

THINGS FALL APART: AN ATTEMPT OF ACHEBE'S LIBERAL IMAGINATION

Elham Hossain*

ABSTRACT

Chinua Achebe's *Things Fall Apart* appears to be a formidable attempt of Africa's self-criticism. Achebe does not blame the West sweepingly for fettering Africa with colonialism. He has frankly criticized the frailties of the internal leadership which pave the ground for and concretize colonialism and capitalism in Africa, even in the postcolonial period. His *Things Fall Apart* explores different factors responsible for Africa's failure to fight back the advent of European colonialism. This paper seeks to show Achebe's liberal attitude that he has dedicated to his way of criticizing Africa's own self by rising above the typical Africanist prejudices and superstitions about the West.

Key Words: Complementalism, accommodative, indigeneity, Africanism, West, anxiety

INTRODUCTION

Achebe's novels are widely known as cultural texts owing to their faithful search for the root of Africa's ethnographic documents, indigenous landscape and concrete realism. His *Things Fall Apart* combines social and historical conditions that were confronted, contested, formed and deformed, to a great extent, by colonialism. Achebe, as a man of liberal imagination, has explored the pitfalls of both the locals and the outsiders of Nigeria. Like many others, he also concurs that "...the European influence in Africa brought more harm than good. For one thing, colonial development created rapid economic growth that eventually collapsed after the colonies became independent".¹ Again, the frailties in the local leadership that immensely contributed to the aggravation of the condition even after independence have not escaped Achebe's observation. *Things Fall Apart*, in this connection, has offered a reliable document of Achebe's liberal imagination. This specific aspect has evoked "an authentic Igbo culture and its essence" in *Things Fall Apart*".²

Europe attempts at justifying its colonial enterprises in Africa proclaiming that "...Africa entered history only through its colonization by Europe".³ The deliberate intention that Europe hides behind its so-called 'civilizing mission' is its subtle attempt of eliminating the rich and perpetual culture and aesthetics of Africa.

* Associate Professor of English, Dhaka City College, Dhaka

African aesthetics is conspicuously based on humanity, and the Negritude Movement principally emphasizes the human aspects of African epistemology. Archeologically, the *Homo sapiens* that originated in the African geography laid the ground for the practice of culture and knowledge through their efforts and struggle. Gradually, the long process of evolution has brought them to the phase of self-identity and consciousness as individuals. They have developed humanism indubitably through informal learning from their inherited belief system, philosophy and perennial rituals. Though African societies were divided into different clans, there existed unadulterated solidarity within each clan. Poverty compelled them to practice creativity and subsequently, they attained success in the struggle of survival through innovative agricultural process and plantation. Practice of human qualities placed the Africans in superior position in many respects. In a clan, a farmer with surplus food products had to help another farmer who fell short of his crops. This socialist practice had been in vogue in the African society since the inception of their social system.

Africa with its rich heritage and cultural wealth is a failure today and mostly the European politics and attitude are blamed for it. True, complementalism of African discourse with that of Europe will indubitably fortify Africa. Derogatory and unaccommodative disposition of the West towards the African ancestral values and aesthetics misinterpreted and misrepresented Africa and degraded it to the level of savagery and barbarism. The manipulation and imposition of the vocabulary upon the colonized Africans inextricably brought the colonizers in the position which was antagonistic to the locals. It contributed to the manipulation of the history, heritage, culture and identity of the locals. The authority of the church challenged the age-old rituals and tended to throw them into the pit of primitivism. Fabrication and concoction, generated by the European merchants and travellers distorted the image of Africa. Besides, since 1960, languages of the colonizers became mostly political in nature and perception owing to the influence of the jargons of theories by Saussure, Adorno, Bakhtin, De Man, Barthes,⁴ Cixous, Kristeva, Foucault, Derrida, Freud, Frederick Jameson and many others. The colonizers' language tended to cause estrangement, dispossession and displacement of the colonized's identity by incurring the indigeneity to their languages. With its pedagogical abilities West looked upon rest of the world as blank, devoid of any form of narrative or epistemology.

