He was a wealthy father and had two barns full of yams and had just married his third wife. To crown it all he had taken two titles and had shown incredible poweress in two inter-tribal wars. And so although Okonkwo was still young, he was already one of the greatest men of his time. (5)

The incident of conflict does not confine within father Unoka and son Okonkwo but proceeds from one generation to another generation, for instance, misunderstanding between Okonkwo and his son Nwoye who converts into Christianity. Colonialism plays very notorious role in Umuofian society by converting the son of Okonkwo, the main representative and defender of Igbo cultural society. The Britishers, using Christianity as a means of dominating other's religion, create a clash between father and son. The narrator reveals the bitter antagonism caused by colonial legacy between father and son:

Where have you been? he stammered. Nwoye struggled to free himself from the choking grip. Answer me, roared Okonkwo, before I kill you! He seized a heavy stick that lay on the dwarf wall and hit him two or three savage blows. Answer me! He roared again. Nwoye stood looking at himself and did not say a word. The women were screaming outside afraid to go in. 'Leave that boy at once!' said a voice in the outer compound. It



was Okonkwo's uncle Uchendu 'Are you mad?' Okonkwo did not answer But he left the hold of Nwoye who walked away and never returned. (132)

Anti-colonial resistance commences from the very preliminary plot of colonizers who have sent a white man riding on a horse. The villagers gather and decide to kill him due to possible imperial attack from the Britishers. They consult oracle which warns native people about fall of cultural norms and values because of white interference. The narrator presents a discussion between Okonkwo and villagers in the novel:

And he was riding an iron horse. The first people who saw him ran away but he stood beckoning to them. In the end, the fearless ones went near and even touched him. The elders consulted their oracle and it told them that the strange man would break their clan and spread destruction among them ... So they killed the white man and tied his iron horse to their sacred tree because it looked as if it would run away to call the man's friends ... They were locusts, it said and that first man was their harbinger sent to explore the terrain. And so they killed him. (120)

The above mentioned words 'iron' stands for the strength and rigidity of white mechanism and 'locust' refers to the destructive characteristics of colonial agents and white people themselves represent locusts whereas 'harbinger' for future prospect of appearance of white colonizer.

The clash furthermore leads into more severe environment when the colonizers come and expand their industry or market enterprise. They strive to influence European business policy into native society. Suddenly the white people

wage a massacre by shooting in a crowded market place blindingly leading the whole clan dead. Achebe depicts inhuman and criminal mentality of white people through his spokesperson:

The three white men and a very large number of other men surrounded the market. They must have used a powerful medicine to make themselves invisible until the market was full. And they began to shoot. Everybody was killed, except the old and sick who were at home ... their clan is now completely empty. Even the scared fish on their mysterious lake have fled and the lake has turned the color of blood. A great evil has come upon their land as oracle had warned.

(121)

By creating bloodshed, they might have returned the sense of retaliation but due to blind gun-firing, even innocent people get victimized from this massacre. It justifies that colonizers do not respect human rights practically who are hypocrite, wild and lover of bloodshed. Jean- Paul Sartre thinks that Colonialism opposes human right because they create violence and get benefit from the ignorance and poverty of poor people they think all natives are subhuman and declaration of human right does not concern with them. They regard themselves superior and native close to animal.

At the outset of colonization, the colonizers take land and establish church. Through the medium of church, they spread oriental ethos by exaggerating their gods supreme and other's gods nothing just wood and stone. Earlier they get success in polluting the brain of twins, marginalized and excluded section of society by applying the tool of hegemony as Mr. Brown, the head of missionary convinces. Even using culture as a tool, they convert the uneducated mass into Christianity which is the best example of exercise of domination of so-called higher culture over native one.

As a result, clash occurs between the converts and lover of native religion. The narrator evokes the picture of gravity of situation, "The women had come to church with empty water-pots. They said some young men had chased them away from the stream with whips. Soon after, the women had gone for red earth returned with empty baskets. Some of them had been heavily whipped ... 'The village had outlawed us' ... They want to ruin us. They will not allow us into the markets" (140).

The argument mentioned above can be regarded as an apt example of resistance against colonialism because the chased converts are the products of colonialism.

