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***Class; Gender and Indegineity as Counter Discourse in
African Literature: Achebe's Things Fall Apart and Ngugi's
A Grain of Wheat***

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and Literature as a partial fulfillment of the requirements for the
degree of Master in English Literature and Civilization*

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Dedications

I thank the Almighty Allah for providing me with strength and patience to accomplish this work.

This dissertation is lovingly dedicated to:

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Abstract

This work is a textual analysis of both Chinua Achebe's *Things Fall Apart* and Ngugi wa Thiong'o's *A Grain of Wheat* based on the theoretical frame of the postcolonial theory; for the sake of demonstrating how both works as postcolonial novels provide a counter discourse for the literary canon. It is an attempt to conduct a form of immanent critique geared toward satisfying in disciplinary requirement typically the collaboration between fiction and postcolonial theory. For many years, European writers and critics cemented their works upon the assumptions that Non- European people were backward, primitive and uncivilized. They portrayed them as if they were beyond absolute redemption. Primarily, this image was created to enable the white man to legitimize and justify his domination over the supposedly inferior beings. Realizing the necessity for them to narrate their own story, many non-European writers and critics including the African writers such as Chinua Achebe and Ngugi wa Thiong'o took it upon themselves to challenge and counter the dubious western narratives through presenting the emotional turmoil and the cultural shock as well as the traumatic colonial experience their people went through. In *Things Fall Apart*, Achebe chose to display his counter discourse through depicting the pre-colonial Igbo society with its highly complex culture as well as the dramatic changes that were brought by the British colonizers. Whereas, Ngugi in his *A Grain of Wheat* chose to talk about Kenya's resistance of the British Colonialism till it achieved its independence. To conclude, both writers strive to tell their side of the story. Eventually their works do not only present a counter discourse to the literary canon but also educate their fellow Africans on their past.

Keyword: Postcolonial Literature, Counter discourse, Literary canon, Colonialism

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General Introduction

General Introduction

Colonialism has always been a landmark and a recurrent feature in the human history and the impact it has especially on the colonized subjects is almost beyond repair. People often colonize other people for many different reasons; sometimes it is for the sake of wealth or land or even ideology and sometimes it is done in the name of all of these three things.

Starting from the sixteenth century onwards, various European powers were expending in Asia, Africa and the Americas. The colonialism that took place during all that period was often justified by unauthentic narratives which were cemented upon the premise of white race supremacy versus the backwardness of the other races and the heavy burden that was placed on the shoulders of these white people to enlighten and civilize these “backwards”. These claims were often demonstrated in the works of the European writers and critics. Ania Loomba in her *Colonialism/Post-colonialism* talks about this and point out Karl Marx’s stand point on the issue colonialism. In spite of Marx being well conscious of the brutality of colonialism, he seems to think that it is necessary for the liberation of the non-white societies, insinuating that these societies are uncivilized and in desperate need of white people’s help. (23) In the same book, Ani Loomba talks about another important figure, Edward Said who talked about the same issue in his most celebrated work *Orientalism*. Ania Loomba says:

Said’s book (*Orientalism*) denies the claim of objectivity or innocence not only within Oriental studies but on the part of any Western scholarship. It also implicates other human and social sciences as they were traditionally constituted- anthropology, philology, art history, history, economic and cultural studies, and literary studies. All these disciplines, for various reasons, were inadequate for analyzing the colonial construction of knowledge and culture in Said’s sense. Anthropological studies rested upon the assumption that non-European peoples were backward, primitive, quaint, sometimes even ‘noble’, but always different from the products of Western civilization. (45-46)

As a way to counter this derogatory discourse, Postcolonial field was born. Postcolonial figures started telling their side of the story and exposing the colonial narratives that were nothing but bias and unjust in their portraying of the colonized subjects in every spot in the world including Africa.

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The African novel which represents a striking illustration of the postcolonial literature often displays the struggle to break free from colonialism, the aftermath of colonialism and so on. One of the African writers who contributed to the postcolonial field through their writings are both the Kenyan writer Ngugi Wa Thiong' O and the Nigerian Writer Chinua Achebe. Both writers played a role in providing a counter discourse to the literary canon and what is known as the colonial discourse.

In this work the case of study will be Ngugi's *A Grain of Wheat* and Chinua Achebe's *Things fall apart*. Most importantly, this work will be answering the following question:

How do both Achebe's *Things Fall Apart* and Ngugi's *A Grain of Wheat* provide counter discourses to the literary canon?

As a starting point, the whole work would be cemented upon the presupposition or the hypothesis that both novels actually provide a counter discourse. Therefore the aim behind this work is to show how both Ngugi's work and Achebe's present a counter discourse. For the sake of answering the proposed question and proof-check the authenticity of the hypothesis, the work will be an analysis of both novels through touching on various issues in both literary works such as gender, class, otherness, hybridity, language, indigeneity, eurocentricism and so on and in order to achieve that we will rely on the postcolonial literary theory.

This work will be divided into three chapters. The first chapter will be devoted to definitions, Theoretical background and key concepts all within in the postcolonial framework. Another thing which to be brought up in this chapter is postcolonial most well known figure and a condensed review of their most remarkable contributes.

The second chapter will be dedicated to the actual analysis of Chinua Achebe's *Things Fall Apart*. And demonstrating how it Achebe presents a counter Discourse. This will be achieved through first brushing on the work itself as well as discussing topics in the light of the postcolonial field. These topics include the issue of gender, class, language, exile, otherness, hybridity, euro-centrism and identity crisis.

Likewise the final chapter will be dedicated to the analysis of Ngugi's *A Grain of Wheat* and showcasing how does Ngugi provide a counter narrative the colonial discourse through his work. This work just like the previous one will begin with an overview of the

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whole work and how it superficially displays a counter Discourse and then it will be exhibited in depth through discussing various themes such as gender, otherness, hybridity, language, heroism, betrayal as well as indigeneity.

This work will be written in hope for helping those who are interested in exploiting how both Chinua Achebe's *Things Fall Apart* and Ngugi's *A Grain of Wheat* counter the colonial narratives.

Key Concepts:

Colonialism, postcolonial, colonized subjects, Counter discourse and Colonial discourse.

Chapter One
Theoretical Background, Key Concepts

1.1 Introduction

There is an enigma surrounding the term post-colonialism. Despite the tremendous attempts to provide a straightforward definition to the term, one cannot claim definitely that any of these attempts did justice to the term post-colonialism, notwithstanding, that did not constrain the flourishing of Post-colonialism as field.

Post-colonialism as a field of study emerged in the beginning of the 1970's. It is from an overarching standpoint perceived as a critical analysis of history, culture, literature and modes of discourse on "The Third World" countries in Africa, Asia, Caribbean Islands and South America. It centers around the study of colonialism and its aftermaths on both the colonized peoples and the colonizers, the process of decolonization which involves resisting, overthrowing and reconstructing the pre-colonial cultures as well as the analysis of the ethical and the political concerns of the permeates of gender, race, ethnicity, nationality, language and power.

This first chapter will be devoted to the theoretical background of the field of the post-colonialism. The first things that will be dealt with here are several definitions of the term post-colonialism by different range of scholars and theorists from different parts of the world, and the postcolonial theory that emerged from the field of post-colonialism as well as the postcolonial literature that will help denote who and what to label as postcolonial. Furthermore, the researcher attempts to put under scrutiny the various concepts that are intimately linked with post-colonialism such as colonialism, neo-colonialism, identity, the other, subaltern, indigenous, hybridity, exile, diaspora, and counter discourse. Finally, the most significant postcolonial figures along side with their most outstanding works and concepts are also to be considered within this chapter.

1.2 Post-colonialism / Postcolonial Theory

Colonialism has been a common feature in the history of the human race. (Loomba8), however, in conjunction with post-colonialism, the concept of colonialism is limited to the expansion of various European countries in the 16th century into Asia, Africa, and America. On the light of what has been said post-colonialism is defined by the second edition of the Online American Heritage Dictionary (OAHD) as: "Relating to or being the time following the establishment of independence in a colony."

According to Carol Breckenridge and Peter Vanderveer, post implies that which is behind us and the past denotes a periodization; therefore, it is plausible for them to speak of the post-colonial period as the framing of device that highlighted the second half of the twentieth century. Nevertheless, it has been suggested that it is not helpful to limit the definition of the term post-colonialism as coming literally after the colonialism to signify the demise of it (Looma16). Neil Lazarus pointed out the postcolonial studies as the field did not exist before the 1970s thus the term post-colonialism was merely a historical term.

Postcolonial (or postcolonial the American variant), in this usage from the early1970s, was a periodizing term historical and not an ideological concept. It bespoke no political desire or aspiration, looked forward to no particular social or political order. Erstwhile colonial territories that had been decolonized were “postcolonial” states. It was as simple as that. (Lazarus 2)

Increasingly, due to that, postcolonial writers and works were rarely referred to as “postcolonial”. For instance, Chinua Achebe was described as “an Igbo writer, a Nigerian writer, an African writer, a Commonwealth writer, a Third-World writer but seldom if the ever as postcolonial writer” (Lazarus 3).

The ambiguity surrounding the connotation of both concepts of imperialism and colonialism in the first place with regard to the concepts of neo-colonialism and neo-imperialism has added to the predicament of giving a deliberate definition to the term post-colonialism. Besides, the tenet that European colonizers could not be put in the same box as well as the colonized people giving to the fact that colonialism has been exercised over 84.6 % of the land surface of the globe, this alone indicates that it is impossible for European colonialism to have been monolithic operation, right from the beginning. It developed various strategies and methods to practice its control over the colonized people in various countries (Loomba19). Meanwhile, even the legacy of colonialism are varied and multiple though they obviously shared common vital features (Loomba20). This leads to the necessity to develop more flexible traits to the term post-colonialism. Therefore, It would allow to entails people who were displaced by colonialism such as African American, Asians or Caribbean origin in Britain as post-colonial subject though they live in a metropolitan cultures. Subsequently, this

would allow the inclusion of any sort of resistance of contemporary imperial western hegemony (Loomba16). Jorge de Alva suggests that the term post-colonialism / post-coloniality should be de-linked from formal decolonization because he thinks that many people living in both once colonized and once colonizing countries are still suffering from oppression that was put into place by colonialism.(245) All these traits render the field of post-colonialism controversial and the core subject of heated debates alongside with the themes that it deals with despite that George P. Lawdon, a professor of English and Digital culture at National university of Singapore in his essay, “why I use the term Postcolonial” argues that regardless of the debates the term Post-colonialism generates, it is the fittest term to associate with studying all what is related to formerly colonized areas. “Terms like “postcolonial” or “Victorian” are always open-ended: they are never answers, and they never end a discussion, they begin it. [...]The purpose of using postcolonial as a label is that it provides a practicable; convenient means of discussing texts and other matters that interest us.”

Because of the tremendous controversies surrounding the terminology and the meaning of postcolonial, the field of post-colonialism generated both supporters and critics. One of its major controversies is that the term for some suggests the demise of colonialism and denies its continuity in the present. Nonetheless, post-colonialism defenders argue that these criticisms are unfounded and misuse the term (Geeta Chowdhry, Sheila Nair11) defending this Shome claimed that the term postcolonial:

enable us to conceive of complex shifts brought about by decolonization(s).While on the other hand, it does not go so far as to claim that there is a complete rapture from some of the earliest colonial relations in this phase, on the other hand it does claim... that there is a lot new about the complex political, economic, cultural relations and conjunctions of the contemporary time. (Shome206)

For Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, the term Post-colonialism is employed to cover all the cultures affected by European imperial domination from the very moment of the invasion till the present day as they assert: “Addresses all aspect of colonial

process from the beginning of colonial contact” (2). However, it is intelligible that the definition Ashcroft et al provided is too vast if compared to others.

For Robert Young post-colonialism is a body of writing that endeavors to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed.(2) Young also maintains that post-colonialism appropriates the rights for all humans and it refuses to acknowledge the superiority of the western culture. (7)

Moreover, the field of postcolonial studies examines the works of colonial authors. Postcolonial theories are interested in: “how the colonized came to accept the values of the more powerful culture and to resist them too, it looks at canonical texts as well as postcolonial ones”. (Dobie209) Post-colonialism can be regarded as a critical analysis of history, culture, literature, and modes of discourse specific to the former colonies of England, Spain, France and other European colonial powers. It focuses on the Third World countries in Africa, Asia, Caribbean and South America as well as Canada, Australia and New Zealand.

Another definition to the term post-colonialism is given by Bill Ashcroft, Gareth Griffiths and Helen Tiffin in their book “*Key Concepts in Post-colonial Studies*” which is as followed:

Post-colonialism [...] deals with the effects of colonization on cultures and societies. As originally used by historians after the Second World War in terms such as the post-colonial state, ‘post-colonial’ had a clearly chronological meaning designating the post- independence period. However, from the late 1970’s the term has been used by literary critics to discuss the various cultural effects of colonization. (186)

1.3 Postcolonial Literature: Definition, and Development

Postcolonial Literatures are the outcome of the interaction between the colonizers’ culture and the complex of indigenous cultural practices and permeates. It begins from the very first moment of colonial contact. Mark Stein in his book *Black British Literatures: Novel of Transformation* said: “Postcolonial literatures can be defined as those Euro-phone literatures that have arisen in the wake of European colonialism” (Stein 201). According to

Chapter One : Theoretical Background, Key Concepts

Stephen Slemon, Post-colonial literature is “a form of cultural criticism and a cultural critique: a mode of misidentifying whole societies from the sovereign codes of cultural organization, and an inherently dialectical intervention in the hegemonic production of cultural meaning” (14).

In her book, *Postcolonial Theory*, Leela Ghandi defines Postcolonial literature as fellow:

a contentious category which refers [...] “to literature in English”, namely, to those literature which have accompanied the projection and decline of the British imperialism. This academic privileging of postcolonial literature is informed by recent critical attempts to postulate the colonial encounter primary as a textual context, or a bibliographic battle, between oppressive and subversive books. (141)

For (Ashcroft et al), postcolonial literatures share a common characteristic that “They all emerged in their present form out of the experience of colonialism and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center”(2).

Post-colonial literatures developed through several stages, matching the development of national uprising and the strong desire to break free from the imperial center. During the colonization period, it was inevitable for “a literate elite whose primary identification is with the colonizing power” (Ashcroft et al.5)

These texts are primary produced by representatives of the imperial center such as soldiers, settlers, travelers...etc. According to (Ashcroft et al) such texts can never be form the basis of the indigenous culture nor can they mingle with the already existing culture of the countries invaded for the reason that these writers favor the imperial powers and despite their claim of objectivity, they seem to hide their loyalty to imperial discourse.

The second stage is demonstrated by the literature that was produced by “natives” or” outcast” “under the imperial licence”, for instance, the writing of the English educated upper class Indians or the African missionaries in the ninetieth century. Despite the fact that these

early post-colonial literary texts have dealt with “the brutality of convict system[...] the historical potency of the supplanted and the denigrated native cultures[...] or the existing of the rich culture heritage older and more extensive than that of Europe”(Ashcroft et al 6), these writers could not realize the theme of subversion nor could they express their anti imperial orientations because their productions were under the control of imperial ruling class that defined what was appropriate and what was not. There is also what (Ashcroft et al) called “modern post-colonial literature” which was the productions of those who rejected the colonizers’ censorship.

1.4 Key Concepts of Post-colonialism

There are various concepts related to the field postcolonial studies, some of these terms are new, and some of them are used before in literary and cultural critique. However, they take on a new and a special sense in the postcolonial discussion since this field is sensitive to language, and this renders this instrumental terms unstable. These concepts entail:

1.4.1 Colonialism/ Imperialism

Colonialism according to the Oxford English Dictionary (OED) means as reported by Ania Loomba is:

A settlement in a new country...a body of people who settle in a new locality, forming a community subjected to or connected to their parent state; the community so formed consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept. Frequently the terms Colonialism and Imperialism are used interchangeably, and it is drastically difficult to draw the difference between both concepts, however the etymology of both words gives some plausible clues of how they could be distinguished.
(07)

The word colonialism is often used interchangeably with the word imperialism; however, this may not work all the time. In literature the distinction between Colonialism and imperialism is not completely consistent. Some scholars distinguish between the two

concepts and other treat them as synonyms, nonetheless it was Lenin alongside with other writers who provided a new meaning to the word imperialism (from the traditional understanding of the word) Lenin predominantly linked it with the term Capitalism , he argued that the overflowed of capitals ,the progression in the industrial treats and the lack of human labor sources in the western countries gave birth to imperialism , for Lenin the latter is a global system directed towards economic exploitation. (loomba10)

Another distinction is provided by Edward Said who avers in his *Orientalism* that imperialism represents the theory, the practice and the attitudes of the colonizers to rule a distant territory, while colonialism is an outcome of imperialism; it is the establishment of settlements. (08)

1.4.2 Neo-Colonialism

The term literally means “new colonialism”, it was first used by the president of independent Ghana and the leader exponent of Pan Africanism, Kwame Nkrumah in his work *Neo-Colonialism: The Last Stage of Imperialism* (1965).The title implies that despite the fact that countries such as Ghana have gained their independence, ex imperial powers and new powers that have emerged are still controlling them through deciding the prices in the global markets, the varies cultural and educational institutions and so on. Nkrumah maintains that compared to the old way of colonialism, neo-colonialism is more difficult to detect and resist. Generally speaking, the term has been since employed to refer to any form of hegemony of all ex colonial powers.

1.4.3 The Third World

The term was first used by the politician and the economist Alfred Sauvy in 1952 to describe the countries which aligned with neither the Soviet Union nor with the United State. (Ashcroft et al 213). The term First World was used to denote the western countries which were dominant economic power and the term Second World was used to refer to the Soviet Union and its satellites. The term Third World eventually started to denote pejorative stereotyping invoking ideas of poverty, war, diseases...etc to feature African and Asian countries (Ashcroft et al 232).

1.4.4 Aboriginal

According to the Cambridge Online Dictionary, the term Aboriginal means “having lived or existed in a place since the earliest known time”. The term aboriginal was coined in 1667 to describe the indigenous inhabitants encountered by Europeans. Today the term is used to describe the indigenous people in Australia. This concept is regarded as discriminatory on the part of white colonial settlers for labeling all people who co-existed with the indigenous people. This term has been resisted by using special terms to refer to different people. Aboriginal has been and still employed to describe the offspring of the earliest inhabitants of a region (Ashcroft et al 4).

1.4.5 Native

This term has the same meaning of both aboriginal and indigenous which means “born to the land”. In the colonial context, the term native was employed to stratify those who were regarded by European colonists as inferior, savages or uncivilized alongside with their culture hence they needed to be rescue and rehabilitated by the “civilized” Europe(Ashcroft et al 158).