Since the Second World War, there emerged an intellectual awareness among the colonized and consequently, they started using the languages of the colonizers with a view to producing a counter-discourse. They ventured to exemplify the power of indigeneity and produce narratives and an autonomous entity.

They, though inherited the colonizers' languages and ways of thinking, attempted at offering indigeneity with its own traditions, models and patterns of thinking. Many started thinking that African literature could only survive when it was written in the local languages about local subject-matter. In this respect, Harlem Renaissance in parallel with Negritude movement that started in 1920s and 1930s respectively made the black conscious of their identity. Though initially started writing in the colonizers' languages, afterwards Ngugi came back to Gikuyu.⁵ Achebe assumed English as a tool to reach both the primary and the secondary readers.

Initially, Negritude Movement aimed at restoring the image of Africa as an independent entity because Africa, like the 'Orient', is Western construction, distorted with epithets, portrayed in all possible negative images. Some postcolonial authors such as, Ngugi, Senghor, Achebe, Nwapa, and Soyinka dedicated themselves to the African renaissance. Achebe's worldview, from the perspective of globalizing world, inspires him to juxtapose West with Africa. Hybridization is a usual phenomenon of the modern culture. But it must not tend to eliminate the local culture; it should rather assume a place to accommodate varieties. Achebe believes that interaction among different cultures benefits one another by ensuring mutual fortification. If the windows are closed for fear of the polluted air outside, then the suffocation is enough to kill its dwellers. Similarly, Achebe advocates in favor of things putting together for a healthy growth of culture and heritage through interaction ensuring the indigeneity of the local culture.

BARRIER TO SYNTHESIS AND ACHEBE'S OBSERVATION:

Achebe exemplifies his credentials as a historian of the Igbos in his *Things Fall Apart*. Though a popular fiction, every page of this book is endowed with the elements of Nigeria's cultural, social, religious, moral, psychological and domestic history. Besides, Achebe ventures to correct the history, distorted and misrepresented by the colonial rulers. The District Commissioner's project of writing a book, "The Pacification of the Primitive Tribes of the Lower Niger" deliberately tends to brand the natives as 'other' (148).⁶ This deliberate project subtly attempts at eliminating the identity of the locals and fortifying the culture of the colonizers by placing it in the centre and marginalizing the local culture. It is metaphorically depicted through the District Commissioner's attitude to Okonkwo's suicide. He thinks that Okonkwo's death will fit only a chapter or, at least, a paragraph of his projected book. The narrator goes on:

In the book which he planned to write he would stress that point. As he walked back to the court he thought about that book. Everyday brought him some

new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter but a reasonable paragraph, at any rate (147-48).

Things Fall Apart explores the causes of conflict between two different worlds – one is West and other is Africa. These two unequal halves of the world are placed in an encountering position. They suspect each other. The District Commissioner and Mr. Smith represent the West and they never value the indigeneity of Africa. In the eyes of the West, the natives are primitives, and only coercion and persecution can bring them down to the level of a submissive community. On the other hand, the locals do not spare any moment to think whether any of the elements of European culture may enrich their local culture or not. Hence, both the hearts remain unforeseen to each other. Both the cultures are contiguous but mutual blindness and the schizophrenia of being manipulated by the other set themselves poles apart in a conflicting position and hence, there occurs things-fall-apart like situation.

ACHEBE AS A SYNTHESIZER

Achebe, with the disposition of a humanist and cosmopolitan, dedicates his narrative to the attempt to bring things together. He believes that cultures should be accommodative. But, accommodation does not mean elimination. Through interaction and intersection, they will enrich one another. This process of juxtaposition between two different cultures is portrayed through the interaction between Akunna and Mr. Brown. The debate between Mr. Brown, the missionary, and Akunna, one of the great men of Umuofia discovers Achebe's liberal attitude towards the intersection of cultures in the globalizing world. Both these men discuss many things about religion, god and rituals. But none of them is attacking or assaulting each other's piety. Their discussion is free from biasness and the individual religious prejudice.