The westerners subjugate the native norms and values by erasing the ancestral spirit or divine power of cultural society Umuofia. . They try to justify their God the most powerful God in the world by denying the existence of other gods i.e. presence of orientalism. Among the missionaries, an interpreter delivers a speech in the mid of villagers by defending Christianity as the best one, unlike, native people have been worshipping false gods. The Christ is only one God; creator of all worldly phenomena along with human beings .The narrator portrays the oriental ethos of a representative of missionary in the novel:

All the gods you have named are not gods at all. They are gods of deceit who tell you to kill your fellows and destroy innocent children. There is only one true God and He has the earth, the sky, you and me and all of us' ... your gods are not alive and can not do any harm, replied the white man. They are pieces of wood and stone.(126-127)

Mr. Brown, a man of compromise, has played the role of missionary by applying the tool of hegemony or convincing the native people through school and

Christian dogmas. He is able to increase the number of converts with his sweet tongue mainly marginalized section of Igbo-land. Said argues:

It is hegemony, or rather the result of cultural hegemony at work, that gives *Orientalism* durability and strength ...It can be argued that the major component of European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity superior one in comparison with all the non- European peoples and cultures. There is in addition the hegemony of European ideas about orient , themselves reiterating European superiority over oriental backwardness. ( 7)

Raverend James Smith, successor of Brown, denies the policy of his senior of compromise and accommodation. He judges the thing black as evil and white a light of human civilization \_bias lenses of orientalism. As a result, conflict occurs more intense. Enoch, one of the converts, has killed sacred python, an ancestral spirit and the villagers along with ancestral spirits ‘*egwugwu*,’ gather to destroy the church. Initially Ajofia, the spokesman of nine ancestral sprits, appeals Mr. Smith to run away from the village but he denies that rejection leads to consequence of devastation of church. Fanon highlights the imagination of native people to be adopted to destroy the colonial practice," The native's work is to imagine all possible methods for destroying the settler" (72).

Hence, the living people and dead ancestral spirits resist against colonial force. The narrator portrays the warning given by ancestral spirit and destruction of church:

Go back to your house so that you may not be hurt. Our anger is great but we have held it down so that we can talk to you’ we can not leave the matter in his hands because he does not understand our custom, just

as we do not understand his. We say he is foolish because he does not understand our ways, and perhaps he says we are foolish because we do not understand his. Let him go away.'

Mr. Smith stood his ground. But he couldn't not save his church. When egwugwu went away, the red earth church which Mr. Brown had built was a pile of earth and ashes (164).

The colonizers not only suck the spirit of native people but also they exercise the policy of betrayal. Mr. Reverend Smith calls the six leaders of Umuofia to investigate about the cause of destruction of church but they are captured including the principal figure Okonkwo and behaved harshly without fulfilling the basic conditions of international law of human rights regarding prisoners. They get released after payment of 250 bags of cowries as a charge over destruction of church. The villagers hold a meeting about how to wipe out the evil missionary that has created social upheaval in the peaceful society. During the period of meeting, the five messengers pass on the way and the head of messenger asks to stop the meeting by stating the power of great queen. Okonkwo, enraged deadly, stands beside and pounces over a court messenger with his machete pushing him to under-ground. The narrator portrays the strong resistance of Okonkwo against colonial agent, "In a flash, Okonkwo drew his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo's machete descended twice and the man's head lay beside his unformed body"(176).

Things Fall Apart exposes a series of incidents of clash happening mainly from the intrusion of white administration that leads to the antagonistic tie between the natives and the colonizers.

### **Collapse of Igbo Norms and Values**

Colonizers had adopted a policy of occupying other's territory through multitude angles geographically, intellectually, culturally and economically. They were keenly interested in the native land so that they could exploit raw materials in order to flourish industry, trade and commerce. *Things Fall Apart* digs out how the British colonizers had controlled over the peaceful and autonomous Igbo society that led to downfall of Igbo cultural norms and values.

The collapse of cultural norms and values commences with the presence of locusts, symbolically white people that surround the whole village. The narrator portrays in the novel:

And then quite suddenly a shadow fell on the world and the sun seemed hidden behind a thick cloud ...Locusts are descending... at first a fairly small swarm came. They were the harbingers sent to survey the land. And then appeared on the horizon a slowly moving mass like a boundless sheet of black cloud drifting towards Umuofia. Soon it covered half the sky and the solid was now broken by the tiny of light...They settled on every tree and on every blade of grass; they settled on every tree and on every blade of grass; they settled on the roofs and covered the bare ground. Mighty branches broke away under them. (48)

Chinua Achebe is a well-accomplished novelist in terms of handling language. In the above citation, the words 'settle' 'black cloud' and 'broke away' stand for settlements of white people, dark motif of colonizers and disintegration of Igbo norms and values respectively.