1.4.6 Euro-centrism

This concept is defined by (Ashcroft et al) in their book “*Key Concepts in Postcolonial studies* as: “The conscious or unconscious process by which Europe and European cultural assumptions are constructed as or assumed to be the normal , the natural , or the universal”(90-91). By the ninetieth century, the conception of collective Europe indicated the superiority of European culture in opposition to the rest of the world.

In his book *Orientalism*, Edward Said explains not only the influence of Euro-centrism but also the way in which this idea creates other cultures “the western style of domination, reconstructing and having authority over the orient” (03).

1.4.7 Center and De-center/ De-centering

N. Ganesh who is assistant professor of English CK college of Engineering and Technology, in his article “A Critical Analysis of Derrida’s structure, sign, and play in the discourse of Human Science”, Ganesh reports Derrida’s thoughts which revolves around the idea of center and de-centering. He says: “ In the works of Derrida the term ‘center’ is used to

represent 'a point of presence', a fixed origin'; he also asserts that Derrida uses a cluster of terms to equivalently refer to the term "center", such as "end", "arche", "telos". Ganesh carries on saying that according to Derrida, in Western thinking, the authority that fixed meaning is generally concealed as existing in a structure and thought to be the precise center which itself escapes structurality[...]. In another word certain aspects of understanding are taken to be self-evidently true. Thus, the concept of center or foundation of knowledge or meaning is an immovable move. On the other hand, De-centering destroys notions of self-evident and absolute grounds in knowledge.

1.4.8 Ambivalence

This term initially developed in the field of psycho-analysis to denote the continual fluctuation of wanting something and wanting its opposite. Ambivalence refers to the paradoxical state of attraction toward and repulsion from a thing or a person (Young161).

This concept was adapted into "Colonial Discourse Theory" by Homi Bhabha to display the complexity of the conflation of attraction and repulsion that demonstrate the relationship between the colonized and the colonizer. Because some colonized resist the colonizers and their complicity, the relationship between the colonized and colonizer is ambivalent. Bhabha argues that ambivalence disturbs the hegemony of the colonizers and instead of generating submissive subjects who would mimic the values, the habits and the assumption of the colonizers. It creates ambivalent subjects that eventually will be the seeds of the colonizers' destruction. Bhabha also argues that in colonial discourse ambivalence is compelling, for the reason that it is too threatening to produce the exact same replicas of the colonizers. (Bhabha78)

1.4.9 Mimicry

It is an increasingly vital term in the post-colonial studies; it has come to describe the ambivalent relationship between the colonized and the colonizer. In colonial discourse, the colonized people are pushed to mimic the values, the culture and the assumptions of the colonizers, the colonized people construct a "blurred copy" of the colonizers and even this copy could be quite threatening. (Ashcroft et al 139).

In his book, *Black Skin, White Mask*, Frantz Fanon talks about the "negro's" denouncing his blackness and adopting whiteness. Fanon maintains that inside every

colonized person specifically the black) suffers from an inferiority complex that was created as a result for the demise of the local culture, he finds himself obliged to emulate and assimilate. Therefore, he gets elevated from his “jungle status”. (09)

1.4.10 Hybridity

The term Hybridity is one of the most disputed concept in the post-colonial field, the term refers to the creation of a new trans-cultural dynamics due colonialism. Hybridization takes different forms: Linguistic, Cultural, racial, political...etc (Ashcroft et al 118).

Hybridity has been associated with the work of Homi.K. Bhabha , where he discussed the ambivalent relationship between the colonizer and the colonized. Bhabha claims that all cultural statements and systems are cemented in a space which he refers to as” the third space” (Bhabha 37) he also contends:

The capacities of this Third Space have a colonial or post-colonial provenance. For a willingness to descend into that alien territory...may open the way to conceptualizing an international culture, based not on exoticism of multiculturalism or the diversity of cultures, but on the inscription and the articulation of culture’s hybridity. (38)

The use of this concepts has been criticized for neglecting the inequalities of power between the colonized and colonizer. (Ashcroft et al, 119)

1.4.11 Appropriation

The term is used to describe the way in which the colonized people take or adopt the imperial aspects such as language, theatre, ideas, forms of writings and even ways of arguments and thought to use them in building up their own cultural social identity. (Ashcroft et al 19)

1.4.12 Subaltern

The term subaltern means ‘inferior rank’ and it was adopted by the Italian neo Marxist Antonio Gramsci to describe those who belong to those groups in society that are subjected to hegemony. The term subaltern has been used in the postcolonial studies from the work of the

subaltern studies group historians in South Asian Societies and the aim behind this subaltern studies was to redress the inequalities established in the academic work field by focusing on the elites works in South Asian.(Ashcroft et al 216) Gayatri Spivak, in her famous essay "*Can the Subaltern Talk*", elaborates the notion of subaltern with the issue of gender by examining the situation of Indian women "both as a object colonialist historiography and as a subject of insurgency, the ideological constructed of gender keeps the male dominant" (28)

1.4.13 Decolonization

In their book, "*key Concepts in Postcolonial Studies*", Ashcroft et al define the term decolonization as: "[...] the process of revealing and dismantling colonist power in all its forms. This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonists' power and that remain even after the political independence" (63).

Ashcroft et al, assert that one of the ways of manifesting the process of decolonization is through resisting and overthrowing the colonizers' culture and assumptions as well bringing back to life the indigenous' way of life and languages after they were suppressed by the colonizers. (63-64)

1.4.14 Binarism

The term Binarism comes from the word binary, and according to the English Oxford Living Dictionaries binary means "Relating to, compose of, or involving two things." According to Ashcroft et al, binary refers to the term originated in the context of the structuralist theory of the Swiss linguist Ferdinand De Saussure. By "the binary opposition", De Saussure argues that each unit of language is defined in a reciprocal determination with another term, in other words, signs are determined through their oppositions and not through the real objects they refer to. For example, one would understand the concept of good through understanding the idea of evil.

From a contemporary poststructuralist as well as a feminist stand point, the concept of binary or binarism can reinforce a paradigm of a violent hierarchy in which an opposite of one term can be the dominant, for instance men over women, white over black, rich over poor. (Ashcroft et al 24)

In an imperial context the term binary is a development of the western tendency to split the world into binary oppositions, for example: Colonizer/ Colonized, Civilized/ Primitive, Ugly/ Beautiful, White/ Black, Good/ Evil. Strange enough, this was the west's mechanism to ensure dominance over the world. (Ashcroft et al 24)

1.4.15 Alterity/ Other

According to Marriem Webster, the word alterity refers to the notion of otherness "Specially the quality or state of being radically alien to the conscious self or a particular cultural orientation." Alterity is derived from the Latin word *alteritas*, which means the state of being the other or different. The term Alterity is more common in the French language and is antonym to the word "identité". (Ashcroft et al 11)

The term was also adopted by philosophers to refer to the concept of the "other" to denote the relationship between the consciousness and the world from a western viewpoint. Going all the way to Descartes with his notion of "I think, therefore I exist" which demonstrated the permeate of the individual of consciousness. Thus, the idea of the other appeared as an epistemological question, that is to be able to answer questions like "How can I know the Other?", "How can other minds be known." The concept of alterity moves the concern of otherness from the philosophical perception to the otherness or the other that is posited in political, social, linguistic and religious context. (ibid 11)

For Edmund Husserl in his work "Other-Awareness", the experience of the other as a subject is only possible when one feels empathy towards that other, and the experience of the other is a focal aspect that shapes the person's self- awareness.

The term other was also used within the framework of an existential philosophical standpoint, especially by Jean Paul Sartre in "Being and Nothingness", where he defines the relationship between the other and the self to establish self awareness and an identity.

Literary theorists discern Mikhail Bakhtin's use of the term alterity for describing the ways in which the writer moves away from the identification with a character as the most influential use. Hence the author must understand the character from within as well as separate entity i.e. as part of the other. (Todorov 1984) when it comes to dialogues, according to Bakhtin's formulation, a dialogue is only possible with the idea of the other, it is not only

the precondition for the dialogue but also for the author him/herself to understand and formulate a character.(Ashcroft et al 12)

From postcolonial perception, the concept of alterity and otherness are used interchangeably, however, at the same time postcolonial theory drawn the difference between the term otherness or the other that demonstrates a philosophical issue and the one which expresses a feature of “material and discursive location” The term displays “the self-identity of the colonizing subject, indeed the imperial culture, is inextricable from the alterity of colonized other [...]” (ibid 12)

1.4.16 Settler

According to Oxford Learner’s Pocket Dictionary, the term settler refers to a “person who goes to live in a new country or region.”(403)Within the colonial discourse, settlers are Europeans who moved from their countries of origin and settled in European colonies with the intention of staying there. (ibid 201)

1.4.17 Hegemony

The term was coined and popularized in the 1930s by the Italian Marxist Antonio Gramsci during his investigation about the reason why the ruling class was very successful in promoting its interests in society. Hegemony is the power of ruling class over the other classes, demonstrated in convincing them that their interests i.e. the interests of the ruling class are the interests of all and it is not necessary obtained by force. The term is used to refer to the success of imperial power over the colonized people who may outnumber the colonizers but their will to break free from the imperial control is suppressed. (ibid 116)

1.4.18 Universalism/ Universality

According to (Ashcroft et al), universalism/ universality are the assumption that the traits of human life and experiences are beyond the local cultural conventions and these traits are common. These permeate gives a hegemonic view of the world by which the moral values, the experiences and the assumptions of the dominant culture are labeled to be the praxis for all people in every spot in the world. For this reason, universalism is an instrumental characteristic of the imperial hegemony and because of this presupposition that it fails to recognize the culture of the colonized subjects. Such phenomenon existed in the

English Literature canon, in which the success of the writer is determined to what extent his work incarnates the “universal human conditions”, featuring the English subject as “attractive” and “universal” and this made it a very effective tool in exercising political and economic hegemony in the colonies. (ibid 235)

1.4.19 Postcolonial reading

Postcolonial reading is a way of deconstructing texts about both colonial and metropolitan cultures to sort out the effects of colonization on the literary production, the historical records, and the scientific writings etc....Examples of post-colonial readings entail the rereading of Eric William’s interrogation of the formerly authoritative texts of Caribbean history in *British Historians and the West Indies* (1960); rereading of Jane Austen’s *Mansfield Park*; and the rereading of *Jane Eyre* by Charlotte Bronte...etc. (ibid192)

1.4.20 Postcolonial state

The term was always used by historians, economists and political theories to describe the separation of the colonized from the colonial or imperial power; it refers to the post-independence state. (ibid 193)

1.4.21 Counter Discourse

Counter Discourse is a term coined by Richard Terdiman to describe what is known as a “symbolic resistance”. Terdiman analyzes the means of creating real change against the “capacity of established discourses to ignore or absorb would be subversion.”(13) By examining the nineteenth-century French Literature, he identifies “confrontations between constituted reality and its subversion as “the very locus at which cultural and historical change occur”. (13)

Helen Tiffin, in her article, *Postcolonial Literature and Counter Discourse* stated that Colonialism or imperialism has profoundly influenced the political and cultural structure of the colonized people, and their realities have been generated for them. The term counter discourse eventually was adopted by postcolonial critics as a mean to challenge the hegemonic European discourse and codes. (Ashcroft et al 56)

1.4.22 Discourse

The word discourse was originally used during the sixteenth century to describe any form of speaking, talk or conversation. The term is used excessively in the Contemporary theory as well as in postcolonial criticism to refer to what is known as colonial discourse, it was adopted from Michel Foucault's use of it. Nonetheless, for Foucault, discourse has very little to do with discourse as an act of speaking and more to do with the notion of social knowledge which is a system of statements through which the world becomes 'known'. (Ashcroft et al 70)

According to Foucault discourse has power therein he claims that in every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its power and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality. (52) Moreover, discourse is peripheral in a sense that it links knowledge and power together and this particularly crucial when the relationship between the colonizers and colonized people is put in the spot light, over all who possess power control what should be known and the way should it be known. Edward Said emphasized on this idea during his discussion of 'Orientalism', "in which he argues that the way 'orient' is demonstrated to be known is "a way to maintain power over it". Said also argues that nineteenth century literature acts according to the imperial power. (Ashcroft et al 72)

1.4.23 Commonwealth

The term was first used in the 15th century (Merriam website), according to (Ashcroft et al) Commonwealth or what used to be referred to as the Former British Wealth of Nations, signifies the political community of the British Empire including its former colonies which are now independent.

1.4.24 Commonwealth Literature

Generally speaking, Commonwealth Literature refers to the literatures of the former British Empire, or the commonwealth of the literary works of the former colonizers which were written in English. As a separate disciplinary area within the English studies," Commonwealth Literature" began in the early 1960s, in both America and Britain. The first Commonwealth Literature Conference was held in Leeds in 1964, and the Association of

Commonwealth Literature and Language studies. This conference was followed by other conferences on the role of English as a “world” language and on the teaching of English Literature overseas. An exclusive journal named *Kunapipi* devoted to the theory and the criticism of the Commonwealth Literature was published in 1979 which established the shift in using the concept postcolonial literature. Contemporary postcolonial studies, the commonwealth literature is replaced by what is known as “colonial discourse”. (Ashcroft et al 51-52)

1.4.25 Exile

Ashcroft et al maintain that exile is associated with the idea of separation from a “literal homeland or from a cultural ethnic of origin”. The authors point out at the idea of the critic Andrew Gurr who made a distinction between exile and expatriation, highlighting that unlike expatriation, exile demonstrates an involuntary act or a state and for this reason the first generation of free settlers could be described as expatriates and not exiles, however those who were born in the colonies could not be seen as expatriates but instead as exiles. (92) (Ashcroft et al) continue on saying that colonialism gave birth to exile in a sense that the colonized people were forced to exile themselves from their own culture, tradition and language. (93)

1.4.26 Diaspora/Dislocation/ Displacement

Diaspora demonstrates one of the historical facts of colonialism, from an overarching perspective. It refers to the voluntary or forcible movement of people from their countries of origin to new locations. The Diasporic movements involve the dispersion of millions of Europeans over the entire global to establish colonies as well as the slaves who were shipped from Africa, especially those who were deported from West Africa through various European coasts to work in plantation in America. It also includes the transporting of poor populations from various countries such as India and China under indenture agreements to work in cheap agricultural labor in colonial plantations. However, the movement of colonized people back to metropolitan centers which signifies the most recent and most socially crucial diasporic movements that questions notions of nativism and decolonization that emphasis the recovery and reconstruction of pre-colonial societies.(Ashcroft et al 68-69-70)

1.4.27 The Notion of Identity and the Postcolonial literature

Identity is one of the most subtle themes in the postcolonial literatures since it is part of the notion of culture and the latter is profoundly affected by colonialism. For some critics, colonialism has destroyed the indigenous cultures. Nevertheless, Bill Ashcroft, in his book *Post-colonial Transformation*, argues against this point by saying that culture has never been static but rather transformative and (2) that colonialism crushes the hopes for the colonized' cultures to progress. (3) Postcolonial identity was created by the mirage of the colonial history and the postcolonial predicament, as Albert J. Paolini asserts in his work *Navigating Modernity* "If post-colonialism forms part of a struggle over discursive power in the constitution of identity, then history, in particular colonial history, also pays a significant part." (51) For paolini, one of the main reasons that pushes the colonized people to resisting the imperial power is when their identity is threaten and he also postulates that the search for an independent identity is one of the basic elements of post-colonialism. (61) Therefore, postcolonial notion came to highlight the role of the colonized people and bring to life their voices and identity and shoving aside the colonial one. Paolini reports Helen Tiffin's words that:

Postcolonial writers "rehabilitate" the self against the European appropriation. In fracturing imposed European master narratives and perceptive, post-colonialism replaces them with an "alternative vision". This is particular the case for "indigenous people" (India, Africa) who were able to challenge the European perspective with their own metaphysical system. (79)

Eventually, the idea of postcolonial identity is closely related to the notion the other or othering, a term coined by Gayatri Spivak to refer to a process of which the colonizers cement the "others" (Ashcroft et al 171); and how the colonized people perceive themselves. Cruz Venn defines identity as "an entity that emerges in relation to another or others; it is a plural self ..." (2)

It is not merely the idea of otherness that displays a significant trait of the postcolonial identity. There are also the notions of place and language that play focal roles in shaping the postcolonial identity. In the same token, reporting Bhabha's words, John McLeod said that:"

we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity” (217). Using the colonial language by postcolonial writers has opened up a long running, unresolved arguments, some found no issue whatsoever in embracing the colonial language (Ashcroft 57). In fact it demonstrated a hybrid language that helped cemented a unique identity, on the other hand , for others, for example, the kenyan novelist Ngugi Wa Thingo has argued that writing in African languages is “ part of parcel of the anti-imperialist struggle of Kenyan and African Peoples”(28) ‘look for the books postcolonial transformation. A very similar viewpoint is held by Frantz Fanon in his work *Black skin, White masks* where he scrutinizes the Negroes’ psychopathology, he states that “to take a language is to take on a world, a culture. The Antilles negro who wants to be white will be the whiter as he gains greater mastery of the cultural tool that language is.”(28) Fanon, in the same book, writes:

Every colonized people— in other word in every people in whose soul an inferiority complex has been created by the death and the burial of his local cultural originality— finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion of his adoption of the mother country’s cultural standards. He becomes whiter, as he renounces his blackness, his jungle. (17)

In addition, in her essay entitled: “Literature as an empowerment for identity” the Scandinavian author Anne Holding Ronning argues that postcolonial writings are a way of “writing back” in which authors link between history and identity for better understanding, she also says that writers use the technique of storytelling to narrate about a character that belongs to a once colonized land or a minority group to bring about their cultures, values and so on. For her, people’s understanding the dynamic of identity in postcolonial literatures depends on the way they examine and interpret these works and this is firmly related to their backgrounds and way of thinking. Furthermore, according to Bongie, one of the purposes of postcolonial writings is “the quest for personal racial and cultural identity, built on spiritual guardianship of traditional laws; the belief that writing is an integral part of self definition; the emphasis on historical reconstruction; the ethnical reconciliation with the past.” (221)

However, Bongie points out that construction or searching for identity is not always the case, despite the fact that a lot of postcolonial writers tend to decolonize African literature and he gives the example of Salman Rushdie alongside with his followers are “complicit with the legacy of colonialism.”(48)

The idea of identity is closely related to the concept of place and displacement, as the writers of *The Empire Writes Back* say: “it is here that the special postcolonial identity crisis comes into being; the concern with the development of recovery of an identifying relationship between self and place.”(Ashcroft et al 8) Yet it should be remembered that the idea of displacement is also related to the idea of ‘home’ as it is pointed out by Christina Huckman:

“Traditionally home and belonging can be defined as the place where our ancestors used to live, the place of our origin. Consequently, this definition is dedicated to the past without regard where one lives right now. As a result, it is a very passive and static concept, and home is a fixed place.”(Huckman 2) Nevertheless, Huckman argues that because of colonialism many people no longer belong to their homes, and they view their homes as imaginary places. (ibid 2)

1.4.28 Gender

The gender identity of a person according to Merriam Webster is “a person’s internal sense of being a male, female etc...” In her book *The second sex* Simone de Beauvoir says “One is not born, but rather becomes a woman”, she also carries on saying women as beings are not the result of biological, psychological or economic conditions, but they are rather determined by civilization.(272) In an article entitled “Becoming a Woman: Simone de Beauvoir on Female Embodiment” Felicity Joseph labels this idea of Simone de Beauvoir as an existentialist one, saying that generally all existentialists hold the perspective that “one is not born anything: everything we are is the result of our choices, as we build ourselves out of our own resources and those which society gives us. We don’t only create our own values, we create ourselves.”Nevertheless, Felicity Joseph notes that despite the fact that Simone de Beauvoir is existentialist herself, she puts a limit to this central existentialistic idea of freedom of self creation and self identifying arguing that she demonstrates a very ambiguous image of human freedom in which women struggle against the disadvantage caused by their bodies. Felicity also discusses Simone de Beauvoir’s claim that women are perceived by men to be the ‘other’, as an ‘object’ and the whole perception of what is a woman is given by men.