Unlike Okonkwo, all the leaders of the clans of Umuofia do not think that the advent of the missionary is subversive to them. Akunna believes that the white men have brought trades and commerce to their village. They have brought education and "for the first time palm oil and kernel became things of great price, and much money flowed into Umuofia" (126). Many people have started believing that "even in the matter of religion there was a growing feeling that there might be something in it, after all, something vaguely akin to method in the overwhelming madness" (126). Akunna's gratitude to the colonial merchants can be interpreted from the Marxist point of view. Their trades and commerce are only a process of maximizing their capital. Akunna cannot discern the purpose of the colonial business.

But it is also true that capitalism discriminates the society into different classes and all sorts of rebellion or resistance comes from the deprived section of people which gradually paves the way to political liberty of a nation.

In the question of a supreme god, both Brown and Akunna possess the same belief though Mr. Brown is not ready to assume the belief of small goddesses of the Umuofians. When Akunna explains that small gods serve only as a medium to reach the supreme god Chukwu, Mr. Brown, though refuses to accept it, does not say anything humiliating that may raise any sort of bitterness in his relationship with Akunna. This disposition also restrains his flock of converts from "provoking the wrath of the clans" (126).⁷ From his conversation with Akunna, he comes to know that "a frontal attack on it would not succeed" (128).⁸ Hence, he sets up a school and a little hospital in Umuofia. He has sent Okonkwo's son Nwoye, who is now Isac, to a training college for teachers in Umuaru with the hope that Okonkwo would feel delighted at the news of his son's progress. He also sends a man from the church to Okonkwo on his return from exile with the hope that Okonkwo would be happy. But Okonkwo drove him away threatening, "if he came into his compound again he would be carried out of it".⁹

On the other hand, Mr. Smith, another missionary, who came to the place of Mr. Brown, reciprocates the same degree of rigidity towards the Igbo people. Unlike Brown, he does not negotiate or exchange any view with the clan-leaders because in his eyes the locals are devoid of the light of civilization. He tends to cherish the motto-either to civilize or to eliminate. When such a motto is countered by the locals, there emerges anxiety that leads to a things-fall-apart like situation.

Achebe carefully diagnoses the ambivalence in the episteme of both the colonizers and the locals. This ambivalence emerges out of the contrast between Akunna and Okonkwo and between Mr. Brown and Mr. Smith. Epistemic rupture threatens the development of any narrative. If, like Mr. Smith, the colonizers think that the locals are devoid of any history or narrative and give no recognition to the stories, pantheon and orature of the natives, then how can their history be found by the archeologists and the ethnographers?

Achebe attempts at creating order out of chaos in all his novels. His novels reflect his intense desire to use his writings to contest "Europe's disguise of colonialism as a civilizing mission".¹⁰ Europe always associates Africa with darkness, disharmony and chaos. African myths and rituals have been termed as primitivism and savagery for justifying the colonial exploitation. But the mission that Achebe assumes is to create a national order out of the humiliating manifestation of Africa by Europe. The European rulers portray Africa with all fabrication and concoction

and depict the Africans as savages who need enlightenment. But Achebe manifests Africa with its genuine history and strength of cultural heritage.

Actually, the quality for which Achebe deserves special appreciation is that he portrays Africa from inside. The arrival of the colonizers has brought some benefits for the Igbos, for example, education, medical facilities and scientific attitude towards "the power of ancestral gods, the sacrifice of young boys, the killing of twins and the oppression of women..."¹¹ But at the same time, they have brought some challenges. The biggest challenge for the Igbos is to counter the colonizers' civilization, religious organization, and modern technology with their local equipments. In this challenge, the Igbos are vanquished because many of the elements of the colonizers have already penetrated into the local culture through the interpellation process. For example, Nowye, Okonkwo's son, receives Christianity and Western education. Many villagers have also started sending their children to the mission school and thus, they start participating in the pedagogical enterprises of the colonizers.