Mr. Brown arrives in Umuofia as a leader of British administration who tries his best to convert the native people by educating false notions of Christian philosophy. He opens a school and asks villagers to send their children in the school so that they can be misguided by new creed. He attempts to convince the people by following the tool of hegemony. Furthermore, he takes Christianity as a mean of winning the heart of native people and changing their religion by exposing superiority of Christian principle – culture as an artifact. He applies Christian culture as a tool to pollute the brain of innocent native people.

The peaceful society gets drawn into world of violence as the white people come and shoot dead the whole village blindly, this incident of massacre mirrors the anti human soul of colonizers that leads to fall in Igbo society. The colonizers themselves regard as a worshipper of human rights but they possess the destructive nature of violence and chaos. The narrator portrays, “And they began to shoot. Every body was killed” (121).

The colonizers follow different tools such as missionary, school, hospital, court and whole governing mechanism. At the outset, the twins handicapped and excluded figure join in new realm of culture which gives them relief and support and number of converts into Christianity goes on increasing day by day. The great fall can be observed from the conversion of Nwoye, son of the greatest leader of Umuofia, Okonkwo. The narrator presents:

But he was happy to leave his father. He would return later to his mother and his brothers and sisters and convert them to the new faith to abandon the gods of one’s father and go about with a lot of effeminate men clucking like old hen was the very depth of abomination...all his male children decided to follow Nwoye’s steps

and abandon their ancestors? Okowkwo felt cold shudder run through him at the terrible prospects like the prospect of annihilation. (132-133)

Due to the intrusion of colonizers, Igbo society gets collapsed culturally, socially, economically and over all administratively or politically. The title of the novel *Things Fall Apart* corresponds with well-read poem entitled *The Second Coming* of pioneer Irish modern poet William Butler Yeats in which the poet justifies the fall of great civilization and emergence of another one. Achebe fits the title of the novel from the line of *The Second Coming*. Actually W. B. Yeats had strong dedication and infatuation over spiritual, mythical, cultural and artistic Irish heritage which was slowly erasing due to presence of immoral world. The poem *The Second Coming* was written after 1<sup>st</sup> World War giving warning about inhuman and uncontrolled world to be generated by overcoming the realm of spiritual world. In Yeats' view, history consists of cycles of multitude civilizations and ideologies, for instance, Christian period succeeded after classical era and a world of disorder led by 'rough beast' about to be emerged which is presented as follows:

Turning and turning in the widening gyre.  
 The falcon cannot hear the falconer;  
 Things fall apart; the center cannot hold;  
 Mere anarchy is loosed upon the world,  
 The blood-dimmed tide is loosed, and everywhere,  
 The ceremony of innocence is drowned;  
 The best lack conviction, while the worst  
 Are full of passionate intensity. (1-8)



Yeats' poem *The Second Coming* is an exploration of facism rising that refers to the facist and orientalist ideology of colonizers in the novel. The 'rough beast' stands for the animalistic soul of colonizers who have collapsed Igbo cultural heritage. Kwame Anthony Apiach writes in introductory chapter of *Things Fall Apart*:

Yeats' poem of 1921 is of course, extremely familiar and its first stanza has seemed to many in the seventy years or since it was written, an apt characterization of our times. But Yeats' talk of a second coming was meant more than metaphorically: for Yeats, history came in cycles, a widening gyre like the rising and widening circles of the falcon's flight in which each great cycle of ages have given birth to another that was in some way its antithesis ... in some twenty centuries of stony sleep, two milliana of Christian cycle that had followed the Roman Empire and he saw terrible destruction of the first decades of the century signs that this Christian cycle was coming to an end what ever ... rough beast, its hour come around at last\ slouches towards Bethelem to be born.... The principals of new cycle would be radically at odds with the old Christian principles. (Introduction xii-xiii)

Yeats, a poet of artistic craftsmanship in handling the symbols and images, applies his symbols to depict the fall of spiritual realm of Christianity but Achebe's appropriation of Yeats' images, differs in its target. The end of cycle for Achebe is the end of Igbo land by Christianity which has been deteriorating in the eyes of Yeats. So end of old cycle of Christianity for Yeats is beginning in Achebe' vision i.e. getting birth in Igbo society through cultural imperialism.