In Power, Post-colonialism and international relations, it is reported that postcolonial studies confront the “simplified, hegemonized construction of the Third World women”. The work also delivers both Spivak and Mohanty’s standpoint on the hegemonic western feminist knowledge of the colonized females as they both are critical of it. Mohanty even attempts to deconstruct it and at the same time reconstruct a “locally grounded knowledge and strategies as for Spivak, Geeta Chowdhry and Sheila Nair. She argues that western feminism is grounded in” the imperialist vision of redemption (13)

1.4.29 Class

For (Ashcroft et al), the concept of class interrelates with the conception of the colonial hegemony. Class is a very crucial factor in colonialism and it is related to the economic control and eventually determines the attitudes the colonizers towards the colonized and in using the colonial discourse in describing the changing nature of their own societies. (Ashcroft et al 37-38).

1.4.30 Feminism and Post-colonialism

According to (Ashcroft et al), both notions of patriarchy and colonialism have exerted some sort of dominance over those who were regarded as subordinate. Thereby women and colonized subjects share an intimate experience of political oppression and this renders feminism of a huge importance in postcolonial discourse. They also assert that there were heated debates whether gender or colonial oppression is more significant as apolitical factor in the lives of colonized women. (Ashcroft et al) carry on saying that both post-colonialism and feminism are equally concerned with the notion of language which has been a driving force for the patriarchal as well imperial powers. Thus both employ essentialist arguments for the purpose of establishing more authentic forms of language to replace the ones that were forced upon them by either pre-colonial languages or “primal feminine tongue. (101)

1.5 Figures of Post-colonialism

1.5.1 Edward Said

Edward Said, in full Edward Wadie Said or sometimes Edward William Said. He was born in November the 1st, 1935 in Jerusalem. Edward Said is a Palestinian American academic and a controversial literary critic. He was the most articulate and visible advocate of

the Palestinian cause in the United State which gained him a lot of enemies. Ramen Selden, Peter Widdowson and Peter Brooker, in their work *A Reader's Guide to The Contemporary Literary Theory* opine that Edward Said's most influential piece of writing is *Orientalism* that was published (1978) and it belongs to a trilogy with his other significant works, *The Question of Palestine* (1980) and *Covering Islam* (1982). In his work *Orientalism*, Said generally shed light on the allegedly simplified stereotypes and the demeaning conception of Arabs and Asians cultures held by Westerners. (232)

1.5.2 Frantz Fanon:

Frantz Fanon or in full Frantz Omar Fanon was born on the 20th July, 1925 in Fort de France on the Caribbean island of Martinique. Fanon was a West Indian psychoanalyst and a social philosopher and a revolutionary. He was one of the few outstanding thinkers who advocated for the freedom of the colonized people. After serving as the head of psychiatry department in Blida-Joinville hospital in Algeria and treating many Algerian as well as French soldiers, Fanon started to observe the outcomes of colonialism on the psyche, this helped him develop his theory that indicates that some neuroses are socially generated. Frantz Fanon worked with the Algerian Liberation movement, the National Liberation Front (FLN) he also worked as an editor for *Al-Moudjahid* newspaper in 1956. He moved to the United State after being diagnosed by Leukemia to receive treatment and he died there in December the 6th, 1961).

Fanon's works were the sources of inspiration to many thinkers and activists, his most influential works entail "*The wretched of the Earth* (French: *Les Damnés de la Terre* 1961) which has had a huge impact on civil rights, anti-colonialism and Black consciousness movements around the world. In this book Fanon discusses wide range of topics including patterns on how the colonized defeat the colonist, how newly independent countries establish their cultural and national consciousness and the effects of colonialism on the psyche of the colonized. Another important work of his is *Black Skin, White Mask* (French: *Peau noires, masks* 1952) where fanon discusses black man's experience and psyche in the world of white man. (vii)

1.5.3 Gayatri Spivak

Gayatri Spivak, in full Gayatri Chakravorty Spivak was born in Calcuta in 1942. Spivak is a literary theorist, feminist critic and most notably a postcolonial theorist. She is well known of her translation of Jacque Derrira's seminal work *of Grammatology* and her introduction of the term "subaltern". In their work *A Reader's Guide to Contemporary Literary theory*, Ramen Selden, Peter Widdowson and Peter Brooker assert that Spivak draw upon the ideas of deconstruction by the French Philosopher Jacques Derrida. Drawing on his insights she also showed interest in "how truth is constructed rather than in exposing errors". Spivak also has imbibed from the ideas of Marxism and feminism. (235)

1.5.4 Homi k. Bhabha

Born in Bombay and educated in Britain universities. Bhabha is a literary and cultural critics, an advocate for humanities and a postcolonial theorist. He was well known of his interest in the development of psychoanalytic and post-structuralism thinkers as well as of his elaboration on several concepts that demonstrated the ways the colonized people resist the hegemony of the colonizers. Discussing his work *The location of cultures*(1994), Raman Selden, Peter Widdowson and Peter Brooker in their work *A Reader's Guide to Contemporary Literary Theory*, they maintain that for the sake of mobilizing "an analysis of the terms of (inter) cultural engagements within the context of empire", Bhabha promotes ideas of hybridity and colonial ambivalence. (238) The authors also tackles Bhabha essay; '*Of Mimicry and Man: The Ambivalence of Colonial Discourse*' (1984) where he talks about the process of turning the colonized to colonial subjects. (239)

1.6 Conclusion

From what has been stated above, the term post-colonialism has come to replace Alfred Sauvy's term "The Third World". Generally speaking, Postcolonial field demonstrates an academic study with the purpose of exposing and analyzing the legacies and the effects of both colonialism and imperialism whether they are cultural, political, economical, and psychological and so on. Post-colonialism has been since its outset nothing but a controversial field alongside with its core themes. It includes a vast array of writers and subjects in fact Post-colonialism is an incredibly diverse field of study that challenges and resists the racist Eurocentric discourse through presenting a counter discourse.

Postcolonial Literature without shadow of doubt presents a counter discourse, in a sense that it is a body of literary works that reacts to the colonial discourse. It is produced by writers who are originally from countries that were under the European colonization once and in most cases have gained their independence during the Post- World War 2 These writers are generally referred to as postcolonial writers or authors. Most remarkably, Postcolonial literature discusses the process of decolonization that is to say overthrowing and resisting the invaders including all sort of things that the colonizers attempt to impose upon the colonizers whether it is language, religion, values, or traditions...etc. The other themes that this type of writing deals with entail paradigms of gender, identity, displacement, assimilation, racism, and stereotypes.

Chapter Two

Textual Analysis of Chinua Achebe's Things Fall Apart (1958)

2.1 Introduction

Chinua Achebe (pronounced Chee-noo ahAh-chay-bay) is a contemporary Nigerian novelist. He is considered as one of the prominent figures in African anti-colonial literature. Achebe was born in Igbo (formally known as Ibo) town of Ogidi in eastern Nigeria on November 16, 1930. Achebe's *Things Fall apart* is one of the most influential and the most remarkable accounts in the history of African anti-colonialism literature. Since its birth in 1958, Achebe's novel has caught the attention of a wide range of African as well as non-African readers, not only it is the most celebrated literary work of the Nigerian author Chinua Achebe, it is also the most widely read and studied African fiction work on global scale. Therefore, it is no exaggeration in saying that *Things Fall Apart* is one of the most outstanding works in the modern time. As matter of fact, about six decades after it has been published, this work has sold about twenty million copies around the world and has been translated into nearly sixty languages; consequently, testifies to its tremendous significance and place in the canon of the world's modern Literature. Achebe was unhappy about the dehumanization and the degrading way the African people were portrayed by the European critics and writers in their works which supposedly reflects how Africans are when in reality. These works reinforced the stereotypes of the European colonists, representing Africans as exotic and the morally corrupt other. Chinua Achebe sought to demonstrate the authentic image of the indigenous people. Subsequently, he sought to give the right to colonial subjects to be heard after years of being deprived from that right. (Ogbaa 16) One of these works is Joseph Conrad's work *Heart of Darkness*. Hence *Things Fall Apart* represents a direct response to an entire Canon of European Literature. *Things Fall Apart* is a manifestation of the self-sufficient pre-colonial Umuofia with its complex, sophisticated traditional values and culture with its imperfect aspects for Achebe never intended to present an unrealistic ideal society. By contrast, he strived to accomplish his aim objectively as possible. Achebe also depicts the arrival of the white men to Africa and the ramifications brought by these intruders, the cultural clash that ultimately led to the demise of the Igbo community.

This chapter will be devoted to predominantly reflect on the notion of gender, class as counter narratives or discourse. Additionally, this part will touch on other aspects such as identity crisis, hybridity, Otherness, exile, Euro-centrism or universalism; in addition to the aspect of language and how it helps give the Achebe's work he unbiased outlook.

2.2 *Things Fall Apart* as a Postcolonial Work Per se

Things Fall Apart is an example of postcolonial work, written by Nigerian author Chinua Achebe, published in 1958. The Work explores the encounter between the traditional African community and British Imperialism. Simultaneously, through his work, Achebe reestablished a world that had been swept away by imperial powers. Achebe depicts the highly complex and advanced social institutions and artistic traditions, especially, the realistic of the Igbo society before the advent of the European invaders through the novel's protagonist Okonkwo who serves as a symbolic incarnation of certain values and ideals of the Igbo culture. He also highlights the fear and the concern of losing the unity and control that engulfed the indigenous people as a part of the ramifications of colonialism. For instance, when Obierika says: "He (the Missioner) has put a knife on the things that held us together and we have fallen apart." (Achebe 132) This line upholds the anxious vision the natives had especially concerning their future after the colonizers' intrusion. These views and voices are typically suppressed in the colonial literature and according to this line of thoughts, *Things Fall Apart* can be categorized as a response or as a counter discourse to the colonial or canonical literatures.

Achebe does that through emphasizing the colonizers' lack of knowledge of the African cultures and this is shown when Okonkwo asked his friend Obierika "Does the white man understand our customs about land?" and Obierika answers: "How can he when he does not even speak our tongue? But he says ours customs are bad." (Achebe 132) This exchange epitomizes the ignorance of the colonizers of the African culture and customs which they never ceased to label it as "bad". This particular point is emphasized by Aime Cesaire in his work *Discourse on Colonialism* which Achebe seems to share with. Through his reflection on Gourou's *Les Pays Tropicaux*, Cesaire implies that the representation of the colonizers' realm by the colonial powers is false, artificial and often in negative manner. Cesaire describes it as "biased and unacceptable." (57) He also thinks that, "the historians and novelists of civilization of the west have depraved passion for refusing to acknowledge any merit in the non white races, especially, the dark skinned races." (55) At the end of *Things Fall Apart*, Achebe says that the District commissioner take a decision of writing a book entitled *The Pacification of the Primitive Tribes of the Lower Niger* indicates the arrogance and the unfaithfulness of the European colonizers who deliberately forge the colonized people's world.

From an overarching standpoint, the story *Things Fall Apart* narrates the tragic fate of the protagonist, Okonkwo as well as the Igbo community in Umuofia in eastern Nigeria. The protagonist Okonkwo becomes one of the greatest wrestlers in the clan. Okonkwo is described as someone who values strength, aggression and masculine traits. He is impatient and ready to use his fists anytime to settle an argument. Okonkwo is also intolerant toward men who are unsuccessful such as his own father, Onoka. In attempt to bury the undying shame that Okonkwo feels regarding to the bad reputation and the failures of his father, he strives to make something out of himself and gain titles in his society. Eventually, he becomes one of the greatest members of his clan. He has three wives and a large stock of yams. Despite his accomplished success, Okonkwo seems unable to get over his father's legacy which results in an inner struggle and that puts him at odds with his own son, Nwoye in whom he views sighs of laziness, failure and cowardice. Okonkwo is troubled by his son's character and that intensifies the shame that hunted him his entire life. One day, for the sake of settling an argument with neighboring village by demanding for the sacrifice of a virgin and a 15 years old boy Ikemefuna. The boy ends up in the custody of Okonkwo, him and Nwoye become really close and seeing the positive influence he had on his son Nwoye, Okonkwo grows fond of him. However, after three years the tribe decides that Ikemefuna must die, the oldest member of the clan, Ezeudu advises Okonkwo to not take part in the killing of Ikemefuna. Fearing that others will see him as weak and effeminate, Okonkwo chooses to ignore the advice and participate in the killing of Ikemefuna the next day. Okonkwo strives to not exhibit the slightest of emotions in regard to the death of the boy because showing emotions is a sign of weakness; however, he is tormented deep inside. The whole thing widens the gap between the father and the son. Later on, Ezeudu passes away during his funeral celebration Okonkwo ends up accidentally shouting Ezeudu's sixteen years old boy and for that he is banished to his motherland, Mbanta for seven years.

During their time in exile, him and his family work drastically hard to establish a new farm in there. His mothers' kinsmen treated them kindly but Okonkwo is extremely discouraged by his conditions and cannot wait till he goes back to his father's village. Meanwhile, the European missionaries are occurring in various the neighboring clans, stories of their power and destruction start to spread, the white men come to Mbanta, members of the clan find are fascinated by them but at the same time find their religion ridiculous unlike Nwoye who finds

himself drown to it. He denounces his forefathers' beliefs and converts to Christianity and that outraged his father Okonkwo, he ends up disowning him.

When Okonkwo finally goes back to Umuofia, he is stunned about the changes that swept his village. Mr. Brown, a white missionary who is patient and more understanding in his approach, has built a hospital and a school in the village and many clan members enrolled their children in the school. Nonetheless, soon after the arrival of Okonkwo, Mr. Brown leaves the country because of health problems. He is replaced by Reverend Smith. Unlike Mr. Brown, Smith is ruthless and not that patient, he encouraged acts among the converts that often provoked the other clan members. The tension between the indigenous people and white missionaries, arises when Enoch, a devout convert commits the unforgivable deed of revealing the mask of one of the clan's masked Egwugwu (an assembly of tribesmen masked as spirits) and eats a scared python during a ceremony. The clan members retaliate ostracizing the Christians and burning down their church. In return the British call the Igbo leaders of Umuafia in order to talk with them, but they end up deceiving them. They capture them and put them in jail for several days. The clan leaders, including Okonkwo are insulted, beaten and humiliated before they are released after they had been fined. The morning after they are released, the Igbo people hold a war council in which Okonkwo advocates violence and aggression. The council is interrupted by the arrival of court messengers and the leader demands them to stop the meeting. Okonkwo confronts the leader and kills him. Realizing that no one of the clan member is willing to support him in his fight against the intruders, Okonkwo kills himself.

When the District Commissioner comes the next day to fetch Okonkwo, the clan members leads him to his hanging body. They refused to touch his body because a man who takes his own life is considered as an abomination. The District finds that interesting, he makes note of it to include it in his book that he is writing about Nigeria which he plans to entitle "The Pacification of the Primitive Tribes of the Lower Niger".

In Nutshell, Achebe's *Things Fall Apart* reflects the ramifications of colonialism which served as the primary cause that led the dissolution of the traditional Igbo culture and ultimately to the demise of the whole Igbo society as well as the resistance of the indigenous people. Besides, all these anecdotes place Achebe's novel well in the category of the postcolonial literature.

2.3 Social Class as a Counter Discourse In *Things Fall Apart*

From the very beginning of the book, it is clear that social class or status demonstrates a very significant theme in *Things Fall Apart* by Achebe. There are several traits that define someone's social status in the Igbo society, and according to which the person is respected. Okonkwo from the start is described as the most famous person and the best wrestler. "Okonkwo was well known throughout the nice villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the greatest wrestler who for seven years was unbeaten, from Umuofia to Mbaino." (Achebe 3) This shows that Okonkwo is an important member of his tribe; hence he is at the top of the social structure for his success. However, Okonkwo's father Unoka, an unsuccessful man, embodied all the traits that were resented by Okonkwo and the rest of the tribe's member.

In his days, he was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought grounds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbor some money, from a few cowries to quite substantial amounts. (Achebe 3)

All this made him at the bottom of the social hierarchy. However, despite his father's failure, Okonkwo was relatively successful and respected by his whole tribe. This emphasizes that a man is judged by what he could do regardless of his lineage, "Fortunately, among this people, a man was judged according to his worth and not according to the worth of his father." (Achebe 8)

A man is also judged based on how much yams he owns because the portion of the yams he has, denotes how much of a hard worker he is, with regard to the fact that the trait of being a hard worker is highly respected. On the other hand, laziness was ill-considered throughout the entire tribe. Another thing that indicates someone's status is having multiple wives. For when a man marries a woman, he has to pay her bride price. Having many wives shows a man's capability of paying a large portion of bride price and providing for his family. Achebe emphasizes this particular point when he writes: "Okoye was also a musician. He played on the ogene. But he was not a failure like Unoka. He had a large barn full of yams

and he had three wives. And now he was going to take Idemili title, the third highest in the land.”(Achebe4) Despite the fact that Okoye was a musician, something that men were not expected to be, he was able to gain the third highest title. This quote also introduces the concept of titles. Titles are something that a man owns throughout his lifetime, for his achievements and success. Besides, Okoye there is also Nwakibie, a man from Okonkwo's village. Nwakibie was a wealthy man; he had three huge barns, nine wives and thirty children and he had taken the highest title that a man could get in the clan.

Another aspect which is related to the concept of social status is age. “Ezeudu was the oldest man in this quarter of Umuofia. He had been a great and fearless warrior in his time, and was now accorded a great respect in all clan.”(Achebe57) Elders are shown great amount of respect because they have experienced a lot of things and for that they are regarded as wise. They often possess more titles; nonetheless, even more than age, the tribe seems to value accomplishment and hard work. “Age is respected among his people, but achievement was revered.”(Achebe9) This is further reinforced through Okonkwo who despite his young age, his devotion and hard work earned him many titles.