ACHEBE: A WRITER WITH LIBERAL ATTITUDE

Achebe, as a liberal writer of Nigeria, brings indigeneity to his readers in the language of the colonizers. For this, he has to take the risk of being branded as an appendix of English literature. Many critics with the Eurocentric or colonialist attitude blame that African literature in English is not autonomous. They have branded African writers who write in English as "... an apprentice European whose literary production has no other canons to adhere to but those of whichever part of the Western tradition..."¹² But, language cannot be the only factor that can define or determine a literature or brand a writer. Language is only a vehicle of expression and other fundamental elements of culture, such as, ethos, values, belief system embody the literature of a community. British, USA, Canadian, Australian and New Zealand national literatures share English language but they are distinct on the ground of the elements of national ethos. Language is only a decisive criterion which is used in evaluating them. In the same vein:

Achebe's works may be written in English language and may therefore be considered a part of English language literature, does not mean that they can be criticized with British national values. Indeed the basic differences between British and Igbo experience and values are what make it necessary for Achebe to have bent the English language in order to express Igbo experience and values in it. (Chinweizu 12-13)

If viewed with a liberal attitude, it is found that Achebe has used the

colonizer's language and genre for depicting Africa from inside. It is rather wise to possess a generous attitude to welcome anything beneficial for the improvement and universalization of the local elements, the failure of which rather makes a man a frog in the dark well. In this connection, Achebe incarnates that Okonkwo's catastrophe emanates from his failure in keeping the mind's window open for welcoming the cosmos into his territory of knowledge.

PITFALLS OF LIBERAL IMAGINATION

Liberal attitude must be mutualized for coexistence but very often interaction between the colonizers and the colonized causes confusion, ambivalence and anxiety as the colonizers are not always ready to accommodate the colonized's belief-system. When the former's behavior makes the latter think that they are victims they raise resistance, and if it fails then they take up some violent forms of rebellion, such as, killing or committing suicide. In this regard, the task of literature is to acquaint the locals to the work of the colonizers. But the reality is that the colonizers manipulate literature as their own narrative and claims the sole credit of controlling it. Those who control narratives control identity, too. As the colonizers control and manipulate narratives they shape and deshape the local people's identity, belief and ideology and their history is manipulated. The reality is that in most cases the colonial writers misinterpret and distort the natives. In *Things Fall Apart*, Achebe has criticized this attempt through the portrayal of the District Commissioner's plan of writing a book about his experience in Africa with a derogatory title "The Pacification of the Primitive Tribes of the Lower Niger".¹³ This derogatory title exposes the mindset and attitude of a typical colonizer towards the local Africans. His inability to grasp the essence of Nigerian culture instigates him to label the locals as 'primitive tribes'. This issue may be considered in context of Achebe's own location in the culture of Nigeria. Achebe was born in 1930, almost after a quarter of a century of the direct colonization of Nigeria that started in 1906. His father was a convert while his grandparents still were the followers of the traditional culture. They used to offer food to the idols. He received education from the missionary school and assumed the belief that the Christians were the people of the church. On the other hand, the heathens were the people of nothing. And "[N]either of them understood the other's culture and neither of them was willing to abandon his own beliefs to follow the beliefs of the other...".¹⁴ Hence, such a location in the cultural crosscurrents gave rise to anxiety in Achebe's mind.

The attempt of the district Commissioner interprets that "[T] the outsider's proposed ethnography of the region's purportedly primitive tribes exemplifies a tradition of colonial discourse that Achebe powerfully counters in *Things Fall Apart*".¹⁵ Just like a typical Western anthropologist, the District Commissioner

treats Okonkwo's struggle against the colonial venture of abolishing the local Igbo culture as a raw material for a Western text. He not only brands Okonkwo as a nameless African but also degrades the sophistication of Igbo culture to the level of non-identity.