The missionaries brainwash the innocent mind of native people and converts go on rapidly increasing from marginalized members of village up-to senior elder such as Akuna. The villagers do not pay high attention about the arrival of such

powerful leader Okonkwo after seven years of exile from Mbanta as he has expected because people's eyes are diverted to new creed or new faith. Okonkwo has a strong will to resist against the colonial force and he tries his best to chase out the colonizers to regenerate autonomous world picture. The narrator tells the strong will of Okonkwo:

Let us not reason like cowards,' said Okonkwo. If a man comes into my hut and defecates on the floor, what shall I do ? Do I shut my eyes? No? I take a stick and break his head. That is what a man does. These people are daily pouring filth over us... Every body in the assembly spoke and in the end it was decided to ostracize the Christians.

Okonkwo ground his teeth in disgust. (139)

The 'stick' and 'break his head' evoke the spirit of anti –colonial resistance of Okonkwo. The phrase 'pouring filth' refers to the false ideology imposed by white people which is polluting Igbo cultural heritage. Okonkwo appeals to be unified to tackle colonial force but his own members of clan are departing their culture by merging into Christianity. One of the converts kills a sacred python that shows the downfall of Igbo cultural norms and values. Okonkwo gets deadly shocked because of intrusion of white by sucking the spirit of native culture. He is mourning for the whole clan that he sees with his own eyes breaking up and falling apart. The narrator presents the heart-felt pain of Okonkwo, "Okonkwo was deadly grieved and it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart"(157).

By using oriental ethos, Igbo custom evil and white culture good, the white gets success to disintegrate Igbo cultural world. The colonial agents observe the native people and land through the certain stereotypical jargons, for instance, dark

evil, white good, African primitive and Westerner (European) civilized. They regard all non-western world homogenous forgetting the riches of diversity of cultures and geography through discourse. Discourse is a powerful tool of exercise of colonial propaganda. By constructing different representations historically and culturally, colonial discourse forms power hierarchy and concept of otherness. Bhabha argues in his book *The Location of Culture*, "And important feature of colonial discourse is its dependent on the concept of 'fixity' as the sign of cultural historical, racial differences in the discourse of colonialism, is a paradoxical mode of representation .It connotes rigidity and unchanging order as well as disorder, degeneracy and daemonic repetition"(66).

The divide and rule policy of the colonizers is highly applied in Umuofia. They create a social tumult of clash between brother and brother. The synthesis or tie woven by cultural entity gets lost. The narrator portrays an anguish of Oberika, friend of Okonkwo, while informing him about new polluted air:

But he says that our customs are and our brothers who have taken up his religion also say that our customs are bad and our own brothers who have taken his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? The white man is very clever. He came quietly and peacefully with his religion. We are amused at his foolishness and allowed him to stay. Now he has won our brothers and our clan no longer act like one. He has put a knife on the things that held us together and we haven't fallen apart. (152)

Igbo people are divided into two groups: the fundamentalist group of Okonkwo and the group of converts. As a result, self-ruled Igbo picture falls into

chaos. The converters themselves involve in devastating their own cultural heritage. The narrator portrays the polluted brain of the converters, "Three converters have gone into the village and boasted openly that the gods were dead and impotent and they were prepared to defy them by burning all their shrines" (135).

The structure of tribal society is fallen and pre-colonial practices get erased. The native aboriginals victimize as slave and savage and subhuman categorized by westerners and they are civilized and perfect human beings. The god and goddess of Igbo society are utterly collapsed due to polarization of oriental and occidental world picture. Said illustrates in *Orientalism*:

The main intellectual issues raised by Orientalism can be divided human reality as indeed human reality since to be genuinely divided into clearly different cultures, histories, traditional society, even races and survive and consequences humanly. By surviving the consequences humanly, I mean to ask whether the hostility expressed by the division say men of 'us' (westerners) and 'they' (Orientals)... the result is usually to polarize the distinction, the oriental becomes more oriental, the westerners more westerners and limit the human encounter between different cultures traditions and societies ... according to linguists call binary oppositions ... when at the end of historical part of his argument he is brought face to face with the contemporary world, he divides it accordingly into two halves, the developed and developing countries Prophetic, accuracy, internal, empirical reality and order are scattered through his description and they characterize either the attractive, familiar, desirable, virtues or menacing, peculiar, disorderly defects (45-47)

