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FACULTY OF LETTERS&LANGUAGES

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Presented by:

Nesrine BENARAB

Supervised by:

Doctor Sabéha LARABI

Board of examiners:

Sabrina ZERAR, Professor, University Mouloud Mammeri of Tizi-Ouzou, Chair;

Sabéha LARABI, Doctor, University Mouloud Mammeri of Tizi-Ouzou, Supervisor;

Bouteldja RICHE, Professor, University Mouloud Mammeri of Tizi-Ouzou, Examiner.

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Contents

Contents	I
Acknowledgments	IV
Abstract	V
Introduction.....	2
Issue in Context.....	4
Methodology.....	10
Postcolonial theory:.....	11
a) Appropriation:.....	11
b) Abrogation:.....	12
Fanon’s The wretched of the earth.....	13
On national culture:.....	13
Literature of imitation.....	15
Literature of return to the sources:.....	15
Literature of combat:.....	16
Bakhtin’s Dialogism.....	18
a) Heteroglossia:.....	19
b) Polyphony.....	19
c) Chronotope.....	20
Results and Discussion	20
Results.....	20
Discussion	22
Character Parallels.....	22
Okonkwo.....	22
Ezinma and her mother.....	25
Unoka.....	26
Obierika.....	27
Ikemefuna.....	28
Themes and Images.....	29
Tradition and change.....	29
Fate or destiny.....	30
Honor and Hubris.....	31
Religion and belief system.....	32
Cultural resilience.....	35

Justice.....	36
Wrestling.....	37
Ogbanje.....	38
The form.....	39
The oral tradition.....	39
Politics.....	40
Nicomachen Ethics.....	41
Poetics.....	43
Hamartia.....	43
Anagnorisis.....	44
Catharsis.....	45
The tone.....	45
Symbolism.....	47
Conclusion.....	49
REFERENCES.....	51

Introduction

“The tragedy of Africa is that the Africans have not fully entered into history. They have never really launched themselves into the future.” Stated the French President Sarkozy in *Le Discours de Dakar* (2007) during a speech delivered at Cheikh Anta Diop University Dakar, Senegal. Drawing upon that standpoint, many waves of colonialism, generated a very prevalent sense of superiority in the coloniser’s spirits, and that was based solely on the fact that its languages, cultures, and history have been severely repressed. The resulted clash between Africa and its previous colonisers will know no end, for as long as the countries that showed no mercy in colonising every aspect of it while disguising their intentions with gilded democracy, equality, and enlightenment did not accept and acknowledge the African civilisation.

On a deeper reflection, all politicians depended on philosophical ideas that empowered their attitudes against their counterparts. In Sarkozy’s case, he related his statement to Hegel’s thoughts, in this purpose Johannes Hoffmeister claimed in his book *Georg Wilhelm Friedrich Hegel Lectures on the philosophy of world history introduction: reason in history* (1975) referring to Hegel:

For it is an unhistorical continent, with no movement or development of its own....What we understand as Africa proper is that unhistorical and undeveloped land which is still enmeshed in the natural spirit, and which had to be mentioned here before we cross the threshold of world history itself. (p.238)

Thus, the Hegelian ideology, which centred on the belief that Africans have no right to be part of the world of reason due to their sensitivity and immaturity, influenced greatly the European view that spread worldwide. However, Africans proved their well present civilisation through writing. The nations that were known for their fight for freedom and auto-determination, through writings have restored the African culture and civilisation to the world. They have written back to the colonial powers in where they have

justified that there was no uncivilized or a primitive people on this earth, each one with his culture and tradition, there was no superior or inferior all of them are equal according to the first article of *The universal declaration of human rights* (1988) “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood”. (p.2)

Achebe's *Things fall apart* (1959) was influenced by the Negritude movement ideas, which focused on promoting African cultural identity, was often categorized as part of the wider African literary tradition due to its creative style that reflected their identity. Alexander A. Onwumere and Florence Egbulonu claimed on their article *The Influence of Negritude movement on modern African literature and writers: a study of Chinua Achebe's Things fall apart and Elechi Amadi's The Concubine* (2014) that Achebe's use of Igbo language and proverbs in the novel was reminiscent of the Négritude writers'. Emphasis on the importance of African languages describing every detail of the African culture in this sense they argued that

It was the initiation of Achebe in *Things Fall Apart* and Amadi in *The Concubine* to not only repudiate the western stereotypes of Africa and Africans but also to place at the centre of their narratives, an African living and breathing in an African language or milieu where even the weather and the cold wind, and the harmattan are indigenous and culture specific, as well the role of the god in determining the course of events for mortal man and his temporal world. (p.158).