ACHEBE'S AUTHENTIC PORTRAYAL OF AFRICA

In contrast with the District Commissioner's plan, Achebe's *Things Fall Apart* is meant to be a counter discourse of Eurocentric Africa and here he is meant to 'write back' to the Western canon correcting the erroneous representations of Africa and to restore to his people an awareness of the dignity and humanity of pre-colonial Africa. He reminds them of "what they lost" through colonization.¹⁶ Two terms are usually kept ringing in the criticism of Achebe's *Things Fall Apart*—one is 'authenticity' and the other is 'intimacy' because the indigenous culture of Africa that has been portrayed here may meet up the requirement of an anthropologist, too. Achebe has gone so far that even an ordinary man of the local society has got an authentic portrayal in the canvas of this novel. If the twins are born they are humiliated to death and their bodies are mutilated in the evil forest so that they dare not come back to the womb of their mother. Besides, the sacrifice of human child or man that was in vogue in the Igbo society is portrayed through the incident of the killing of Ikemefuna. Intimate portrayal of these belief systems makes Achebe a novelist cum anthropologist. Besides, for his location inside Africa, Achebe is capable of presenting judicious and multifaceted pictures of the Igbo society though his relationship with traditional Igbo ways is rooted in ambivalence. Even then, the strength of his *Things Fall Apart* lies "in the fact that although this great pattern of society is developing, these characters still come to us as individual people because they face, or refuse to face, this cultural conflict".¹⁷ Here lies Achebe's strength as a liberal artist.

ACHEBE: A HISTORICALLY CONSCIOUS WRITER

As a historically conscious writer, Achebe has realized that the colonizers' texts tend to infect the local people's belief. While he was reading in school he had to read the adventure stories. In those stories the local people are depicted as savages and the colonizers as the light givers. Achebe automatically took the side of the white people, opposing the local people. While he came to college, he found that he had to read *Heart of Darkness*, *Mr. Johnson*,¹⁸ and *Robinson Crusoe*, and then he realized how the colonizers' texts manipulated the minds of the colonized. Even the local belief systems are misinterpreted and misallocated. In his words, "In the university I suddenly saw that these books had to be read in a different light. Reading *Heart of Darkness*, for instance,... I realized that I was one of those savages jump

ing up and down on the beach".¹⁹ From this realization, Achebe intends that the Africans should write their own stories and thus, salvage the local beliefs and culture from the grip of the colonizers through the process of juxtaposition and synthesis.

In this connection, it may be mentioned that in English literature, Africa is distorted in many ways. Shakespeare's Prospero claims gratitude from Caliban because he has taught him language. But, he does not mention that he has turned Caliban his economic tool. Caliban makes fire; fetches wood and serves in offices and thus, turns the wheel of colonial administration. For example, in *Things Fall Apart*, Mr. Smith, the missionary behaves like Prospero. Instigated by him, Enoch unmasks one of the spirits of egwuegwu and profanes it in public. He also kills an ancestral spirit and leads Umuofia to confusion. In reaction, when egwuegwu destroys the church of the white men the leaders are arrested, "handcuffed and led into the guardroom". Besides, the District Commissioner declares:

We shall not do you any harm,... if only you agree to co-operate with us. We have brought a peaceful administration to you and your people so that you may be happy. If any man ill-treats you we shall come to your rescue. But we will not allow you to ill-treat others. We have a court of law where we judge cases and administer justice just as it is done in my own country under a great queen. (137)

Here, the District commissioner uses rhetoric deliberately for fortifying his own interest. In his eyes, justice is one sided and it will only preserve the interest of the colonizers. Resistance against the manipulation of the local culture is a punishable offence of the natives. Like Prospero, he evades to mention that the locals are already ousted from their belief, and for this they can claim justice, too. But like a typical colonizer, he sees things with only one sided view. The disciple of Mr. Smith, Enoch and 'sweet tongued messenger' of the District Commissioner foreshadow the rise of the class of the nationalist elites who, even after the departure of the colonizers, are still working in Nigeria, and above all, Africa as 'black White Men' to whom political independence is a boon because "[U]nder the banner of Africanization, it grabs at jobs in the civil service and jostles for places on the directing boards of all foreign companies..."²⁰ This emerging bourgeois class, even in postcolonial period, is working in the belief system of the Western colonizers.