Cultural disintegration creates a scenario in Umuofia because brothers are fighting against brothers and a scene of havoc emerges. Every lover of Igbo society is mourning for the lost cultural heritage. The main reason of all cultural degradation is solely colonialism's devil means. The narrator portrays the pathetic voice of Okika, one of the six imprisoned leaders of Umuofia:

‘All our gods are weeping, *Ogwugwu* is weeping, Agabala is weeping and all the others .Our dead fathers were weeping because of shameful sacrilege. They are suffering and abomination we have all seen with our eyes’ ....Are the sons of Umuofia with us here?..They are not ... They have broken the clan and gone their several ways. We who are here this morning have remained true to our fathers but our brothers have deserted us and joined a stranger to soil their fatherland. If we fight the stranger, we shall heat our brothers and perhaps shed the blood of the clansman. (175)

The word ‘stranger’ refers to colonizer and the phrase ‘shed the blood of the clansman’ stands for killing or clashing with own brother by creating a stream of blood. Some of the leaders strive to resist against colonial clutch with full determination to wage anti-colonial revolution, the native tackles a number of challenges such as arresting, imprisonment, hunger, beating and whipping but this barbaric treatment of colonialism moulds native more rigid and firm to fight against colonial force. They are ready to adopt armed protest and murder to wipe out evil foreigners Fanon presents, “Arrested, condemned, tortured, finally amnestied, they use their time in prison to clarify their ideas and strengthen their determination. Through hunger- strikes and the violent brotherhood of the prisons quicklime they

live hoping for their freedom, looking on it as an opportunity to start an armed struggle”(100).

The leaders, in meeting, express bitter arrogance over colonial practice in Igbo land. They feel urgent need of rooting out the foreign intervention at any cost .The narrator states, “We must root out this evil. We must root them out too and we must do it now” (175).

Anti colonial resistance of native leaders gets threatened to stop from the power of white government but at the moment, Okonkwo cannot bear the injustice and kills a messenger. Okonkwo , feeling as isolated figure in revolution, decides to commit suicide by hanging. The commitment of suicide is evaluated as an abomination in ritual norms of Igbo land. The main aim of suicide is to kill and be killed rather than surrender. The person who was the representative and defender of Igbo culture, dies own self by breaking his own cultural practice. This painful picture of Igbo society is rendered by the so-called superior white colonization. The narrator draws the satirical words of Oberika in the novel, “That man was one of the greatest man in Umuofia. You drove him to kill himself” and now he will be buried like a dog” (178-79).

The scene of suicide and his process of funeral rite evoke the heartfelt and pathetic picture of collapse of native norms and values.

The British colonizers have not satisfied by collapsing the native norms and values but they are trying to spread the message of civilization by illustrating the pacification of native people. The plan of commissioner to write about frustration of Lower Niger indicates the very approach of exercising orientalist discourse in Nigeria. The colonial agents have written different books by using ruling ideas over the native.

Writing the book about native and their land is a process of creation of discourse that governs Igbo society disorderly. Boehmer illustrates:

Colonial settlement too was expressed textually. Writing in the form of treaties was used to claim territory. The text as a vehicle of imperial authority, symbolized and in some cases indeed performed the act of taking possession ...writing served also is an instrument of rule, as a means of collecting information and exercising power. (13)

Finally Igbo culture is utterly distorted by erasing cultural institutions and social tie. The title of the novel *Things Fall Apart* represents the fall of cultural heritage disorderly and inhumanly by the colonial force. In this way, Achebe demonstrates the devil practice of colonialism over innocent, self- guided or sovereign people in *Things Fall Apart* with the grave echo of death of an individual and whole clan eventually.