Achebe also shows that those who have titles are treated differently than those who do not have any. During ceremonies men with titles as well as elders were the only ones who were granted chairs to sit on, whereas, the rest had to stand in the heat. This treatment inequality is even demonstrated in the way they bury their dead, when Ezeudu died; “because he has titles [he] was to be buried after the dark with only a glowing brand to light the sacred ceremony.”(Achebe123) While Unoka, Okonkwo's father, who is considered to be a failure and had achieved nothing throughout his entire life, was not allowed to die in his house thus he was carried into the Evil Forest and left there to die. (Achebe18)

It is important to point out that the notion of social class does interrelate with gender and this is shown in the way that women did not play a major role in the Igbo community, hence they had no title. Furthermore, those men who attained no title were referred to as women implying that they played no role in the society. This is well illustrated via the way Okonkwo's father was referred to as Agbala which means a woman or a man without a title. (Achebe13) The only “Agbala” who was held in a very high esteem was the Oracle. This is also well highlighted when Okonkwo's social status declines with the coming of the European missionaries. Okonkwo lost some of his “masculinity” when he lost control over himself and

kills Ezeudu's son accidentally which leads to his exile to his motherland. Having taken his own life at the end of the novel, Okonkwo's misdeed is considered as a sign of weakness. He eventually loses all respect that he once gained.

Strange enough, social class plays a fundamental role in the clan as it determines not only the personal traits of a person but also the way they are treated by others while alive, when they are about to die as well as after their death.

2.4 Gender as Counter Discourse in *Things Fall Apart*

One major thing that one should recognize is that women in almost every particular spot in the world and all the way through time were discriminated against, undervalued and ill treated by men. In his novel *Things Fall Apart*, Achebe depicts the role, the position and the status assigned to women in the Igbo community in pre-colonial Nigeria. In Igbo society where the patriarchal form of rule is dominant, the gender lines are drawn very strictly and reinforced in almost all social and cultural aspects of life in there. Males are dominant and superior. They are given the role to rule over their families as well as the society, whereas, females are considered inferior and have no right to interfere in the social, political and economic matters. This is very abundantly clear in the ceremonial village congregation with the egwugwu demonstrates men's superiority. The egwugwu materialized from a hut in which only men were allowed to enter to engage in ceremonies and have meaningful discussions for women were considered little minded and incapable of holding any serious discussions hence they were neglected and made to feel like outsiders. "It was clear from the way the crowd stood or sat that the ceremony was for men, there were many women, but they looked on from the fringe like outsiders".(Achebe62) In her essay *Women in Achebe's world*, Rose Ure Mezu expresses the same standpoints when she addresses the status of women in the Igbo community. She says: "The world in things fall apart is one in which patriarchy intrudes oppressively into every sphere of existence. It is an andocentric world where the man is everything and the woman nothing. In domestic terms women are quantified as part of men's acquisitions".

Also people of Umuofia in the Igbo society depict any traits that are perceived to be "feminine" as heinous, whereas, masculinity is considered as a good quality. Traits such as physical strength and bravery which are normally associated with men rather than women are tremendously appreciated and praised. This particular point is highlighted in June Chun's

essay “The Role of Women as depicted in *Things Fall Apart*” where he asserts that Okonkwo, the protagonist of Achebe's novel resented failure and weakness, two characteristics that his father Unoka embodied. As a child, Okonkwo was taunted by other children calling his father “Agbala” which could either mean a “woman” or a man who had taken no title. Also after hearing of his son Nwoye's conversion to Christianity, Okonkwo is displeased by that and he describes him as a woman like. He contemplates how he “a flaming fire could have begotten a son like Nwoye, degenerate and effeminate”, (Achebe143) meanwhile, Okonkwo is very fond of his daughter Ezinma. In fact she is his most favorite out of all his children. She knows him the best and gets along better than any of his other children. Notwithstanding, he would have been happier if she was born a boy instead of a girl, because no matter how good females can be, it is utterly fruitless since at the end they are still females and typically cannot help their fathers the way a son would. “She should have been a boy, he thought as he looked at his ten years old daughter... If Ezinma had been a boy I would have been happier, she has the right spirit.”(Achebe18)

Out of fear of being just like his father” feminine” and coward, Okonkwo decides to join in killing Ikemefuna, a fifteen years old boy from a neighboring clan Mbaino, who is offered to the Umuofia as a sacrifice for the killing of one woman of Umuafia. Ikemefuna lives with Okonkwo's family and grows very close to them. Okonkwo even prefers him to his son Nwoye considering him to be a hard working young man. Notwithstanding when the decision is made by the elders of the clan to murder Ikemefuna, Okonkwo insists on taking part in the decision. Eventually, his mind is troubled by that and the young boy's murder haunts him, yet he cannot understand why he is distraught, he asks himself “when did you become a shivering old woman”. (Achebe62) When the European missionaries came and the Oknokow sees that his people have no intention to fight them, Okonkwo is dissatisfied by that, and he remembers the days when men were men. (Achebe16) Throughout the whole novel, Okonkwo does not express love and affection for his love one for he thinks if he shows love and affection, he would appear womanish and weak.

With the same token of how females are depicted in Achebe's novel *Things Fall Apart*, it is crucial to mention that the Igbo society obviously condones wife beating, especially when women fail to fulfill the roles assigned to them by society. “Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetuated fear of his fiery temper, and so did his little children.”(Achebe12) It is vivid in Okonkwo's

thinking that it is a must for a man to have a hot temper so that he can rule, especially over “his women”. The novel describes two instances when Okonkwo beats his youngest wife Ojiugo: Once when she went to plait her hair to neighbor's house, and she did not come home to make his meal. He beats her harshly and at the end he is punished but only because he did beat her during the week of peace, when any fighting or punishment is forbidden. As a result, he had to make sacrifices and offerings to the Earth Goddess. He beats her again when she referred to him as one of those “guns that never shot”. When a serious case of wife beating come before Ekwugwu, he judges in favor of the wife, yet at the end of trial, a man wondered “why such a trifle should come before Ekwugwu.”(Achebe98)

Women do not have the right to ask questions, their voices are neglected. This is clearly depicted when Okonkwo brought Ikemefuna to his house, he calls his first wife and hands her the boy and the conversation runs as: “He belongs to the clan; he told her, ‘so look after him’. Is he staying long with us? She asked, do what are you told, woman; Okonkwo thundered and stammered. When did you become one of the *ndichie* of Umuofia? And so Nwoye's mother took Ikemefuna to her hut and asked no more questions.”(Achebe14)

Therefore, women do not have the right to ask question and their voices are unheard. They are expected to succumb and be submissive to men; in fact they are regarded as men's property, as objects and hardly seen as living breathing human beings.

In marriages, women are sold and brought and as wives they come in multiple numbers. They are treated equally for the first wife gains the privilege of being treated with much respect compared to the other wives. Achebe demonstrates that when he says “Anasi, Nwakibia's first wife, had not yet arrived and the others could not drink before her.”(Achebe22)

Generally speaking, Igbo society is deeply gendered, women are assigned with certain roles to confine to. Their roles are traditional and restricted to certain tasks as cleaning; raising children, cooking and they also paint the house of Ekwugwu. By contrast, men are the decision makers, the rulers and the leaders of their villages. They are expected to fight if a conflict or war breaks out, they are also expected to provide for their families, if a man fails to do so, he is regarded as a less of a man, a “womanish”. Quoting Culler, Linda Strong-Leek in her work *Reading as a Woman: Chinua Achebe's Things Fall Apart and Feminism Criticism*, she says: “One must acknowledge as well that male and female roles are societal constructs,

and thus, the entire female identity is based more upon societal constraints rather than physiological realities. Women are taught to mother, while men are conditioned to dominate and control.”

All in all, it is beyond doubt that the Igbo society is a deeply patriarchal society overloaded with misogyny and under its rule women are discriminated against and drastically oppressed, yet Achebe presents the sheer paradox of this society. On one side, women are considered inferior and treated badly. On the other side, in the realm of religion especially which represents a great aspect of their lives, they believe in a female Goddess of the Earth “Ani” who is responsible for everything related to earth such as the well being of the crops and even the well being of the tribe. Hence the tribe often holds feasts to honor the Goddess. Ani Goddess is extremely feared and valued. There is also Chielo a priestess of the Oracle of the Hills and the Caves. Chielo as a spiritual figure enjoys an unquestionable authority even over the men of the Igbo society. Achebe says, “The priestess screamed,” Beware, Okonkwo”! She warned. Beware of exchanging words with Agbala. Does a man speak when a god speaks. Beware.”(Achebe32) This implies that Chielo is superior to men, despite the fact that she is a female. Furthermore, motherhood is a powerful concept among the Umoufia. In spite of the patrilineal heritage is clearly more significant than the matrilineal, mothers are highly valued. As Okonkwo's maternal uncle explains to him:

Can you tell me, Okonkwo, why is it that one of the commonest names we give our children is Nneka or Mother is supreme? [...] It is true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness he finds refuge in his motherland. (Achebe13)

All this reveals the very little value women had as an aftermath of the patriarchy, however under the pre-assumption that women and men are absolutely equal and despite of the privileges that men had, one cannot simply claim that men were having it all because of the patriarchy.

2.5 Identity Crisis in *Things Fall Apart*

The notion of identity is a permanent aspect in every postcolonial literary work, more precisely in Achebe's novel *Things Fall Apart*. The novel represents the downfall of the African identity predominantly through the novel's main character Okonkwo, alongside with others. The loss of identity is attributed to both male's supremacy and hierarchy that the Igbo community stands upon, as well as European colonialism. As mentioned previously, the Igbo society is engulfed with patriarchal norms as well as strict gender maxims. When a man specially fails to meet the gender standards related to masculinity, he is shamed forever. This is clearly shown through Unoka, Okonkwo's father. He was portrayed as a failure and an Agbala which is usually alludes to useless men. He was mocked and shamed, because he could not live up to society's standards which were set for men in there. Hunted by his father's shameful reputation, Okonkwo made endless efforts to succeed and attain power, "His life had been ruled by a great passion—to become one of the lords of the clan." (Achebe53) And was for the sake of creating an image of what is prescribed as being a real man in his society. Thereby, one comes to the realization that male dominance is strongly associated with cementing a personal identity. Okonkwo is able to pursuit an identity for himself through accomplishing himself as a man and clump up the social ladder. Notwithstanding, he experiences an identity crisis when he transgresses upon the rulers of the Igbo society by inadvertently shooting Ezeudu's son during a funeral service, "It was a crime against the earth goddess to kill a clansman, and a man who commit it must flee from the land. The crime was of two kinds, male and female. Okonkwo had committed the female, because it had been inadvertent. He could return to the clan after seven years." (Achebe54) Okonkwo is exiled from his clan alongside with his wives and children to his motherland. "It was a little village called Mbanta, just beyond the borders of Mbaino." (Achebe 54)

Okonkwo was adorned with shame, his reputation was ruined for both offending the earth goddess and being banished to his motherland where he had to start afresh; hence struggle to build his own identity again. Okonkwo with other characters also experience identity crisis when the white Christian colonizers from Britain set foot in their land. He alongside others regarded these intruders as a threat for their values, beliefs and traditions, all the things that make up the essence of their identity as Africans. During Okonkwo's exile, European missionaries came to the Umuofia clan and start introducing their religion and way of life to the inhabitants of the Igbo community. A lot of African people, men and women start

denouncing and put into question the religious beliefs of their forefathers and embrace the new religion. Eventually, this would tear apart the unity and peacefulness of the clan. Evidence of this can be seen in the end of chapter twenty (20) in *Things Fall Apart* when Okonkwo's friend Obierika visits him to discuss the changes that they are occurring in the village due to the coming of the white man. Obierika explains that the white man "says that our customs are bad; and our own brothers who have taken up his religion also say that our customs are bad. The white man is very clever. He came quietly and peacefully with his religion. We were amused by his foolishness and we allowed him to stay. Now he has won our brothers and our clan can no longer act like one." (Achebe 73) Evidence that highlights this point is what the oldest member of the Umunnu says:

But I fear for you young people because you do not understand how strong the bond of kinship is. You do not know what is it to speak one voice. And what is the result? An abominable religion has settled among you. A man can now leave his father and his brothers. He can curse the gods of his fathers and ancestors, like a hunter's dog that suddenly goes mad and turns on his master. (Achebe 70)

We can then notice to what extent the intense words of Achebe in denoting the disruption brought by the colonizers. When Okonkwo returns back to Umuofia, he realizes that his clan had changed drastically to the point that it is barely recognizable. He was deeply grieved for the profound changes that his clan underwent with the coming of the white men.

Umuofia had indeed changed during the seven years of Okonkwo had been in exile. The church had come and led many astray. Not only the low born and the outcast but sometimes a worthy man joined it. Such a man was Ogbuefi Ugonna, who had taken two titles, and who like a madman had cut the anklet of his titles and cast it away to join the Christians. (Achebe 72)

Ultimately the culture, the values and the tradition and everything that Okonkwo's identity was constructed upon started to collapse causing the downfall of Okonkwo's identity.

Much like Okonkwo, Chinua Achebe's both parents who lived in an Igbo village during the colonization and the creation of their country Nigeria. They witnessed firsthand the alienation that was part of the effects of British colonization of Nigeria. Ezenwa –Ohaeto demonstrates in his book *Chinua Achebe's: a Biography the Cultural Clashing that Characterized Achebe's Parents's Village*, Ohaeto says, "The storytelling session of the oral tradition existed side by side with book reading sessions in the schools. The hymn singing, Bible reading members of catechist Achebe's family, on one side faced, his traditionalist kin on the other."(08)

2.6 Exile / Displacement in *Things Fall Apart*

One of the Igbo community's ways of serving justice is demonstrated through the notion of exile or displacement. A person is banished from his own homeland if he manslaughters one of the clansmen. For instance, in *Things Fall Apart*, Okonkwo experiences exile as an outcome of his own wrong doings. During a ritual ceremony, the protagonist Okonkwo kills a fellow member of the clan unintentionally when his gun exploded; he was exiled alongside with his family as punishment for his sin "He is exiled by his clansmen when he commits a female crime, killing another by accident."(Achebe 124) Okonkwo is banished to his motherland had to leave his native land for seven years. Despite the fact that he was grateful for being welcomed in his mother's land, he could not be happy. In fact his exile only added more to his anger and bitterness and he resented every single day he had to spend there away from his homeland. In spite of his own wrong doings, Okonkwo refuses to acknowledge his fatal mistakes and instead he blamed his chi (bad luck). In the novel, the notion of exile emulates a paradox in a sense that on the one hand it immunes Okonkwo from the kind of impact the European missionaries had on his fellow tribe members, on the other hand it leads in one way or another to his own downfall. When Okonkwo returns to his homeland after spending an entire seven years in exile, alienation sets in due to the fact that Umuofia society had completely changed with the coming of the white man who strived to convert Okonkwo's people to the religion of Christianity, thereby his way of life. Motivated by his sublimated purpose to overcome his father's legacy and achieve greatness and success, Okonkwo dedicated his whole life to build his status in his own village. Nevertheless, his status is shaken first by his fatal mistake that led to his banishment from the beginning and even more with the coming of the intruders who had destroyed the traditions and the values that Okonkwo's society is cemented upon and which placed him as a leading figure with titles

in his village. In another word, his sense of self worth depends on the traditional standards of his society hence when these traditions are demolished and replaced by the new ones brought by the European missionaries, Okonkwo will no longer enjoy the power he had. Accordingly, Okonkwo could not accept nor tolerate the changes that swept his village and which he viewed as an abomination. An example of this, is demonstrated through the fact that Okonkwo was not able to get the other leaders of the village to go to war and fight the white men. This would certainly indicate his lost of authority and value in his own village. Okonkwo was in a sense alienated, as if his exile never ended except that he experienced it in his own homeland and not in his mother's land. These overwhelming changes lured Okonkwo into his demise. He eventually ends his own life which is a shameful thing to do according to the old traditions of the Igbo community. Ironically enough, he ends up having the same faith as his father, the very shameful act that stains his whole life and from which he strives to escape.

2.7 Language in *Things Fall Apart*

Language is a very significant aspect in Chinua Achebe's novel *Things Fall Apart*. The novel is written in the third person perspective rather than the first person standpoint, giving the whole work a kind of unbiased framework. It allows the readers to explore and perceive the story from various angles through several characters rather than one single voice. Another point that is worthy of mentioning is how Achebe sets the tone from the story. In *Things Fall Apart*, Achebe tells the story of Ibo society in a tone that resembles some sort of a legend and the readers get that feeling from the outset of the novel and throughout the story. "Okonkwo was well known throughout the nine villages and even beyond." (Achebe 1)

In his novel *Things Fall Apart*, Achebe uses the English language. For him using English as he explained in an essay (1966) which was reprinted in his work "Morning yet on Creation Day", allows him to exhibit "a new voice coming from Africa, speaking of African experience in a worldwide language." He suggests that the African author must use English "in way that brings out his message best without alerting the language to the extent that it values as a medium of international will be lost. [The writer] should aim at fashioning out an English which is at once universal and able to carry his peculiar experience." Achebe clearly intended his work to be directed more to his non Nigerian readers, to demonstrate that Africa is nothing like what the writers of the colonial period describe it. The most remarkable aspect

of the language and style in the novel is Achebe's way in peppering his book with Igbo words and proverbs such as *chi*, *egwugwu*, *ogbanji*, and *obi*. The majority of these words are intentionally left untranslatable. This demonstrates, on the one hand, the complexity of the Igbo language and on the other hand, the impossibility for the European writers to fathom the African culture since they do not understand the language. Moreover, Achebe's strong sticking to his traditional native words demonstrates to what extent the African wants to preserve his/her identity. This is shown in the novel when the Igbo people wonder how can the white men deem their culture and customs as bad when they don't understand their language. Another aspect of the language complexity is that people there speak different languages. For example, in the novel members of Umuofia society mock Mr. Brown's translator because the way he speaks is a little bit different than the way they speak.