Additionally, they noted that Achebe's projected the Igbo society in general and was portrayed the protagonist Okonkwo's struggle to assert his masculinity and authority in the face of colonialism. Négritude reflected writers' focus on the need for black men to reclaim their strength and dignity in the face of racism and oppression they believed that: “*Things Fall Apart* reveals culturally that the Igbo community is ordered around a hierarchy of male elders who serve as collective leaders in both the secular and spiritual realms.” (p.159).

To delve deeper into this interesting area of study, I opted to scrutinise models of resilient African experiences prevalent particularly in the literary masterpiece of Achebe's *Things fall apart*. After reviewing the initial scholarly research that established. The novel has marked a shifting point for the African literature since it has succeeded in making an introduction to African literature. With the use of English to carry the voice of the Africans, Achebe declared that the.

Issue in Context

The novel I explored not only constitute the mainstream of African fiction but also deliver cutting condemnations of colonial culture and its oppressive mechanisms of exploitation and dominance. It is therefore not surprising that it has received a large bulk of criticism from different angles. Mainly, the majority of literary critics while analysing *Things fall apart*, in relation to its predecessors, assumed that Achebe has exhibited a deliberate response to the canonical writings.

At the first stage, Kwame Anthony Appiah in his book entitled *In my father's house: Africa in the philosophy of culture* (1992) claimed that Achebe's story depicted the significance of understanding African cultural ideas and values on their own terms, rather than through the lens of Western or colonial interpretations:

Achebe's *things fall apart* "anthropologizing" is that the narrator tells us so much about the culture that could, in this way, have been shown. I have already suggested one reason why this fact requires careful interpretation, for what I earlier called "the gesture of writing for and about oneself" is not simply a matter of creating texts addressed to a European Other. For those of us raised largely with texts that barely acknowledged the specificity of our existence, each work that simply places before us the world we already know. (p.67)

He appreciated Achebe's nuanced and complex picture of African culture, which demonstrated the depth and diversity of traditional African communities before colonization. Appiah also stressed the importance of language and storytelling in the novel, as well as comprehending the cultural context of the characters and their actions: "Chinua

Achebe reflects on the necessity for modern African writer to examine intelligently the various identities he or she inhabits”(p.71). In addition, he emphasized the significance of oral storytelling and communication. How the oral tradition affected the community's cultural identity and values, providing illuminating observations on the function of oral: “Achebe is a fine example of someone who draws on the reserves of his native orator, but we misunderstand those uses if we do not see them in their multiple contexts” (p.71).

Following nearly the same idea, IreleAbiola in his book *The African experience in literature and ideology*: “In the case of Achebe, the use of the proverb is merely an indication of his larger design, to conceive the Western novel as an African form of narrative. These examples point to the direct relevance of the study of the oral tradition to a critical appraisal of the new literature, to an understanding of the specific context of expression in which it has been developing.”(1990,p.21). According to Irelethe novel's portrayal of Igbo society's complex social and cultural dynamics as well as its study of the contradictions between tradition and modernity.He concentrated on the novel as a reflection of the conflict between traditional African values and colonial pressures. Irele believed that Achebe's depiction of Igbo society and its reaction to colonialism revealed a greater worry about the fate of African culture and identity in the face of European imperialism. Irele maintained that Achebe's novel is a profound commentary on African peoples' greater experiences in the face of colonialism and cultural transformation.