#### **IV. Conclusion**

Since the origin of human civilization, human beings have been living their life in a certain group or community. The human nature sought unity of people of their own clan in the past whether in cave or village and at present human beings have been trying their best to create their sense of mutual understanding and co-ordination by settling in a particular location. This trend of living harmoniously makes human being social and rational animal, if not, he or she may be very close to animal. A society is a dwelling place of all kinds of people indiscriminate of cast, creed, sex and colour in a friendly environment with a bond of love and affection to every body. At this moment, challenge to a society occurs when one group of a society imposes its principles over other group that leads to the scenario of violence and chaotic situation.

People regard culture as a way of living which guides them to forward their life from birth to death. It is the source of identity of human beings that recognizes one individual from others. As this is the world consisted of divergent cast, creed, religion and culture, all people should live in peaceful manner by deserving the sense of religious tolerance but it does not occur all the time because one culture suppresses over other culture exploiting culture as a tool. As a result, clash occurs and finally so called dominant culture disintegrates the norms and values of motherland or native world.

Mainly colonialism stands for the collapse of native cultural norms and value because of their cultural imposition. Historically Spanish, French and Portuguese imperial powers distorted the cultural heritage of colonized countries. Later on, British imperialism has been erasing the identical spirit of African people, particularly Nigerian in the novel. The colonial power creates dichotomy expressing Oriental (Eastern) and Occidental (Western), former inferior like primitive one and later



superior as if civilized one. Said argues, “It views the orient as something whose existence is not only displayed but has remained fixed in time place for the West ...The West is the actor, the orient a passive reactor .The West is the spectator, the judge and the jury of every faceted of oriental behavior” (108-109).

The natives change their religion due to various temptations exaggerated by the colonial agents. The colonial force through church, missionary, education, hospital and finance influences the natives to make them civilized, rich and prosperous picking out of the den of illiteracy and poverty. The colonial agents get success to win the heart of native people financially and culturally. To be wealthy and prosperous, the native fall in the trap of dark soul foreigners. They get nothing except violence, decay and death of their own brothers and cultural heritage as a whole. The fragmentation and frustration leads the native in the midst of nowhere except in the pit of collapse of norms and values of Igbo society.

Culture seems to be a key tool to combine and form an ideal society but emergence of new culture dominates the native culture that cannot sustain due to divide and rule policy of colonizers. Though one of the groups of society resists with full effort, he cannot save the spirit of society because of the lack of brotherhood within the family or community. The native people are not able to follow the slogan, ‘unity is strength,’ because of fragmented policy of colonizers .The lack of unity within Igbo society and corrupted design of colonialism heads every lover of cultural heritage to flow in the direction of mourning and lamenting over the loss of identical sources as Okonkwo in the novel.

From the mid of the novel, particularly after the arrival of missionaries, a type of fear is emerged in the mind of native leaders due to establishment of church, school, court and administration. Okonkwo is the main figure who resists all the time

with his body and soul about how to preserve the native rule and regulation. His fear appears by absorbing the white men's destructive potentiality on the social hierarchy and clan. Okonkwo shocks with the possibility of converting all villagers in the plot of colonial legacy that leads to down fall of Igbo land. The greatest fear of Okonkwo is that social hierarchy of the clan to be destroyed. The narrator portrays, "None of his converts was a man of whose word was heeded in the assembly of the people. None of them was a man of title. They were mostly the kind of people called *eulefu*, worthless, empty man" (143).

The valueless and title less men are breaking social order of Igbo society by converting into Christian for respect and power in new world. In totality; social and cultural order of the clan is falling apart.

Postcolonial writers emphasize over the celebration of past and its cultural heritage, which was falsified by the colonial ethos. They attempt to review their cultural society in their own way and ask the people to fight against colonial devil force.

Chinua Achebe's *Things Fall Apart* serves one of the best examples writing in post colonial literature by observing the true picture of society and bitter colonial experience. Boehmer presents:

...It was seen as a writer's role to reinterpret the world, to grasp the initiative in cultural self-definition ...it becomes clear that the post - 1945 moment of anti-colonial and (usually) nationalist upsurge produced the first literature which unambiguously invites the name post-colonial: that is the literature which identified itself with the broad movement of resistance to, and transformation of colonial societies. (184)

To conclude briefly, Achebe evokes the exploration of misguided Igbo society in true picture in front of world wide audience by assuring that Africa can stand as a rich continent in cultural heritage and particularly Igbo people are gifted by identical resources but it is because of colonial power, all the norms and values get broken and true lover of cultural heritages has to resist and die own self rather than surrender at the feet of strangers.

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