One of the most striking discursive features of *Things Fall Apart* is the use of proverbs as well as the different literary devices, especially, imagery. The purpose of the writer is to create a vivid vision within the readers' minds rather than just simply narrate a story. This would help the readers understand the themes explored in the novel in depth. An outstanding example of imagery is "Okonkwo's wives had scrubbed the walls and the huts with red earth until the reflected light. They had drawn patterns on them in white, yellow and dark green." (Achebe 34) Additionally, the folk stories incorporated in the story play a significant role in the same manner proverbs do, especially; in the development of a counter discourse to that of the colonizer. This is clearly asserted by Shuchi Agrwal in her work "Postcolonial Study of Chinua Achebe's *Things Fall Apart*". Agrwal holds that along with proverbs "stories are the staple of the African society" hence by entailing them in the novel, Achebe illustrates the moral values and traditions of the Igbo society in an objective manner. (123) One example that emphasizes Agrwal's saying is what Achebe himself writes: "As the elders said, if a child washed his hand he could eat with kings. Okonkwo had clearly washed his hands and so he ate with kings and elders." (16) This proverb showcases one of the highest values of the Igbo clan which is personal responsibility. A man is only respected when he "washes his hand" or pay his debts, he can even mingle with the highly respected members of the community. Moreover proverbs are also used to symbolize respect. When Okoye went to Unoka to demand for his money, instead of being straightforward and ask Unoka to give back him his money, Okoye chose to run around the bush, steep his talk with well known proverbs and slowly getting his point across. "Having spoken plainly so far, Okoye said the next half

dozen sentences in proverbs. Among the Ibo the art of conversations is regarded very highly, and proverbs are the palm-oil with which words are eaten. Okoye was a great talker and he spoke for a long time. Skirting round the subject then hitting it finally.” (Achebe14) The Nigerian author Achebe has crafted the language in his novel made of his work one of the most unique and widely large read literary work. An indication, some critics suggest, that Achebe intended to emphasis the complexity and the sophistication of the native culture as well as its values after years of colonialism and euro-centric hegemony.

2.8 Hybridity in *Things Fall Apart*

The term Hybridity has become one of the most recurrent and most disputed concepts in the postcolonial discourse as well as theory. Homi K. Bhabha, one of the leading contemporary critics was one of the first who talked about the term hybridity in relation to the postcolonial sphere, in his 1994 book *The Location of Culture*. According to Bhabha, the term hybridity is more than just a mere newly formed trans-cultural forms as a result of the mixing of two cultures. Homi insists that all cultures and systems are cemented in a space he referred to as “Third Space of enunciation”. (37) He carries on saying that cultural identities are constructed within this ambivalent space which for him makes the claim of the hierarchical purity of cultures questionable. (38) *Things Fall Apart* as a postcolonial literature reflects the concept of hybridity through various illustrations within the framework of the dichotomy colonized/ colonizer. In Achebe's novel *Things Fall Apart*, the writer informs the reader about the pre-colonial culture and history of the Igbo society as well as the changes caused by the appearance of the European missionaries and with the introduction of their religious thought in the society. At the same time, Achebe demonstrates the reaction of the indigenous people towards these newcomers as well as the changes that are taking place in their homeland as a result of their occurrence. When two or more cultures coexist in the same place, it is almost inevitable that adherents of each culture would end up affecting one another and when it is the case of colonialism, the effect is inescapable. This eventually gives birth to the notion of hybridity. Hybridity indicates the disruption of the traditional way of life and the establishment of a mixture of cultures and way of lives of both the colonized subjects and the colonizers in the case of colonialism. The notion of hybridity is fundamentally linked to the idea of Christianity and it is demonstrated through various characters in the literary work of Achebe who chose to denounce their traditional way of life and beliefs in favor of the new faith. One of these characters is Nwoye, Okonkwo's son. Nwoye has always felt discomfort

toward certain aspect of his fellow native people's traditions and way of life in general, his incapability to succumb fully to his own people's values and culture especially to those which are directly correlated to the masculine paradigm. This created resentment and tension between him and his father. Okonkwo is disappointed by his son who does not appear masculine enough for him. With the arrival of the European missionaries who started introducing their religion to the indigenous people. Nwoye ends up denouncing his forefathers' beliefs and traditions and embracing the religious thoughts of the newcomers, that seems to give answers for many questions that troubled his conscious. But there was a young lad who had been captivated. His name was Nwoye, Okonkwo's first son. It was not the mad logic of the trinity that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about the brothers who sad in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul, and the question of the twins crying in the bush and the question of Ikemefuna who was killed. (Achebe104) In due course, it was the last straw which broke the camels' back for Okonkwo to whom his ancestors' traditions and values are drastically peripheral. He ends up disowning his son Nwoye for converting to the alien religion. There were also the clan members who were labeled as the outcasts who chose to embrace the white man's faith because they were treated as equals among the church members. Another pivotal character that contributed to the idea of hybridity is Enoch. Despite being born and raised in the Igbo community and according to its traditions and values, Enoch altogether rejects them and becomes a devout Christian and he ends up obtaining power in the new society that is being established after the disruption of the old traditional one. Enoch has no second thoughts about denouncing his old beliefs and way of life he even arrogantly violates the old traditions that are hold to be sacred to the clan members. He did so by unmasking one of the egwugwu as it is considered as a terrible sin and that contributes tremendously to the friction in the village which ultimately leads to the demise of the tribe's traditional way of life, condensed in everything from history, ideology, values to heritage, the very aspects that held them together before the occurrence of the white men.

Another two extremely important points to touch on are: first the linguistic hybridity which is accomplished through mixing the English language with Igbo words as well as the inclusion of Igbo proverbs translated in the English language and the second point is the fact that Achebe provided the readers with a space where he mixed both the perspective of the

colonized subjects and the colonizers and that provides a more of an objective outlook to the literary work.

2.9 Otherness in *Things Fall Apart*

In her most celebrated book "The Second Sex" 1949, Simone de Beauvoir implies that the concept of Otherness is correlated to the idea of inferiority. Women are considered as the inferior sex thereby they are the "other" and men are the subject and the absolute. Beauvoir elaborates on her point preliminary through quoting Benda's *Rapport d'Uriel* saying: The body of man makes sense in itself quite apart of that of woman, whereas the latter seems wanting in significance by itself...Men can think of himself without a woman. She cannot think of herself without man." (15) She continues on explaining that: "And she is simply what men decrees, thus she is called 'the sex', by which is meant that she appears to the male as a sexual being. For him she is sex- absolute sex, no less. She is defined and differentiated as reference to men and not he with reference to her; she is incidental, inessential as opposite to essential. He is the subject, he is the absolute--she is the other." (15-16) Chinua Achebe on the other hand, in his *Things Fall Apart* in one way or another incorporates this tenet through demonstrating the unjust, degrading stereotypes that the Igbo Women suffer from as a result of the patriarchy as mentioned previously. So that in a sense these women are regarded as the "Other". However, it wasn't solely women who are perceived as the other in the Igbo society, men with no titles, such as Okonkwo's father are also viewed as inferior and as the other the only difference between men and women here is that men actually have the chance to uplift themselves and get out the "other" zone and climb up to the top of the Igbo society through system of gaining titles. On the other hand, women are deprived to that right. Alongside women, there are other exceptions to the rule when it comes to gaining titles. One of these exceptions is the outcast or Osu: "He (an Osu) was a person dedicated to a god, a thing set apart- a taboo forever, and his children after him. He could neither marry nor be married to a free-born. He was in fact an outcast living in a special area of the village, close to the Great Shrine. Whenever he went he carried with him the mark of his forbidden caste-long, tangled and dirty hair. A razor was taboo to him. An Osu could not attend the assembly of the free-born and they in turn, could not shelter under his roof. He could not take any of the four titles of the clan and when he died he was buried by his kind in the evil Forest. (Achebe 18) Moreover, the colonized people sometimes look down at each other and deeming one of them as an 'other' for totally different reasons that has nothings to do with being an effeminate man

or an outcast or even a women. A good example that illustrates this sort of cases is the white man interpreter: he was mocked for merely speaking a different dialect. "When they had all gathered, the white man began to speak to them. He spoke through an interpreter who was an Ibo man, though his dialect was different and harsh to the ears of Mbanta. Many people laughed at his dialect and the way he used words strangely." (Achebe102) When it comes to the paradigm colonized- colonizers, Achebe lays down what could be labeled as an unbiased perspective free from any presumptions. He highlights that not only the European colonizers perceived Africans or the colonized in general as the other but also the colonized people did the exact same thing. The Colonizers being extremely deluded with European supremacy, looked downed upon the Igbo people, they saw them as savages with limited intellect like that of a child and needed their help to be enlightened and to prosper. "The commissioner went away taking three or four soldiers with him. In the many years in which he had toiled to bring civilization to different part of Africa..."(Achebe145) The White intruders perceived their customs, culture and even their language as bad despite the fact that they were not well versed in them and they decided that their religious thoughts are much better hence they felt compelled to strive to convert these people to their religion and adapt to their way of life using all means they saw as fit to reach their purpose. Mr. Brown who is an English Christian preacher and the first white missionary to travel to Umuofia, feels like he has been sent by God to help the Ibo people through converting them to Christianity. "There is no other gods, said Mr. Brown Chukwu is the only God and all others are false." The quote illustrates the white man's supremacy claiming that his religion is the absolute truth when he has no clue about the indigenous people's religion. Notwithstanding, Mr. Brown's approach with the natives was peaceful, he instituted a policy of non- aggression and understanding and he restrained the members of his church to provoke the clan members, he even became friend with highly respected clansman. Mr. Brown also discussed his religious beliefs with Akunna, one of the clan's leaders. On the other hand, there is Mr. Smith, the man who replaced Mr. Brown, when the latter had to leave for health reasons. There is no doubt that both men saw their religion as superior and they wanted to convert the Ibo people. However, Mr. Smith's approach in doing so was absolutely different than Mr. Brown's in fact Mr. Smith did not approve of the latter's approach in dealing with the natives. Mr. Smith was described as being more confrontational and antagonistic than predecessor. "He condemned openly Mr. Brown's policy of compromise and accommodation. He saw things as black and white and black was evil. He saw the world as a battlefield in which the children of light were locked in moral

conflict with sons of darkness.”(Achebe128) This quote also illustrates Reverend Smith's brutal racism as he implies that white people are morally superior and black were evil. Another example that contributes to the notion of the other is the District Commissioner. The District Commissioner is a low- lever government administrator. This man think of the Ibo people as inferior in a sense that he sees them as an object of study and intends to write a book on them and when Okonkwo hanged himself, he decides that he could write almost a chapter or probably a paragraph about Okonkwo's life, “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 on him perhaps not a whole chapter but a reasonable paragraph, at any rate.” (Achebe145) The District Commissioner also decides to name his book about the Ibo people, “The pacification of the Primitive Tribes of the Lower Niger” all this presented the discrimination and the belittling of the native people on behalf of the white colonizers who thought that they are superior just because there are white and that the colonized were inferior or the other because they are black and ultimately their lives and dignity are devalued. On the other hand, some of the Igbo people also perceived the white men as the other. The indigenous people belittled the white man and his religion, at first they were very sure that what they are going through is merely a phase that won't last. When nearly two years later Obierka paid another visit to his friend in exile the circumstances were less happy. The missionaries had come to Umuofia. They had built their church; won a handful of converts and were already sending evangelists to the surrounding towns and villages. That was a source of great sorrow to the leaders of the clan, bit many of them believed that the strange faith and the white man's god won't last.(Achebe 101) They also offered the missionaries “the Evil Forest, the place “where the clan buries all those who died of the really evil diseases, like leprosy and smallpox. It was also the dumping for highly potent fetishes of great medicine men when they died. An Evil Forest was, therefore, alive with sinister forces and powers of darkness. It was such a forest that, the rulers of Mbanta gave to the missionaries. They did not really want them near to the clan, and so they made them that offer which no body in his right sense would accept.”(Achebe105) This demonstrates how little they respected the white men as human beings this is further emphasized through the fact that they decided to throw them into a place they believe according to their customs and beliefs to be dangerous and they would just laugh about it. “Let us give them a portion of the Evil Forest. They boast about victory over death, let's give

them a real battlefield in which to show their victory. They laughed and agreed...” (Achebe105) They also referred to them as “efulefu” which means a worthless man. Therefore, Achebe maintains that labeling of the ‘other’ was not confined to European colonizers only, but it rather was mutual.

2.10 Euro-centrism or Universalism in *Things Fall Apart*

One of the many critiques who talked about the idea of Euro-centrism is Dipesh Chakrabarty. In his book *Provincializing Europe: Postcolonial Thoughts and Historical Difference*, Chakrabarty sums up the idea of Euro-centrism when he maintains that analytical categories such as democracy, state, equality, etc., which are part of the European experience, are declared to be valid, universal, applicable regardless of place.(288)

In *Things Fall Apart*, Achebe demonstrates the idea of Euro-centrism in multiple ways throughout his novel. Generally speaking, *Things Fall Apart* as a postcolonial literature can be labeled as a reaction against euro-centrism which was the foundation of many literatures written by writers of colonial period such as *Heart of Darkness* by Joseph Conrad where the author depicted Africa as silent and African as primitive savages.

When leaving the inner station with Kurtz: in front of the first rank, along the river, three men, plastered with bright red earth from head to foot, strutted to and fro restlessly. When we came abreast again, they faced the river, stamped their feet, nodded their horned heads, swayed their scarlet bodies; they shook towards the fierce river-demon a bunch of black feathers, a mangy skin with a pendant tail- something that look like a dried gourd; they shouted periodically together strings of amazing words that resembled no sounds of human language; and the deep murmurs of the crowd, interrupted suddenly, were like the responses of some satanic litany. (Conrad30)

In their work, Chinua Achebe's *Things Fall Apart*, David Whittakar and Mpalive- Hangson Msiska say in the introduction that; *Things Fall Apart* was notable for being the first novel by a west African to portray graphically how colonized subjects perceived the arrival of the colonizing Europeans. Besides, one of Achebe's significant achievements in the novel is

the way he succeeds in depicting Umuofia as a vibrant and sophisticated society with, its own complex culture and elaborate moral and ethical codes, while never succumbing to a desire to portray it as idyllic pre-colonial utopia.(03)

One of the most abundantly clear notions of euro-centrism as well as universalism in the book is demonstrated through the fact that European missionaries crossed the seas with the aim of converting Igbo people to their own religion and way of life. Without possessing a slight idea about the latter's own culture, they deemed it as being inferior and therefore need to be replaced by what is conceived as superior and eligible for the entire world. This is apparent in the novel in the way one of the British invaders sees the Igbo language. "The commissioner did not understand what Obierika meant when he said "Perhaps your men could help us." One of the most infuriating habits of these people was their love for superfluous words he thought." (Achebe 144) The line foreshadows how the colonizers would deem the colonial subjects' culture including language as "Superfluous" in spite of the fact that they don't even understand it. However, ironically they would find a way to place the blame on the so called savages in one way or another for their ignorance instead of getting down from their high horses and acknowledging the simple fact that they are ignorant of something.

To sum up, the tenet of Euro-centrism was to reinforce the idea that European history and values are 'normal' or superior to the non- Europeans' for the sake of legitimizing dominance and oppression of those who do not conform to the European norms.

2.11 Conclusion

All in All, after years of dehumanization, degradation and forged images that reinforced white supremacy and stereotypes as well as racism afflicted on the Africans by European writers and critics, the postcolonial literature came about as a mean to do justice to the colonized or the once colonized people. It provides the right for these people to tell their side of the story and *Things Fall Apart* by Achebe is a manifestation of that. In this master piece, Achebe depicts the history and the culture of the Igbo community before and after the occurrence of the European invaders, he cements a world that no longer exists, he also presents the cultural clash and the breakdown of the unity that characterized the Igbo community as a result of imperialism. One of the most striking features of this literary work is

the “objectivity” that a reader senses from the moment he or she dives into the work. It is strongly touched in the way Achebe portrays both the good and the bad sides of Igbo society. He depicts the strict patriarchal maxims that clansmen have to adhere to, otherwise they are humiliated and viewed as an “agbala” a word that is synonymous to a woman and this further demonstrates the little value and appreciation women had in the community. Achebe also reflects the complex religious beliefs, customs and judicial rules of the indigenous people as well as the system of titles that allows men to climb their way to the top of the society and gain honor and respect merely through their hard work and courage just like the protagonist Okonkwo. Despite his father's shameful legacy, Okonkwo was able to be one of the most respected men in his tribe. Simultaneously, Achebe depicts the arrival of the European missionaries and how each side perceived each other. Furthermore, the author also presents how the Europeans came to impose their own religious beliefs and way of life on people, eventually becoming the voice of authority there and how all that influenced the Igbo people in terms of their identity. Through his work, Achebe succeeds in painting an entire world of traditional culture, rituals, ceremony and superstitions, he created complete image of a rich and a complex human society. This image, on the other hand, fulfilled Chinua Achebe's purpose to debunk the stereotypes that have been for centuries attached to his fellow Africans; he also aimed to educate them alongside with the non Africans (westerners) that their past was not of savagery.

Chapter Three
Textual Analysis of Ngugi's A Grain of Wheat (1967)

3.1 Introduction

One of the most influential African authors is the Kenyan postcolonial writer Ngugi Wa Thiong'o. In fact he is considered as one of the East African's most eminent literary figures. In his book, *Ngugi Wa Thiong'o* Simon Gikandi when he discusses Text and Context, he calls the attention for Ngugi's involvement in his texts and contexts and by contexts he means Kenyan history. Simon Gikanya quotes Ngugi saying that it is one of his earliest comments concerning the flimsy relationship between the African writer and his history. Simon Gikanya writes: "The novelist is hunted by a sense of the past. His work is often an attempt to come in term with 'the thing that has been', a struggle as it were, to sensitively register his encounter with history, his people's history." Gikanya explains Ngugi's quotes by saying that African writers are hunted by their past because "the historical narratives that they thought would make their experience more intelligible have instead confronted them with the opacity of the past." (03) All in All, Simon Gikanya proclaims that Ngugi uses autobiographical moments to have a better understanding of his past and identity and so on. Simon gives couple of examples of those autobiographical moments, one of them is where he talks about the material condition of Ngugi's family and its relation to a colonial plantation, he quotes Ngugi saying:

"I grow up in a small village. My father and his four wives had no land. They lived as tenants at-well-somebody else's land... Just opposite the ridge on which our village was scattered where the sprawling fields owned by white settlers."

A similar idea is hold by T.S Eliot who argues that writers must have '**the historical sense,**' which can be seen as a sense of tradition (Selden 14). To Eliot Tradition is the presence of the past. **It is not the knowledge of specific events in history, but rather an encompassing feeling of past literature, which inspires the writer to write originally and with the spirit of the past in mind.** In so doing, the **writing is not common place** repetitious to be handed down from the immediate predecessors, **but is new material merely written in the spirit of the past.** Eliot then insists on the "conformity between the old and the new" (Eliot5). He says that whenever a new work is written it will be compared to the past and that the value of existing works will be readjusted to accommodate the new work. Therefore, a poet should be aware that they will judged by the standards of the past and compared to the

works that are thought to be 'good'. (5) Broadly speaking, this means that the past will always be part of the experience any author.

Speaking of Ngugi wa Thiong'o, Simon Gikanya maintains that Ngugi's life is wrapped up with the cultural history of Kenya. He implies that Ngugi presents in his fictional piece of works a subjective outlook of history. Nevertheless, that does not change the fact that Ngugi's works are a counter discourse for the colonial narratives that often showcased a very little justice in their presentation to the colonized subjects including Africans. One of his works that represents a counter narrative is *A Grain of Wheat* (1967).