Also, he argued that the cultural and historical conditions in which African literature arose, as well as the themes and motifs frequent in African literary works, are examined. In his study of Achebe's *Things fall apart*Irele thought that the novel was a critique of colonialism and its influence on African societies as well as a portrayal of Igbo culture. He explained in his book *Imagination: literature in Africa and the black diaspora* (2001)

A determining element of the novel's structure and development is thus the way in which his story is embedded within an elaborate reconstruction of forms of life in the traditional, precolonial culture, specifically, that of Achebe's own people, the Igbo of southeastern Nigeria. The tenor and warmth of Achebe's presentation of the traditional world, especially in the thirteen chapters that form the first part of the novel, with their elaborate representation of setting and involving in the process an insistence in positive terms upon the cultural context within which his fictional characters have their being, leaves us in no doubt that a polemical intent informs his reconstruction. The Igbo tribal world emerges here in all of its specificity, its daily routines and seasonal rituals attuned to the natural rhythms of its living environment. (p.120)

He underlined the significance of comprehending the novel's cultural setting as well as Achebe's use of language and narrative structure to express his point.

As the theme of family is a vast and intricate subject in Chinua Achebe's *Things fall apart*, numerous academics have examined and studied this issue in their work. In *Chinua Achebe's things fall apart: a Routledge study guide* (2007), Whittaker analysed the concept of family in *Things fall apart* by examining the connections among family members and the manner in which these connections represent more general social and cultural ideas. The relationship between Okonkwo and his father, Unoka, was one of the crucial relationships Whittaker focused on. Whittaker argued that Okonkwo's tense relationship with his father, which has been a major source of tension and struggle throughout the book presented larger cultural views on masculinity and success in Igbo society. These cultural expectations are the motivation for Okonkwo's fixation with success and desire to remove himself from his father's alleged frailty and failure. Whittaker and Mapalive-Hangson Msiska (2007) analysed:

the failure of his own father to satisfy this social norm, which adds an urgency to his own particular position. It is the need for him to live down the shame of his father that compels him to an excessive adherence to the social code to an extent, which in fact transforms a value into a weakness. (p.80)

This reference has illustrated the value of family in *Things fall apart* and the variety of connections that addressed. It has highlighted the importance of the family theme for

comprehending the novel's larger social and cultural dynamics and offered evidence to support the study of the family theme.

Within the same perspectives, Gikandi has provided in his book *Reading Chinua Achebe: language & ideology in fiction* (1991) with a deep and a detailed analysis focusing, on language and ideology in Achebe's works, as well as how they reflect the social and historical contexts of colonial and postcolonial Africa. He argued:

What we are dealing with here is not merely a re-enactment of the past, although the novel is often read as such, but a discourse on the nature of history and its meaning to the people who live it. Indeed, as Henderson observes in his seminal study of temporality among the Onitsha Igbo, traditions of origins(p. 29). Gikandi's studying of *Things fall apart* has highlighted the novel's importance in combating colonial preconceptions and giving a more realistic description of African culture while also showing internal struggles and tensions within African civilizations.(p. 27).

Things fall apart has explored the issue of justice according to Gikandi, the novel has criticised both the colonial legal system and traditional Igbo justice. He claimed that the story has demonstrated how both systems may be unjust and that justice must be founded on human dignity rather than arbitrary laws. He claimed that the Nigerian writer wanted to highlight how colonialism

administering justice, we are told that the nine egwugwu 'had grown out of the nine sons of the first father of the clan' (p. 63). In a sense, Achebe is keen to demonstrate a fundamental linkage between a mode of production, a system of beliefs and a kinship structure (p.29).

This quotation has emphasised Gikandi's point that Achebe did not just portray colonialism as a positive force while portraying traditional Igbo society as primitive and backward. Achebe, on the other hand, has demonstrated how both systems can be defective and contribute to injustice. This highlighted the novel's multifaceted handling of justice as well as its critiques of colonialism and traditional Igbo society.(p.89).

From the above literature review, I deduced that while critics have extensively concentrated on the literary style and parts of *Things fall apart*, they failed to consider the actual work to which these novels display an unmistakable debts. Literally, Achebe took inspiration from the Greek tradition relying on Fanon's theory "On national Culture" and Bakhtin's Dialogism to discover the novel's analogy to the Greek civilisation as a postcolonial work and as a response to the Western critics about the African civilisation.