ACHEBE: A MAN AHEAD OF TIME

Achebe, with a disposition of accommodation and synthesis intends to reciprocate and intersect both the European and the African temperament to the extent until it benefits both the parties. In this connection, he is ahead of his time

with a visionary outlook. In the globalizing era, none can live alone. No culture can remain unravished by other cultures. Hence, there must be an accommodative attitude towards other cultures, beliefs and traditions. The disposition of elimination can never pave the ground for the crosscurrents of two different cultures. Hence, as a writer with liberal imagination, Achebe speaks in favor of accommodation and synthesis.

The message of synthesis is echoed throughout *Things Fall Apart*, and it becomes more conspicuous through the catastrophe of Okonkwo in whose contrast Achebe has cast Obierika with a permissive and accommodative disposition. In the last scene of the novel, when he takes the District Commissioner and his men to the spot where Okonkwo's dead body is dangling from a tree, he estimates Okonkwo's position in the clan highly: "That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog...."²⁰ Besides, throughout the novel, Obierika serves as a chorus who criticizes, prohibits and instructs Okonkwo in various critical issues. Even in the matter of the killing of Ikemefuna, Obierika tries to remind Okonkwo that humanity is above custom. Ezeudu, the old man of the clan tells him: "Yes, Umuofia has decided to kill him. The oracle of the Hills, and the caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there. But I want you to have nothing to do with it. He calls you his father" (40). But to Okonkwo, custom soars higher than humanity. Softness or kindness is a defeat to him. But his rigorous masculinity leads him to his failure in his attempt of raising a resistance against the colonial enterprises. Actually, Obierika and Ezeudu are portrayed in contrast with Okonkwo to exhibit that liberal disposition is always accommodative, not corrosive.

CONCLUSION

Africa's mind has certain things lodged in it, and it is capable of receiving many things, ideas and knowledge from Europe, Arab world and Asia. But this conscious absorption of ideas does not always become harmonious with what Africa's mind already holds in its subconscious. Hence, from the process of reconstruction, there emerges a problem. It is the problem of misunderstanding, tension and confusion. When the African mind fails to resolve this problem of reconstructing its conscious and subconscious in a harmonious framework, it creates ambivalence, a kind of uneasiness that troubles the social life which lies in a man's conscious entity. There is an inevitable conflict between conscious and subconscious. If subconscious invites some ideas that the society or conscious does not welcome then subconscious tends to suppress it. In this connection, Pieterse²¹ asserts:

The African received new ideas from the teaching of the missionary schools, but he already had ideas about traditional medicine and witch doctors (who resemble psychiatrists). As a result, he erects barriers which suppress what comes up from his subconscious mind. Whatever emerges is rejected on the grounds that 'It is not done, the catechist told me so', and the torn mind suppresses any power of moral origination, of developing new philosophies and new ideas. (73)

While the colonizers came to Africa they concentrated specifically on the subconscious of the African mind. Due to internal disintegration, the locals had an inclination to a basic ground on which they would stand and characterize themselves as individual identities. As a ground, the colonizers offered them their church, introduced their mission of proselytizing and extended education and health-care facilities. The locals responded to these ventures and became equipped with Western education by showing disaffection to the loss of their indigeneity. Western educated African elites became tools of indirect rule. Colonialism was concretized eventually. But even after political liberty, Nigeria and many other African countries are still accommodating the then colonizers' values through the neo-colonization process which contributes significantly as one of the major causes to the failure of the post-independence democratic government and internal leadership. Thus, it is fairly obvious that European colonialism is one of the major factors responsible for the things-fall-apart like situation of Africa but internal disintegration, failure of leadership and dissemination of collective consciousness are no less responsible for the problems of the Africans. The solution to these problems is in the hands of the Africans themselves. In this regard, Achebe's *Things Fall Apart* bravely and faithfully offers a meticulous and reliable portrayal of Africa's true self. Here lies Achebe's greatness as a liberal artist.