In the same book mentioned above, Simon Gikanya proclaims that it has been often claimed that Ngugi cemented his work *A Grain of Wheat* after reading Frantz Fanon's work *The Wretched of Earth*. Simon also claims that this particular novel was the work that cemented Ngugi's reputation as a major writer. From an overarching perspective, Ngugi's work sets out to tell the story of Kenya's struggle against the British colonialism. The novel is also a story of heroes and traitors for they are a part of the struggle of Kenya's freedom itself.

This chapter is devoted to the analysis of Ngugi's work *A Grain of Wheat*. An attempt to conduct a form of immanent study geared toward satisfying and required themes such as gender, otherness, class, indigeneity, hybridity, language, heroism and betrayal.

3.2 *A Grain of Wheat* per se

Just like the Nigerian author Chinua Achebe, the Kenyan novelist Ngugi Thiong'O sought to provide counter narratives to the previous European discourse that portrayed Africa and Africans in every dehumanizing way. One of the author's most groundbreaking works that reflects his aim is *A Grain of Wheat*. *A Grain of Wheat* is a postcolonial novel that tells the story of Kenya's struggle for Uhuru (independence) from British colonial rule.

In his work Ngugi uses numerous characters females and males and each one of them is significant and has a role whether positive or negative all along the process of the decolonization of Kenya. One of these characters is Gikonyo, a well known carpenter in the village of Thabai, and his wife, Mumbi, the most beautiful woman in the area. Kihika, Mumbi's brother who could be described as a patriot and someone who is zealous to fight for his country's freedom. As Kihika speaks before a huge crowd and encourages his fellow

Kenyans to rebel against the British colonizers and fight for their independence. Nevertheless, not everybody shared the same enthusiasm for free Kenya. Mugo, for instance is a young man who thinks that his fellow people have no chance against the British. There is also Karanja who is in love with Mumbi, when the latter rejected his marriage proposal, he takes the side of the British colonial power and he strongly believes that there is no point of fighting the British. The best policy, according to him, is to just go with the flow.

Kihika ends up disappearing in the forest alongside with other armed young men. A year later, after the captured of Mahee, the British are infuriated. They declare a state of emergence and they put into detention a lot of young men from Thabai, accusing them of being rebels and conspiring to put down the British rule in Kenya. Among those who were arrested there is Gikonyo. Even Mugo is jailed for saving a woman who was being beaten. Despite the huge efforts from the behalf of the British colonizers to put an end to the colonized resistance, these people do not give up. The violence carries on and the District Officer Thomas Robson is killed.

Mugo is taken to Rira camp, where John Thompson serves as a warden. Despite the fact that Mugo respects the British, he refused to cooperate for he felt that he was accused unjustly. He started to be regarded as an inspiration by people around him in the detention.

After he is released, one day he receives an expected visit from Kihika, who confesses to him that he was the one who murdered the district officer, Robson. Shocked by Kihika's confession, Mugo gets scared; however Kihika attempts to encourage him to lead the underground movement in the village. He asks him to think about it and to meet him the next evening. Nevertheless, Mugo decides to stab Kihika in the back and instead of supporting him and his country. He head straight away to Thompson's office and tell him where Kihika will be the next night. Kihika ends up being captured and hanged by The British.

Gikonyo spends six years in the detention. During his time there, he slowly loses his revolutionary spirit and the only person he thinks of is his wife Mumbi; hence he signs a confession and gets released. When he returns to his village and wife, he is shocked to find out that his wife gave birth to Karanja's child while he was gone. Gikonyo believes that his relationship between Mumbi and him is beyond repair. He becomes embittered so he chooses to throw himself into work instead dealing with the situation and talk about it with his wife.

Meanwhile Karanja did not join the freedom movement. He chose to work with the white men first by joining the home-guard and then as a chief during the emergency. Karanja also worked at Githima, a Forest Research founded by the British under the supervision of Thompson. The latter worked as District Officer but because of the hunger strike and the violence erupted Thompson with his wife Margery, who before setting foot in Kenya, had high hopes decided to go back to Britain. They no longer wish to stay in there and witness the collapse of the British colonial power.

Kenya regains its independence in 12 December, 1962. The people of Thabai just like the other villages are happy and celebrate the victory. Warui, General R, Wambui and Lieutenant Koina who fought for Kenya's independence and were part of the movement for years decide that they will reveal the person who betrayed Kihika and led to his death, having in their minds that Karanja is the one who did it.

Mumbi feeling distressed that her husband Gikonyo no longer loves her, she heads to Mugo's house and she tells him about how she and her husband fell in love and how she was sad when he was away. She also tells him how she ended up cheating on him. Mumbi pleads Mugo to come to the Uhuru and deliver a speech. She comes again and asks her once more to come to the event; however Mugo bursts out that he was the one who betrayed her brother Kihiki. Mumbi does not want any more bloodshed because of her brother. Thus she decides to just walk away silently. Knowing that her people suspect that Karanja is the traitor, Mumbi goes to him and warns him not to attend the rally. However, Karanja chooses to ignore her warning and decides to attend.

General R ends up delivering the speech instead of Mugo. He calls out the traitor thinking it is Karanja, however, Mugo steps forward and confesses that he was the one who stabbed Kihiki in the back. Later, his Mugo's aunt dies living alone in this world, General R and Lieutenant Koina pay him a visit. They confirm his guilt and inform him that he will have a private trial for his betrayal Mugo accepts his punishment. Karanja decides to flee but has nowhere to go he eventually decides to go to Githima. He contemplates on taking his own life but decides otherwise. The elders are not satisfied with the Uhuru and feel unsure about the future.

After breaking his leg in the race that took place in Uhuru day earlier, Gikonyo ends up in hospital. He decides to break the silence with his wife about her child that he

intentionally ignored since he was released. When she comes to visit him he tells her about his decision, nonetheless, she tells him to wait till they have a serious conversation about their needs and wants. They reconcile with each other. Gikonyo is happy and he decides to make a stool featuring pregnant Mumbi.

3.3 Gender as a Counter Discourse in *A Grain of Wheat*

Ngugi wa Thiong'o's literary work, *A Grain of wheat* is about Kenya's pursuit of independence from the British Colonialism. In doing so, the author demonstrates the glorious contribution of both men and women to gain their freedom. Whilst men were in the Detention camps, women took care of the family in the absence of men. For instance, Mumbi took care of Gikonyo's mother as well as her own son when her husband Gikonyo was in the detention camp. Women were also the link between the freedom fighters and the village. At an occasion a woman named Wambui, took a gun to the forest fighter. Nevertheless, that does not in any possible way give the illusion that women and men were treated equally and simply erase the oppression that Kenyan women suffered from as result of patriarchy. As it is commonly known, under the patriarchal rule, there were strict gender roles and standards for both women and men to confine to. Kenya as portrayed by Ngugi was not an exception to the general rule. In the novel, men are depicted as the bread winners and women's role is reduced to being mothers and wives. Women were supposed to serve the men, and this is shown through the way Gikonyo ordered his wife Mumbi to make tea for her while he sat in the table after he ate his meal. "Make me a cup of tea."(Ngugi34) Sons were supposed to help bring food to the table. For instance, Karanja is looked down at by his own mother because he failed to live up the standards associated to being men in the Kenyan society.

Karanja was her only surviving son,[...] Wairimu had expected much from her son. She looked up to him as the man who would take care of her in her old age. From an early age Karanja had, however shown tendencies that were not the normal attributes of a hard working son. He sang, played the guitar and run after women. (Ngugi255)

On the other hand, Gikonyo is admired and respected for being a consistent hard worker, who worked for years to gain his wealth and reputation as a carpenter. Now four years after returning home from detention, Gikonyo was one of the richest men in Thabai. He

had recently bought a five-acre farm plot. He owned a shop-Gikonyo General shop- at Rung'ei and only the other day he had acquired a second hand lorry for trading. On top of this, he was elected the chairman of the local branch of the party. A tribute, so people said, to this man's spirit which no detention camp could break. Gikonyo was respected and admired as a symbol of what everyone aspired to be: fiercely, independent bending all efforts to success in any enterprise. (Ngugi22)

Mugo is also respected by Kihika for being "self made man." There is also Gitogo despite being deaf and dumb he worked hard and he was the one bring food to the table and taking care of his mother. "In the evenings, Gitogo brought food, or a pound of meat- and took home to his mother, who brightened up, her face becoming youthful amidst the wrinkles. What a son, what a man people would say(...)"(Ngugi 6-5). Thereby, Gitogo was appreciated by his mother and admired by his the villagers. On the other hand, the colonized women were discriminated against and abused by the colonized men. However, one thing to point out is that Ngugi through his novel showcases that the discrimination and the dehumanization of women had lessen for the harsh treatment that a lot of Kenyan women from an older generation had to endure is not in any way comparable to what Mumbi, for example, and girls from her generation went through. Their attitudes towards the patriarchy and the ill treatments they received drastically differed. A good illustration of this would be what Mumbi's mother, Wanjiku says to her daughter after she decides that she won't endure anymore bad treatment from her husband after he slapped her: "the women of today surprise me. They cannot take a slap, soft as feather, or the slightest breath, from a man. In our time, a woman could take blow and blow from her husband without a thought of running back to her parents."(Ngugi206) This particular quote does not only serve as an evidence that emphasizes the previously mentioned point about the attitude of women from different generations when it comes the oppression and the dehumanization they were afflicted with. By contrast, this demonstrates that the discrimination of women was not something confined to men merely as it is evidentially shown. That even some women attributed to that sort of demeanors which hold women back psychologically for the idea that they were inferior to men was fixed inside of their minds. They were urged to endure hardship and prevented from standing up for themselves when wronged. "A parent did not encourage a daughter to disobey her man."(Ngugi205-206) Another example that singles out this kind of behavior is General R's mother. During the race, General R while he is running, his mind flashes to the period of his

childhood and he thinks of his own mother who despite of being physically abused by his tyrannical father and literary serving as his own slave, his mind takes him to the day he tried to kill his own father. He is left astonished by his mother who chose to defend her husband. On the other hand, Ngugi also displays examples of women who chose to break the 'sacred' chain of silence and stand up for themselves when they are wronged, such example of women is Mumbi who decided that she will no longer seek Gikonyo to hear her side of the story of what happened with Karanja and endure his bad treatment. She goes back to her parents home, however, when she finally decides to reconcile with her husband, she chose to do that on her own terms. Yet her new found confidence and independence is quite shocking to Gikonyo. Another example is Njeri who did not confine to how women should be according to the patriarchal norms prescribed by the Kenyan society. Njeri as described by Ngugi was a short but a slim girl. However, Ngugi says: "there was something tough about her slimness. She despised women's weakness like tears, and whenever fights occurred in at Kinenie, she always fought, even with men." (Ngugi 118) For her toughness a trait that wasn't usually associated with women. She was referred to as a "cat" by men. Subsequently, the two examples demonstrate that women were not supposed to take their own decision or embody any traits that were not usually associated with the female nature.

Another thing to point out that reflects the very little value Kenyan women had, is the fact that calling a man a woman is itself an insult. This is clearly illustrated in the dialogue that took place between Karanja and Mumbi. Besides, the ironic thing is that Mumbi, a woman herself in her attempt to insult Karanja. She implied that he is a woman as if women were themselves brainwashed to think of themselves as inferior to men. "Why don't you wear your mother's skirt and Mwengu? When others went to fight you remained behind to lick the feet of your white husbands." (Ngugi 168) The same idea is demonstrated in the way a man would insult another man through mentioning his mother and sister.

There is no doubt that women were ill treated by the men of their own country, nevertheless, Ngugi in his novel *A Grain of Wheat* does not only shed light on that, he also showcases that Kenyan women or the colonized women were oppressed by both the colonized and the colonizers as well. The white men saw Kenyan women as mere objects, their lives were not that important as well as their dignity and this is clear in the way they treated them during the Emergency. They forced a curfew and they wouldn't allow them as well as men to get food in order to survive. They even allowed soldiers to rape women.

A very interesting point that Ngugi mentions in *A Grain of Wheat* is the fact that Kenya wasn't always a patriarchal society. Many years ago, the women had the upper hand and they ruled Kenya. Men were merely means to serve women. "Nevertheless, his words about a woman on the throne echoed something in the heart, deep down in their history. It was many, many years ago. Then women ruled the land of the Agikuyu. Men had no property; they were only there to serve the whims and needs of women." (Ngugi 14)

To conclude, women's oppression was almost a universal action that occurred everywhere and indeed Kenyan women had experienced oppression under the patriarchy. However, what is worth of mentioning is the undeniable fact that Kenyan women, just like all women who were under colonization of the white men, had to endure double oppression, they were trapped under the patriarchal maxims as well as the British colonial rule and its white supremacy.

3.4 Heroism in *A grain of wheat*

Heroism has been a vital theme in many pieces of literatures produced by writers from all over the world and African literature is not an exception. The theme of Heroism is quite central in Wa Thiong'o Ngugi's work, *A Grain of Wheat*. The author chose to demonstrate the theme through various characters in the novel. One of the most obvious characters who stand without doubt as a hero in this particular literary work is Kihika. "Kihika, a son of the land, was marked out as one of the heroes of deliverance." (Ngugi 14)

In his work, Ngugi chose to tell the readers about Kihika through flashbacks. Thereby, it is revealed that Kihika who happened to be Mumbi's own brother, is a freedom fighter, a patriot who is full of zeal to overthrow the British rulers and liberate his own country, Kenya. Kihika is a courageous and fearless man. His heroism is defined not only through his spoken words but also through his actions. Since he was little, Kihika was well known of his strong speeches, however, as he has grown up his actions echoed much louder than his words. It is revealed that when he was a young boy, he had the courage to stand up and tell the preacher that he was wrong about the interpretations of certain Biblical scriptures.

We only hit back. You are struck on the left cheek. You turn the right cheek. One, two, three- sixty years. Then suddenly, it is always sudden. Your back to the wall, you strike back. You trust

your manhood and hope it will keep you at it.[...] We must kill.
Put to sleep the enemy of black man's freedom. They say we are
weak. They say we cannot win against the bomb. If we are
weak, we cannot win. I despise the weak. Let them be trampled I
spit on the weakness of our father. Their memory gives me no
pride. And even today, tomorrow, the weak and those with
feeble hearts shall be wiped from the earth. (Ngugi216-217)

These words are an evidence for his determination to break free from colonialism and live with dignity. Another important point, perhaps, is the fact that Kihika came to look at the Bible from a different light than the British colonizers who used the Christian faith as well as the Bible as a means to enslave people and steal their lands and property. Kihika, on the contrary, used the Christian belief and the Bible to gain his freedom. It pushed him to get bolder in speaking up against the colonizers and insert in people the revolutionary spirit that seemed to run in his own veins.

And Lord spoke unto Moses,
Go to Pharaoh and say unto him,
Thus saith the Lord.
Let my people go, Exodos (8.1)

“Verses underlined in Kihika's personal Bible.” (Ngugi35)

This indicates that Kihika was inspired by the Bible to fight the British in order to liberate his country. Kihika clearly versioned himself as a prophet of God; precisely ‘Moses’ that had a sort of holy mission to save his own people from colonial oppression.

When Kihika was asked if he forgot about politics, he replied: “It is not politics, Wambuku, it is about life. Is he a man who lets another take away his land and freedom? Has he a slave life?” (Ngugi97) This quote reveals Kihika's refusal to live under the rule of the white men who had taken his own land and enslaved him and his people for years. Eventually, Kihika did what made him respected even more by his people who viewed him as their hero. He kills the District Commissioner Robinson and takes over the big police garrison, known as Mahee jail. His deed made him a terrorist in the eyes of white men who wanted him dead.

After being stabbed in the back by one of his people, Mugo who told the British where Kihika was, he was captured and hanged. "Kihika was tortured. Kihika was hanged in public, one Sunday, at Rung' ei Market, not far from where he had once stood calling for blood to rain and water the tree of freedom." (Ngugi 17)

After his death, Kihika is still respected and regarded as a true hero who fought with sharp strong words and loud actions for the independence of his country. Nonetheless, Kihika is not the only character who is depicted as a hero in the novel. There are indeed other characters who were involved in the movement and displayed heroic acts for the sake of defeating the colonial power and liberating their land from the grip of the colonizers. Such characters entail Waiyaki, who is the first to be labeled as a hero and martyr. His heroic deeds are described in these words, "Waiyaki's blood contained within it seeds, a grain, which gave birth to a movement whose main strength thereafter sprang from a bond with the soil." (Ngugi 12) there is also Warui one of the villagers who just like Kihika wanted the British to parish from his land. He fought and advocated for the emancipation of his people and land. There are other heroes who worked for the sake of their independence such as General R and others.

3.5 Betrayal in *A Grain of Wheat*

It is crystal clear that Ngugi's novel, *A Grain of wheat* contains characters who are heroes. Some of them have given their lives for the purpose of liberating their land and people. At the same time, Ngugi also tells his readers about those characters who had betrayed their land and people and favored slavery over freedom. Those who sided with the foes and let down their own people. Notwithstanding, it is drastically difficult to put each of these characters into the same box, as some of them were not the typical traitors. For instance, one cannot look at Karanja the same way he or she would look at Mugo despite the fact that both of them betrayed their people and country and both of them favored the British rule.

For most of the work, readers would believe that Mugo is actually a hero as one would discover through reading the work his heroic honorable acts such as saving the pregnant woman from getting beaten and being the primary cause for the lunching of the hunger strike in the British concentration camps. His overall demeanor in there inspired his fellow black men who were there with him.

He picked up for punishment. Sometimes he would have the warders whip Mugo before the other detainees. Sometimes, in naked fury he would snatch the whip from the warders and apply it himself. If Mugo had cried or asked for mercy Thompson might have relented. But now it seems to him all the detainees mocked and despised him for his failure extort a cry from Mugo. That was how Mugo gained prestige among other detainees.[...] But the other detainees saw his resignation to pain in a different light; it gave them courage; they came together and wrote a collective letter listing complaints.(Ngugi125)

Nevertheless, by the end of the novel, it is revealed that Mugo was the one who betrayed Kihika not Karanja who was suspected of doing that. Kihika, as mentioned before, was the one who murdered the District Officer Robinson, and for that in addition of being a fighter for the freedom of his country, the British colonizers labeled him as a terrorist and put a price for his head, having discovered that, Mugo goes to the District Officer and tell him about Kihika. "I know, he said quietly, I know where Kihika can be found tonight." (Ngugi16) This happens after Kihika knocks Mugo's door to urge him to join the struggle for Kenya's independence. Kihika says: "You are self made man, you are a man, and you have suffered. We need such a man to organize an underground movement in the new village."(Ngugi208) Ye, all what Mugo wanted is to be left alone. He wasn't interested in being part of the revolution and Kihika's previous words at the Rung' ei Market about revolution and blood did not touch him. He felt like Kihika has no right to speak about this way. Mugo felt a constriction in his throat. He could not clap for the words did not touch him. What right had such a young boy, probably younger than Mugo, to talk like that? What arrogance? Kihika has spoken about blood as if he was drawing water in river. Mugo reflected, a revulsion starting in his stomach at the sight and smell of blood. I hate him, he heard himself say and frighten, he looked at Mumbi, wondering what she was thinking. (Ngugi16)

Mugo had no friends, nor foes, and he certainly did not want to get involved in the revolution. He wanted to lead a simple life away from the conflict between people like Kihika and the British. He did not want to be dragged in that mess and had no wish to sacrifice his life for the independence of his country. Hence to save himself, he betrayed Kihika. "I wanted to live my life. I never wanted to be involved in anything. Then he came into my life, here, at night like this, and pulled me into the steam. So I killed him."(Ngugi210)

Another thing that explains Mugo's betrayal of Kihika was the extreme jealousy he had felt toward Kihika, whom he thought had everything and he had absolutely nothing.