It is my assumption that revolutionary literature emerged to awaken the people for struggling to prove their existence. Firstly, to revive their identity and culture in order to stimulate people that they had origins; this was what presented through the first generation of writers. Secondly, the writers moved on from returning to the source to the step of fighting. After the restoring of their identity the second generation of writers are been in duty to use their commitment to incite people to fight against the different systems of colonialism, how should people struggle in order to achieve the independence.(Fanon,2004.p.159). In addition, by using dialogism my concern is to prove that the novel has been written in a philosophical way as it is compared to the Greek tradition.

Accordingly, this theoretical guideline of my thesis entitled "An artistic home coming and combat spirit". In order to achieve my objectives, I will divide my research into two different chapters that will analyse the form and the content of the novel, with the interpretation of Fanon's theory "On national Culture" extracted from his book *The Wretched of the Earth* (1961) and Bakhtin's theory of Dialogism.

In fact, according to Fanon's theory, at the time of colonisation, authors, artists, and intellectuals of all kinds went through three major stages: "assimilation," "the return to the sources," and, finally, the combative or "awakening phase."(2004,p.160).My focus is on the second and third phases since they shed light on myconcern, and it is at these two stages that Achebe and other authors tackle literary and political issues.During such

phases, the native intellectual, after a period of unqualified assimilation to the coloniser's culture, rebuilds himself / herself and rejects the coloniser's culture. In the second phase, the indigenous intellectual begins to recall his or her youth (those bygone days) and ancient traditional practises. (p.168). Finally, in the third phase, or what Fanon referred to as the fighting phase, the writer became the mouthpiece of his / her nation or the awakener of his / her people by producing nationalist literature that demonstrated nationalist needs with the goal of awakening national feelings of belonging and a sense of revolutionary struggle. (p.173).

For the theory of dialogism, the story is organised around the interactions and dialogues of the characters, especially the protagonist Okonkwo and his family, friends, and clan members. Through these discussions, we can see the clash of civilizations between the Igbo people and European colonisers, as well as internal conflicts and tensions within Igbo society. Bakhtin's dialogistic theory emphasised the need for numerous voices and perspectives in forming meaning, which represented in the structure of *Things Fall Apart*. The work features multiple narrators, each with their own point of view and voice, allowing for a more nuanced and complicated understanding of the events and characters. *Things fall apart* exemplified how Bakhtin's dialogism may be used in literature to generate a sense of cultural exchange, internal struggle, and many points of view:

the dialogism of artistic thinking and of an artistic picture of the world, his new model of the internally dialogized world, has not yet been thoroughly examined. Socratic dialogue, which replaced tragic dialogue, was the first step in the history of the new genre of the novel. But that was mere dialogue, little more than an external form of dialogism. (Bakhtin, 1984.p.291).

Turning specifically to my problematic, I have opted in this research paper to demonstrate why Achebe's *Things fall apart* is an artistic homecoming & combat spirit. With the aim of analysing the novel from a Postcolonial lens as well from Dialogism point of view, a background about the two theories needed to achieve a better understanding of

the novel. Achebe incorporated his novel with the African civilisation relying to the Greek tradition since both have the same foundations, archaic and rich. To prove that Africa as Europe had a civilisation, in another words it is a writing back to the western critics in general and to colonialist countries in particular that Africa is not uncivilised.

Methodology

In *Things fall apart* Achebe has portrayed his thinking as an African intellectual who has demonstrated that Africans also can think, analyse and write. In the 1950s and 1960s of the previous century most writers have bloomed the Greek tragedy in their writings as the Greek civilization has been one of the greatest civilization that have marked the world to its achievements for humanity. Achebe has been among the writers who have been influenced by this tragedy for this when I have analysed the novel I noticed that *Things fall apart* is an analogy to the Greek tragedy as it is a Postcolonial novel. It also can be read through the concept of Dialogism. Achebe's *Things fall apart* is an ideal example of Postcolonial novel through which the author introduced the ancient culture of Africa in general and of Nigeria in particular. In fact, Achebe succeeded to erase the Whites ideas that the Africans are primitives, uncivilized and inferior. Therefore, the novel itself is his dramatic response to philosophers and western writers in order to prove his knowledge and his resilience.