Endnotes

1. Harmon, Daniel E. *Nigeria: 1880 to the Present Struggle, the Tragedy, the Promise*. Philadelphia: Chelsea House Publishers, 2001. P.26.
2. Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. London: James Currey, 1991. p.31.
3. WaThiong'o, Ngugi. *Something Torn and New: An African Renaissance*. USA: Civitas Books, 2009. p. 23.
4. Roland Barthes, a post structuralist.
5. Gikuyu is one of the indigenous languages of Kenya.
6. *Things Fall Apart*. p.143.
7. Ibid, p.126.
8. Ibid, p.128.
9. Ibid, p.129.

10. Okonkwo, Chidi. "Chinua Achebe: The Wrestler and the Challenge of Chaos". In *Postcolonial literatures: Achebe, Ngagi, Desai, Walcott*. London: Macmillan Press Ltd, 1995. p.83.
11. Kenalemang, Lame Maatla. "Things Fall Apart: An Analysis of Pre and Post-colonial Igbo Society." Karlstads: Kalstads University, 2013. p. 5.
12. Chinweizu, OnucheebekwaJemie, Ihechuku, Madubuike. *Toward the Decolonization of African Literature*(vol.1).USA: Howard University Press, 1980. p.8.
13. *Things Fall Apart*, p. 148.
14. Kenalemang, Lame Maatla. "Things Fall Apart: An Analysis of Pre and Post-colonial Igbo Society." Karlstads: Kalstads University, 2013. p.7.
15. Snyder, Carey. "The Possibilities and Pitfalls of Ethnographic Readings: Narrative complexity in *Things Fall Apart*." In Chinua Achebe's *Things Fall Apart*. New York : Bloom's Literary criticism, 2010, p.177.
16. Ibid, p. 178.
17. Pieterse, Cosmo & Donald Munro. *Protest & Conflict in African Literature* (ed). London, Ibadan, Nairobi: Heinemann, 1974. p.86.
18. *Mr. Johnson*, a novel by Joyce Carrey, where the Africans are sarcastically portrayed.
19. Snyder, Carey. "The Possibilities and Pitfalls of Ethnographic Readings: Narrative complexity in *Things Fall Apart*." In Chinua Achebe's *Things Fall Apart*. New York : Bloom's Literary criticism, 2010, p.181.
20. Pieterse, Cosmo & Donald Munro. *Protest & Conflict in African Literature* (ed). London, Ibadan, Nairobi: Heinemann, 1974. p.58.
21. *Things Fall Apart*, p. 48.
22. Pieterse, Cosmo & Donald Munro. *Protest & Conflict in African Literature* (ed). London, Ibadan, Nairobi: Heinemann, 1974. P.73.

References

Books

1. Achebe, Chinua. *Things Fall Apart*. Oxford: Heinemann Education Publishers, 1996. Print.
2. Chinweizu, OnucheebekwaJemie, Ihechuku, Madubuike. *Toward the Decolonization of African Literature*(vol.1).USA: Howard University Press, 1980. Print.
3. Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. London: James Currey, 1991. Print.
4. Harmon, Daniel E. *Nigeria: 1880 to the Present Struggle, the Tragedy, the Promise*. Philadelphia: Chelsea House Publishers, 2001. Print.
5. Kenalemang, Lame Maatla. "Things Fall Apart: An Analysis of Pre and Post-colonial Igbo Society." Karlstads: Kalstads University, 2013. Print.
6. Pieterse, Cosmo & Donald Munro. *Protest & Conflict in African Literature* (ed).

London, Ibadan, Nairobi: Heinemann, 1974. Print.

7. Wa Thiong'O, Ngugi. *Something Torn and New: An African Renaissance*. USA: Civitas Books, 2009. Print.

Articles

1. Okonkwo, Chidi. "Chinua Achebe: The Wrestler and the Challenge of Chaos". In *Postcolonial literatures: Achebe, Ngugi, Desai, Walcott*. London: Macmillan Press Ltd, 1995. Print.
2. Snyder, Carey. "The Possibilities and Pitfalls of Ethnographic Readings: Narrative complexity in *Things Fall Apart*." In *Chinua Achebe's Things Fall Apart*. New York : Bloom's Literary criticism, 2010, Print.