However, his courage to confess at the end is admirable and allows the readers to reason a bit with Mugo and perhaps even see him in a positive way.

Another character that is impossible to evade, when talking about the theme of betrayal is Karanja. In the novel, Karanja is depicted as someone who betrayed his friends and his people. "It was soon after you were arrested trying to save Wambuku, that I first heard Karanja had joined the home-guards. I could not believe it. He had been friends of Kihika and Gikonyo; they had taken the oath together; how could he betray them?"(Ngugi163)

When the Kenyans were taken into detention camps, Karanja sells the party and its oath secrets mainly to stay with Mumbi, the woman he loves. However, just like Mugo, he believed that the white men are there to stay and won't leave and that his people had no chance in defeating the colonizers. His point of view is demonstrated through what he told Mumbi when she confronted him. "You don't understand. Did you want us all to die in the Forest and Detention so that the white man could live here on this land alone? The white man is strong don't you ever forget that."(Ngugi168) Karanja worked with the white men, he oppressed and killed his own people to please the colonizers and in return that gave him power that he didn't hesitate to use to prey on his own people. "That is when Karanja became a chief. Soon he proved himself more terrifying than the one before him. He led other home guards into the forest to hunt down the freedom fighters."(Ngugi167)

For the sake of the power he obtained, Karanja never wished for his country gain its freedom from the British rule.

But on the whole Karanja would rather endure the humiliation rather than lose the good name he had built up for himself among the white people. He lived on that name and the power it brought him. At Githima, people believed that a complaint from him can make one lose his job. Karanja knew their fears. (Ngugi40)

Another character to talk about when it comes to this subject is Gikonyo. Gikonyo was one of the men who were taken into the concentration camps and he was locked there for

several years. But just like Karanja, he betrays his people and sells the Oath for the sake of the same person, Mumbi, his wife. He could not bear to stay away from his wife anymore thus he did what he did and eventually got released just to find out that his wife, Mumbi betrayed him and had a child with another man.

In nutshell, all these people are guilty of betrayal; all of them regret their actions and sought redemption. However, none was like Mugo, the fact that he confessed his wrong doing in front of a large crowd, at time when people thought of him as a hero. He was even willing to accept whatever punishment was waiting for him definitely makes him an exception. In fact despite what he did, his reputation of heroism wasn't shaken in Gikonyo's head. Gikonyo even said: "He was brave inside. He said. He stood much honor, praises were heaped on him. He would have become a chief. Tell me another person who would have espoused his soul for all the eyes to perk at" He paused and let his eyes linger on Mumbi. Then he looked away, 'remember that few people in that meeting are fit to lift a stone against him. Not unless I- We-too in turn open our hearts naked for the world to look at.'"(Ngugi254) Eventually, Gikonyo recognizes that Mugo did what he and a lot of people had not the courage to do. Subsequently, only Gikonyo saw what he did as courageous, even Kanranja and Mumbi did, despite the fact that Mugo betrayed Mumbi's brother and was the reason for his death. This is evident in the dialogue that took place between Mumbi and Karanja.

"I don't know

I know. Mauwra told me

Who is Mwaura?

He works with me. When Mugo came to the meeting-

Mugo, to the meeting?

Yes. And he confessed

Confessed?

Haven't you heard? He came to the meeting and in front of us all said it. He seems to be courageous.

Yees! She agrees [...]"(Ngugi258)

This absolutely makes readers look at Mugo differently than Karanja, Gikonyo and others; in spite of his heinous action.

3.6 Language in *A Grain of Wheat*

In his collection, “Decolonizing the Mind: The politics of using language in African Literature”, Ngugi maintains that displacing the native language is a vital tool of colonialism. He proceeds in telling about an incident that he himself experienced, he says:

One of the most humiliating experiences is to be caught speaking in Gikuyu in the vicinity of school. The culprit was given corporal punishment—three to five strokes of the cane on bare buttocks--- or was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. (Ngugi 11)

That is the reason why Ngugi considers using the colonizers’ language as a “mental colonialism” that takes over the natives’ culture and way of life. He also sees it as a political tool of neocolonialism to ensure control over the formally colonized nations. (77-78)

Ketu H. Katrak, in her book *Politics of the Female Body: Postcolonial Women Writers of the Third World* carries the same point of view as Ngugi. She rejects the idea of devising the world to French speaking and English speaking “geographical areas”. In her opinion this is still influencing the African identity. (29)

One of Ngugi’s earliest works, *A Grain of Wheat* is written in English. His later developed opinion on writing in the language of the colonizers clashes with the Nigerian author, Chinua Achebe who as mentioned in previous chapter saw no harm in writing in English. However, if one would compare Achebe’s earliest work, *Things Fall Apart* and Ngugi’s *A Grain of Wheat*, one would certainly find out that both writers chose to produce their works in the same manner. Both Ngugi and Achebe wrote their works in the English language and both their works included words of their own native language. Not to mention the proverbs and idioms which were injected for the sake of demonstrating the complexity and the richness of their native language as well as culture and to convey the African experience. Despite the fact that Ngugi chose to write in the colonizers’ language at some

point in his career, later his opinion drastically differs from Achebe's. However, the reader would certainly think of the reasons why Ngugi chose to write in English his earliest works such as *A Grain of Wheat*.

Modhumita Roy in his book, *Ngugi Wa Thiong'o: Text and Context* gives possible answers for the question. Thereby, he says that Ngugi's choice of language was not random, for Ngugi believes in that intellectuals have roles in cementing societies. Ngugi had particular aims when it comes to deciding on the aspect of language, and most importantly Roy declares that Ngugi did that after "many years of serious political engagement." (165)

James Ogude says that Ngugi's works could be divided into two periods: the first period is when he addressed the English readers through producing his works in English, and the second period is when he wrote in his native language **Gikuyu** (*the native language of Kenyans*) and he addressed his Kenyan readers. But in both periods Ngugi talked about the same nation with its culture and tradition thereby, Ogude maintains that language doesn't really matter and what matters is the idea expressed. (89)

Ngugi wrote his early works in English and then shifted to Gikuyu, and according to Sundry Deborah, he shifted to his own native language because language for him is linked to his identity. She also point out that even when he abandoned the language of the colonizers which is English and adapted the Gikuyu language, Ngugi continued to add English words in his work which for her represents Ngugi's hybrid identity. (22)

3.7 Hybridity in *A Grain of Wheat*

In the postcolonial framework, the idea of hybridity is very important and indeed one of widely discussed issues. Robert J. C Young was among the many critics who talked about the idea of hybridity. To demonstrates the idea, he brought up the example of the Algerian rai music as a striking example of the culturally hybrid form. Young explains that "As a hybrid popular form, often working in complex and sometimes covert ways by allusion and inference, rai has offered a creative space of articulation and demand, revolt and resistance, innovation and negotiation, for many of the contradictory social and economic channels operating and developing within contemporary Algerian Society." (79) Basically, for Young the Algerian rai music is hybrid because it does not fit into the most common musical genres. However it represents a unique combination of various influences.

The notion of hybridity is very important in Ngugi's novel, *A Grain of Wheat*. The author chose to demonstrate the idea of hybridity through a couple of different illustrations. One of them is the work itself that is to say the way Ngugi chose to structure his novel.

As mentioned previously, when the notion of language is tackled, Ngugi's earliest works and in particular, *A Grain of Wheat*, were written in English. Consequently, Ngugi's choice of language wasn't at random. By contrast, it was on purpose taking into consideration the idea that he believed that intellectuals play important roles in building their societies. However, what is also primordial to mention is the fact that *A Grain of Wheat* was not written purely in English. Ngugi, just like Chinua Achebe and many other postcolonial writers, inserted words from his own native language Gikuyu such as in his novel. Ngugi's choice of language as well as his choice of incorporating words and expressions in Gikuyu such as "Ngai", "Kikulachu kiko nguoni nwaka", "Uhuru" throughout his novel overall gave his work a hybrid outlook. It was for the sake of conveying the African experience and informing his English audience of the complexity and richness of the native language as aforementioned.. Furthermore, in his book *Chewing Over the West: Occidental Narratives in Non- Western Readings*, Evan Mwangi asserts that the mixing between English and Gikuyu makes, Ngugi's works hybridized, nonetheless, he assumes that Ngugi is in fact mocking those Africans who use English and he actually resents it. (83)

Another aspect which reflects the notion of hybridity is the Christian faith. Christianity is one of the effects of colonialism. In *A Grain of Wheat*, the characters are hybrid because they are Kenyans and at the same time Christians. One distinguished character to illustrate with is Kihika, the latter is a devout Christian. He embraced one prominent pillar of the white colonizers' identity and culture. Yet he drastically rejects the existence of the colonizers' in his country Kenya and for that reason, he is a freedom fighter. Ironically, it is important to point out that the one thing that seemed to trigger his revolutionary spirit from the beginning is the Christianity itself. In fact Kihika is inspired by the Biblical stories and he sees himself as Moses. Another character who is similar to Kihika, when it comes to being hybrid is Mugo. Mugo is a Kenyan, nevertheless unlike Kihika, he isn't zealous at all when it comes to fighting for his country's independence. As a matter of fact, he favors the British colonial rule yet at the end he starts regarding himself as the coming Messiah, another character from the Bible. Moreover, within this context, the inclusion of the biblical verses in the work makes *A Grain of Wheat* itself a hybrid work. In fact the title itself is taken from a biblical verse.

Thou fool, that which thou sowest is not quickened, except it die.

And that which thou sowest, thou sowest not that body that shall be, but bare grain,

it may chance of wheat, or of some other grain. I Corinthians 15:16 (Qtd in Ngugi3)

In addition, a lot of the natives despite embracing the Christian faith, they still practice their forefathers' traditional beliefs. To illustrate this point is the dialogue between Wambui and Koinandu when Wambui was explaining the Uhuru preparation:

A sacrifice! A sacrifice! Koinandu exclaimed, laughing.

'And let me eat the meat. A whole ram in the forest we only ate bamboo and shoots wild pigs'

'What do you know about sacrifice?' Wambui interrupted joining in the laughter.

'Oh, we did sacrifice –with pigs- and ate the meat afterwards. We prayed twice a day and an extra one before any expedition to wrest arms from European farms. We stood up facing Mount Kenya:

'Mwenanyaga we pray that you may protect our hideouts.

Mwenanyaga we pray that you may hold a soft cloud over us.

Mwenanyaga we pray that you may defend us behind and in front of our enemies.

Mwenanyaga we pray that you may courage in our hearts.

Thai thathaiya Ngai, Thaa.(Ngugi25)

A similar point is reinforced by Edward Winston Babtunde Woode. In his dissertation entitled *Alternity and Hybridity in Anglophone Postcolonial Literature: Ngugi, Achebe, P'Bitek Nwapa*, maintains that despite the fact that Ngugi seems to reject the westernization of Africa. He himself happens to be the outcome of the western canon since he often uses quotation from western authors in his own work such as William Shakespeare and even the Bible. Thereby for Woode, Nugugi's choice of incorporating Biblical verses in his works, just like he did in his novel *A Grain of Wheat* makes his work hybridized.

In a Nutshell, the notion of hybridity is crucial when it comes to the Postcolonial literature. Hence it isn't a surprise that Ngugi's work *A Grain of Wheat* contains the idea of

hybridity for it is an example of a Postcolonial work. In *A Grain of Wheat*, the notion of hybridity is demonstrated through the structure of the work itself, through the characters and through the religion of Christianity.

3.8 Otherness in *A Grain of Wheat*

Another idea that is crucial in the postcolonial framework including postcolonial literature is the idea of 'Otherness' or the 'Other'. The idea of "Other" is very important in *A Grain of Wheat*. Just as mentioned in the second chapter within Achebe's novel, *Things Fall Apart*, the researcher quoted Simone de Beauvoir and showcases how otherness is related to the idea of inferiority. This particular idea is similarly demonstrated in Ngugi's work. The notion of the 'Other' is shown through different characters in the novel. It is clearly presented through the way the British Colonizers whether men or women perceived the colonized people. From the beginning the British saw the Africans are backward and savages and they saw themselves as their savers, the ones who would bring enlightenment and civilization to the so called primitives aka Africans. They saw their religious beliefs as the absolute truth; hence they sent their missionaries to convert the Kenyans and they used it to colonize and rob the colonized from their property and land.

About Jesus, they could not at first understand, for how could it be that God would let himself be nailed to a tree? The Whiteman spoke of that Love passeth all understanding.[...] Soon people saw the white man had imperceptibly acquired more land to meet the growing needs of his position. He had already pulled down the grass-thatched hut and erected a more permanent building. Elders of the land protested. They looked beyond the laughing face of the white man and suddenly they saw a long line of other red strangers who carried, not the Bible, but the sword. (Ngugi15)

Even when the British were defeated and thereby had to return back home, they still couldn't fathom it is the end. They believed that Africans will not survive without the "help" of the white man and this is shown through the way Mr. Thompson lamented about the fact that they had to go back to their country for they no longer can stay in Kenya. However, as much as he was saddened by the departure, deep down he believed that it isn't really the end because for him "Africa cannot, cannot do without Europe." (Ngugi188) This clearly serves as evidence that the white man never ceased to see the black people as the other. Another character who happens to be white and incarnates the white supremacy is Dr. Lynd. In one of

the parts in the literary work, Dr. Lynd's dog attack Karanja and in order to defend himself, Karanja hold a stone, however, Dr Lynd sees him and start scolding him, because she assumes that he was throwing stones at her dog. What Dr. Lynd says reflects the poor judgment she has for the Africans:

'I would never have thought this of you- throwing stones at my dog.'

'No stones- I did not throw stones.'

'The way you people lie-'she said, looking around at the others. Then turned to

Karanja. 'Didn't I catch you holding a stone? I should have allowed him to get at you. Even now I've half mind to let him.'(Ngugi50)

With going further in the novel, it is revealed that Dr. Lynd was betrayed by her African homeboy whom she used to treat kindly. Nevertheless, she proceeds on judging all Africans as morally corrupted and as liars for few people's fault. As a result, for her the Africans are the 'other'.

In *A Grain of Wheat*, Ngugi Wa Thiong'o shows that not only the White people regarded the black as being the other. In fact even some Africans were convinced that they were inferior to the Europeans, hence a lot of them saw their traditional beliefs as barbaric thus bad and they embraced whatever beliefs and opinions the white people throw on them. An illustration to emphasis this idea would be the incident between Kihika and his teacher Muniu. The latter clearly denounced his own traditional beliefs in favor of the white people's thoughts and beliefs, thinking that they are backward and bad and whatever brought by the white people is progressive and good. On top of that, Kihika's teacher even seeks to brainwash his students to believe in the idea of their inferiority and embrace the premise of the white superiority through the mean of education.

"During a session one Sunday morning, teacher Muniu talked of the circumcision of women and called it a heathen custom.

'As Christians we are forbidden to carry on such practice.'

'Excuse me, sir!

'Yes, Kihika.'

“The boy stood up, trembling with fear. Even in those days Kihika loved drawing attention on himself by saying and doing things that he knew other boys and girls dared not say or do. In this case it was his immense arrogance that helped him to survive the silence around and blurt out:

‘That is not true, sir’

‘What!’

“Even teacher Muniu seemed scared by the sudden silence. Some of the boys hid their faces, excited yet fearing that the wrath of the teacher might reach them.

‘It is just the white people say that. The Bible does not talk about circumcising women.’(Ngugi99-100)

Despite the fact that Kihika’s teacher realizes after checking the biblical verses which talk about the issue of circumcision that what kihika said is actually true. He still chooses to believe what the white man says over the book that he believes is the word of God. He even describes what Kihika did as being an act of blasphemy and wanted to punish him to “save his soul”, as if the words of the white man are above “the word of God”. However, this is not the only character that seems to believe in the white superiority and sees his- her own people as the ‘Other’. When it comes to the idea of the other from this aspect, there is a significant character to highlight which is Karanja. Karanja, as mentioned previously, saw that his people had no chance to overthrow the British colonial power. Thus he chose to seize the opportunity to escape detention and stay with Mumbi in confessing the oath and betraying his own people. Eventually, when there came the time for the white people to go back for where they came, karanja was sorrowful because he refused to be ruled by a fellow black person. Furthermore, the fact that Karanja believed in the superiority of the white race, is also shown through the way he acted around white people; nervous, scared and humiliated as if he has the honor to speak to God himself.

‘Excuse me sir!’ he cried out, wanting to cry. John Thompson walked as though he had not seen Karanja. ‘Excuse me, sir,’ Karanja raised his voice, gathering courage in despair. Thompson turned around to face Karanja.

‘Yes?’ voice was clear, cold, distant.

'You are- you are-' he swallowed some more lumpy liquid; it made a noise as it went down his throat, but he stood his ground '- are you going back to- to your country?'

'Yes, yes' the white man answered quickly, as if puzzled by the question. Panic seized Karanja. He played with his fingers behind his back. He would have loved to suddenly vanish from the earth rather than bear the chill around. Thompson was about to move, but then stopped.

'What can I do for you?' he asked, in brusque manner.

'Nothing. Nothing, sir you have been very kind.'

Thompson hastened his way

Karanja stood in the corridor for a while and took a dirty handkerchief to rub off the sweat from his face. (Ngugi182)

As mentioned earlier, Simone de Beauvoir links the idea of inferiority to the notion of the other or otherness. Therefore, when it comes to the paradigms of women and men, women are considered the other whereas men are the subject. This particular point is seemed to be agreed upon not only Simone de Beauvoir but also Judith Butler. In her book entitled *Gender Trouble: Feminism and Subversion Identity*, Butler sticks to the same idea of Simone de Beauvoir, she says in the preface (1990) attached to her book:

"For that masculine subject of desire, trouble became a scandal with the sudden intrusion, the unanticipated agency of a female "object" who explicably returns the glance, reverse the gaze, and contest the place and authority of the female "other" suddenly exposes his autonomy as illusory." xxviii

In this quote Judith Butler seems to expose the illusion of male superiority through pointing out the dependency of males on females. However, the point of focus here is the categorization of the female as the "other" and the male as the "subject", which indicates the unbalanced dynamic of the power between the two. In his work, *A Grain of Wheat*, seems to highlight the same permeate. The colonized women are inevitably regarded as the "other" hence inferior to men, and this is the norm majority of time under the patriarchal rule, where women are oppressed and demonized. They are exploited by men as they are ought to serve the needs of men. Nonetheless, Ngugi does not only expose the sexism that women were

afflicted with at the hands of the colonized men. He also showcases their sufferings under colonialism because of the white men. Thereby, under the rule of the white men, the Kenyan women had to endure a double oppression.

All in All, in Ngugi's work, *A Grain of Wheat*, the idea of the 'other' is demonstrated through various characters. Nevertheless, it is necessary to point out that the idea of the other isn't always confined with the dynamic of colonized-colonizer and this shown by Ngugi in his work *A Grain of Wheat*. In fact Ngugi exposes through his novel the way the colonized people categorized themselves as the other. This could be postulated as one of the ramifications of colonialism in some case. In other cases however, it could be traced back to their indigenous culture.

3.9 Class as a Counter Discourse in *a Grain of Wheat*

One of the most interesting subjects to discuss concerning Ngugi's work, *A Grain of Wheat* is the issue of social class. According to Ania Loomba in her book *Colonialism/Postcolonialism*, she maintains that Marxism penetrates the critique of colonialism as capitalism and she mentions that this analogy was a source of an inspiration for many anti-colonial struggles. Loomba gives the example of Aimé Césaire's *Discourse on Colonialism*. For her Aimé's work "indicts colonial brutality in terms that are clearly inflected by Marxist analysis of capitalism." (24) She carries on saying that Marx stressed that human beings are objectified and robbed from their humanity under capitalism for money and commodities begin to stand for human relations. Moreover she points out that Aimé Césaire holds the same view as Marx as he claims that colonialism objectify the colonized subjects and that Colonialism equates thingification. Loomba adds that for anti-colonial intellectuals, Marxist understanding of class struggle had to be revisited for in the colonial context race replaces class. (24) Similarly, this exact point is reflected by Frantz Fanon in his work *The Wretched of the Earth*. Fanon sees that the social class is related to the notion of race. He emphasizes that when he said: "The cause is the consequence; you are rich because you are white, you are white because you are rich." (32) This views are reflected in Ngugi's work *A Grain of Wheat* where one would find that class is determined not only by wealth and race but also in relation to gender. Furthermore, the notion of class is also related to the idea of otherness and perhaps for this reason Fanon saw that it is necessary that Marxist analysis is slightly stretched every time it has to do with a colonial problem. (32)

Since *A Grain of Wheat* predominantly exposes the struggle of Kenya to get rid of the British hegemony and gain its independence, it isn't surprising that the White British people would be on the top of the social scale as they were controlling the whole country and its economic materials. However, their position isn't merely as a result of the power that they had in the country, but it was also because of their race. In fact from the beginning, being white, gave them a sense of superiority over the dark skinned people in Kenya and that actually served as a very fundamental motive for them to colonize other people around the world including the Kenyans.

"In the days when European and Indian immigrants wrestled to control Kenya-then any thought of a black person near the seat of power was beyond the reach of the wildest imagination."(Ngugi39)

This particular quote from Ngugi's work stresses even more the idea that the notion of social class is directly linked to the idea of race, precisely the issue of the color of skin. Not only the British were ahead of the Kenyans when it comes to the social scale, Indians migrants who lived in Kenya were also superior to the Black Kenyans. The reason is that Indians have a less dark skin than the Kenyans and that places more power economically speaking in their hands than the very dark skinned Kenyans. The idea of race being a determinate of one's class carries on interconnecting with the issue of gender. In *A Grain of Wheat*, Ngugi demonstrates that in a society that is overloaded with patriarchal norms-where women were considered to be inferior to men-white women were an exception to the rule because of their skin color that placed them above Kenyan men. An evidence of this would be both Dr. Lynd's houseboy who she used to treat kindly but she also sued to order around and even scold sometimes. Eventually the houseboy betrayed her and later on the novel it is revealed that Dr. Lynd's houseboy was none but then Koinandu who did what he did because he couldn't bear the fact that he was enslaved by a woman regardless of her skin color. Since he was a part of a patriarchal community that automatically placed him on the top of the society just for being a male. Another example which may evidence this point is Karanja and the way he was treated by Dr. Lynd which indicates that she was superior to him despite the fact that she was a woman. "Then suddenly his thought start working again: she had no husband; she own a big house: why? Why should he, a man, live in a one-room shack."(Ngugi242)

Another category of people who enjoyed amount of power are some of the Kenyans who chose to be loyalists to the British colonizers and betray their own people. Thereby, they were given the green light to exercise power over their own people. One of these loyalists is Karanja. Karanja saw no point to fight the British for he thought of them as superior and also to avoid getting dragged into the detention camps and the Forest also to stay with Mumbi, he sold the party and the oath secrets and joined the enemies.

““You don’t understand. Did you want us all to die in the Forest and in Detention so that the whiteman could live here on this land alone? The whiteman is strong. Don’t you ever forget that. I know, because I have tasted his power.””(Ngugi168)

As showcased through this quote from the literary work, Karanja saw that his people are incapable of defeating the white men as the latter were much stronger. Thus, he saw that siding with the British colonizers is more beneficial to him as it gave him power. He also exercised that power over his own people. Thereby, Karanja was placed above his own people in the social scale.

When it comes to the rest of the Kenyans, it is demonstrated in Ngugi’s work that they had no chance to climb the social scale. Nevertheless, the only thing that they could do is to work hard to collect a bit of wealth enough to uplift their lives a bit and help their family survive just like Mugo did and Gikonyo.

Finally, the only social category that had no chance to improve their lives is Kenyan women. As mentioned a couple of times previously, Kenyan women suffered from dual oppressed. They were considered as inferior by the Kenyan society for being females and they were also undermined by white people as colonized subjects. Kenyan women were condemned for their gender and their race and both aspects determined their worth socially. As a result of that Kenyan women were placed at the bottom of the social scale.

3.10 Indigeneity as Counter discourse

In his work, entitled *Ngugi Wa Thiong’O*, Simone Gikandi says that Ngugi rarely invokes pre-colonial Gikuyu in his works to counter the devastating effects of imperialism, in fact Simone Gikandi claims that Ngugi’s refusal to invokes the pre-colonial world is because it is hard to discuss the Gikuyu’s culture away from the colonial experience. (14) In Ngugi’s Work *A Grain of Wheat*, one would find very little information about what was the Kenyan

society's like before the arrival of the British colonizers. One of the aspects that Ngugi chose to reveal about the pre-colonial Kenyan society is the fact that it was a matriarchal society at some point of its history. The larger time elapsed and Kenya became a patriarchal one.

"Nevertheless, his words about a woman in the throne echoed in the heart, deep down in their history, it was many, many years ago. Then women ruled the land of Agikuyu men had no property, they were only there to serve the whims and the needs of women."(Ngugi14)

Since the Kenyan society ultimately became patriarchal, men were posited in leading positions, they were considered according to the social norms as superior to women. Despite the fact that women contribute to society in many ways, their contributions are not acknowledged at all as if they are not bringing anything to the table. Moreover men had the right to have as many wives as they want. "How many wives do you have? She asked this was her (Margery) favourite question to Africans; it began the day she discovered that her cook had three wives."(Ngugi45)

Another aspect that one would point out when the issue of indigeneity is brought up is the idea that Kenyans were fond of singing songs as this act was part of their culture. As much as one would think that singing is linked to the joyful moments in life, the Kenyans, on the other hand were not necessarily following this idea. Apparently, it was part of the indigenous' people culture to sing in time of happiness as well as in time of crisis. They used singing as away to express their happiness as well as uplift their spirit. An example of this would be the time of the Emergency. The natives chose to sing songs in order to uplift their spirit and overcome the atrocities afflicted upon them due to colonialism.

Generally speaking, it is very apparent that the reader wouldn't know much about pre-colonial Kenya relying on Ngugi's work for the latter presents a hybrid Kenya. Primary this hybrid notion that wrapped every aspect of the Kenyan society and culture is fundamentally demonstrated through the Christian faith which is itself a landmark of the white people's culture.

All in All, Ngugi in his work *A Grain of Wheat* rarely talks about Kenya before the British stepped foot in it. On the other hand, it is clear that these natives no longer represent purely their culture and indigeneity as it was before they were colonized.

3.4 Conclusion

From what has been said previously in this chapter, one would conclude that Ngugi's *A Grain of Wheat* is, just like all postcolonial works, a work that provides a counter narrative to the literary canon that demonizes the colonized subjects. Generally speaking, *A Grain of Wheat* revolves around Kenya's struggle to break free from the British colonial hegemony. With this particular topic, stories of heroes and traitors pop out. Thereby there were several characters in the novel who preformed heroic deeds for the sake of liberating their people and land. They, on the one hand, sought to overthrow the British intruders who never ceased to treat them as an 'other'. On the other side, there are those who betrayed their people and favored the colonial rule because they believed in white supremacy and that their own people were the 'other'. Another social category who was labeled as the other, are women. Kenyan women suffered a double oppression, they were perceived as another by their people because of their gender. As they live in strictly patriarchal society it is almost like their fate to be inferior to men, however, when it comes to striving for their own country's freedom, they played a significant role.

Another important aspect that has been highlighted is the notion of hybridity. When it comes to Kenyan people's identity, Ngugi in his work *A Grain of Wheat* offered to show his readers the hybrid identity of the Kenyans as a result of being under the British colonization for years. In fact the notion of hybridity is even shown through the language used by Ngugi, not only in his *A Grain of Wheat* but also in all of his works.

Another issue that is put into discussion in this chapter is the concept of class. The notion class is quite important in Ngugi's *Grain of Wheat*, especially, since it is discussed under a postcolonial framework. For it is extremely related to other issues such as imperialism that gives the British the upper hand in the society and that it-self is related to the issue of race and white supremacy. Finally the idea of class also has to do with the issue of gender since Kenya itself was a patriarchal society.

All these related components make Ngugi's *A Grain of Wheat* a very stimulating, thought-provoking, inspiring and an interesting work in the postcolonial field.

General Conclusion

General Conclusion

As Conclusion, This work was an endeavor to investigate how both Chinua Achebe's *Things Fall Apart* and Ngugi's *A Grain of Wheat* represent counter narratives to the colonial discourse or the literary canon.

As it was mentioned previously in the first chapter that there is an enigma surrounding the field of post-colonialism hence one would not accept with a fair mind and satisfaction the literal definition of the term post-colonialism as after colonialism. For the term colonialism is problematic in itself. Thereby, this makes it difficult to not only to provide a straight forward definition to the concept post-colonialism, in fact the difficulty touches on anything related to post-colonialism. However, that didn't stop scholars and writers' attempts to define post-colonialism and anything related to it even.

One of the things related to post-colonialism is the postcolonial literature. Broadly speaking, postcolonial literature is the literature that is produced by formally colonized people therefore, taking this oversimplified definitions of the postcolonial literature, both Achebe's *Things Fall Apart* and Ngugi's *A Grain of Wheat* are part of the postcolonial literature. Both works provide a counter discourse or a response to the literary canon that often undermines the colonized people and their culture. The process had been shown through the analysis of various themes in both literary works such as gender, class, indigeneity, hybridity, others and so on as these concepts were discussed as counter discourse.

In Achebe's *Things Fall Apart*, in which Chinua Achebe demonstrates the pre-colonial Igbo community as well as glimpses of the changes brought by the European colonizers that led to the fall down of the whole community. Chinua Achebe chose to demonstrate the collapse of the Igbo society through the collapse of his protagonist Okonkwo. To display how Achebe presents a counter discourse we have touched on various themes. One of these themes is social class. In fact social class is related to gender which is another theme discussed in the second chapter. According to the Igbo cultural norms, clansmen are permitted to climb the social scale regardless of their family legacy. This is achieved through one's hard work and this itself serves as a counter narrative to the Europeans who claimed that Africans were lazy. Succeeding in obtain wealth and hence titles makes the person a respectful member of society. Another indicator of value in the society is both the number of wives a man has and children. When a man has no titles, he isn't respected. In fact he is called a woman which bring us to

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our next theme; gender. In his work, Achebe presents for his readers the stance of women in the Igbo society as a pre-colonial society. He tells us about the patriarchal rules that govern the Igbo society. Nevertheless, the paradoxical thing when it comes to the stance of women is the fact that the Igbo people believed in different goddesses, there were also women who happened to be priests and they were even more superior than men. This showcases the complexity of the Igbo people's cultural norms and beliefs. We also shed light on the issue of exile and displacement. As we come to know that exile was part of the Igbo people's norms. In fact banishing served as a punishment for the some wrongdoings. Furthermore, we discussed an another kind of exile, experienced by the protagonist Okonkwo after the arrival of the white men and the changes that occurred in the village. Seeing all those changes Okonkwo felt like a stranger in his own land and among his own people who also started to change and adopt the white men's way of life and religion. Other issues that were discussed are Otherness and Euro-centrism which are also related in some aspects. Starting with Euro-centrism, we have mentioned that White people believed themselves to be superior and responsible to bring light to the "uncivilized" people like Africans. They saw Africans as inferior hence as the 'other'. White people believed that their values, beliefs and culture in general hold the absolute truth and they saw that Africans must embrace this 'absolute truth' which includes predominantly the Christian faith. There are also Hybridity, language and Identity crisis. The common thing between the three notions is that all are in one way or another an aftermath of the coming of Europeans to Africa and cultural clash caused by that.

Ngugi's *a Grain of Wheat* talks about Kenya's resistance and struggle against the British colonial rule till it eventually takes its independence. As a postcolonial novel, Ngugi's work provides a counter narrative and we have presented that through going through the same mechanism in Chinua Achebe's *Things Fall Apart*. Several themes were analyzed and simultaneously presented as counter narratives to the literary canon. One of these themes is gender. As far as Ngugi tells his readers, the Kenyan society as portrayed by the author in his work was a patriarchal one, men were given the upper hand and women were considered to be inferior. However Ngugi tells us that at some point of history, the Kenyan society was matriarchal. We also touched on class. During the period of colonialism, The British colonizers including white women as well as the Indian immigrants were placed at the top of the social scale. They were in control of the country economically wise partly because of their skin color. There are also the colonized people who sell out their people and country and

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chose to be the white men underdogs and that placed them above those who refused the British existence in their homeland. Furthermore, these people worked hard to uplift their life and climb the social scale. Considering the fact that Kenya was a patriarchal society, it is only logical that women were placed at the bottom of the hierarchy.

Other themes that were discussed are heroism and betrayal. Since Ngugi's work is a story about a country at the verge of independence, it is inevitable to have heroes as well as traitors. There were those who wanted to take what was theirs from the beginning and there were those who favored slavery over freedom. They saw that they had no chance to defeat the white man hence they sided with him to avoid his wrath. Moreover, there is no doubt that those who chose to side with the British colonizers saw their own people as the other. They believed that white people were superior and they were inferior thus it was impossible to overthrow the "almighty" white man. On the other hand, white people saw black Kenyans as the other even when they were defeated, they firmly believed that African won't survive without their help. Nevertheless, the ones who were oppressed more than any one in society were Kenyan women. They had to endure a double enslavement and oppressed. Kenyan women were considered to be the other in the eyes of the colonizers because they were black and they were seen as the other in eyes of their own people because they were women. When it comes to the idea of hybridity, one would notice that the structure of the work in itself reflects the idea of hybridity and it is demonstrated through Ngugi's of Language as he writes his work in English, he still casts few words in his native language Gikuyu throughout his novel and that was for the sake of conveying a message to his non- Kenyans, refuting the simplicity and savagery of his own people and their culture. Nevertheless, when Ngugi later in his career chose to abandon the English language considering the fact that it is the language of the colonizer and start writing in Gikuyu instead he still chose to make room for English words in his works and that demonstrate the everlasting impact colonization has on the colonized people, as Ngugi could never get rid of the hybrid reality and the same idea is displayed through Kihika who despite being feverish believer of the necessity for his people to overthrow the British colonizers, he still was a devout Christian , and big aspect of the white people's culture. This point gave him a hybrid nature despite his refusal of the white men existence in his land.

Generally speaking, Both Ngugi's *a Grain f Wheat* and Achebe's *Things Fall Apart* automatically provide counter narratives to the literary canon. Both authors just like the rest of

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postcolonial figures chose to tell their side of the story and respond to discriminatory narratives and stereotypes that wrapped every aspect of their lives.

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ملخص

هذا العمل عبارة عن تحليل نصي لكل من الأشياء تنتهادى لشيئوا أشيبي و حبة من القمح لنجوي واتينجوا بناءا على الإطار النظري لنظرية بعد الاستعمار من اجل تبين كيف أن كلا العاملين كروايتين بعد الاستعمار يقدمان خطاب مضاد للخطاب الاستعماري ولذلك هذا العمل هو عبارة عن محاولة لانجاز نوع من النقد بغرض تلبية المتطلبات اللازمة .

منذ سنوات والكتاب و النقاد الأوروبيين يقومون بتصوير غير الأوروبيين على أنهم بدائيين و متخلفين و غير متحضرين وكان لا أمل يرجى منهم وذلك بغرض تشريع و تبرير هيمنة الرجل الأبيض على كل من يعتبر اقل شأنا منه. أخذ العديد من الكتاب و النقاد الغير أوروبيين منهم الأفارقة كاشيبي و نجوي على عاتقهم مقاومة و مكافحة الخطاب الغربي بعد اكتشافهم ضرورة سردهم لقصتهم بأنفسهم , هؤلاء الكتاب اختاروا تقديم محنهم العاطفية و صدمتهم الثقافية و تجاربهم الصادمة المريعة بسبب الاستعمار الذي تعرض قومهم له. في رواية الأشياء تنتهادى اختار أشيبي عرض خطابه المضاد عن طريق التحدث عن مجتمع الايجبو و ثقافته المعقدة قبل الاستعمار بالإضافة إلى التغيرات الجذرية التي حدثت بعد قدوم الاستعمار البريطاني أما نجوي في روايته حبة من القمح اختار التحدث عن مقاومة كينيا للاستعمار البريطاني حتى انتزعت استعمارها منه وفي الختام كلا الكاتبان اجتهدا من اجل سرد قصصهم وفي الأخير عملاهما لا يقدمان خطاب مضاد فقط بل يتفان أبناء جلدتهم عن ماضيهم.

Declaration of Originality

I hereby declare that this dissertation is my personal work and it is devoid of any plagiarism. All the documents so far used have absolutely been acknowledged. It is the result of my own investigation.