After, analysing Achebe's *Things fall apart*, my first concern is to anatomize the novel's ideas from two frameworks: Postcolonial theory and Dialogism. These theories help us to understand the multiple voices of the novel and cultural factors that caused the tragedy of Okonkwo and his community as a tragic hero similar to the Greek one, during the colonial period. Fanon's postcolonial theory on national culture is employed to scrutinize the African tragedy shaped in his book *The wretched of the earth* that has facilitated my paths to explore combat spirit of the protagonist. Through this lens, I aim to investigate *Things*

fall apart as a celebrated work of African literature made by Achebe as an artistic homecoming. The fighting spirits of the novel has served to reveal the previous two notions. Achebe's style of storytelling helped me to gain insights into his objectivity and telling the events as they are in reality by returning to the source to create a fascinated work in the African literature and finally to scrutinise the nature of dialogue taking place between the inner dialogue and speech of characters by using Bakhtin's Dialogism. Moreover, before starting my discussion, I would like to introduce the applied theories and define the various concepts in relation with the novel in order to have new interpretations.

Postcolonial theory:

Therefore, how can the colonised people use the language of the coloniser to write back to the coloniser himself? In fact, this is considered as a contradiction to use the centre's language, but the postcolonial writers have developed some strategies to disregard the coloniser identified as Appropriation and Abrogation

a) Appropriation: In the literature of postcolonial times, writers often employ appropriation to subvert and attack the coloniser. Postcolonial writers usually push themselves to disrupt and compromise the mainstream discourse by borrowing the coloniser's language and literary conventions, challenging its assumptions, and revealing its limitations. At the same time, appropriation in this context can be viewed as a form of resistance, a manner of recovering and reusing the coloniser's devices for the betterment of the colonised. Postcolonial writers can affirm their own agency and creativity by using the language of the coloniser while also challenging the power relations that have traditionally marginalised their voices and experiences. For this Ashcroft, Griffiths and Tiffin (1989) in *The empire writes back: Theory and practices in post-colonial literatures* believed that "bear the burden of one's own cultural experience" (1989, p.38). On other words, appropriation is the using of coloniser language as a tool to challenge it by his own

language. It has different strategies such as glossing, a list of some African words found at the end of the book with explanation another strategy is the untranslated words used to convey the cultural sense.

b) Abrogation: is a method by which colonisers consciously eliminate or conceal the cultural and historical traditions of colonised peoples or “refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or correct usage, and its assumption of a traditional and fixed meaning “inscribed” in the words” (1989,p.37). This can take the form of prohibiting or forbidding specific practises, such as language or religious rites, or the imposition of new laws and cultural norms. In the perspective of postcolonial theory, abrogation is viewed as a means for colonisers to maintain authority and control over colonised peoples by concealing their cultural legacy and replacing it with their own. In addition, it is considered as a form of colonial resistance. By rejecting the colonisers' cultural practises, colonised people could reclaim their own cultural identity and express their own autonomy. In this context, Achebe, used the English language as a medium of communication to reconstitute the authentic African identity and answer back the center. A notable example is Achebe’s approach in *Things fall apart*, where he favoured to write the childhood song of his minor character, Ikemefuna in Igbo. It is entitled “Eze elina, elina” and includes the verses of:

Sala
Ezeilikwaya Ikwabaakwaagholi
EbeDanda echo eze Ebe
Uzuzu nete egwu Sala (1994, p.60).

Its aim is to move off the colonizer’s culture to return to their own source. This abrogation process can take many forms, including the rebirth of old cultural practises, the rejection of Western cultural norms, and the development of new cultural practises that combine

components of traditional and Western cultures. Moreover, there are others like untranslated words, the syntactic fusion, code switching.

Fanon's *The wretched of the earth*

Fanon has referred to the colonised people's need to resist cultural dominance and regain their own customs. He has contended that colonised peoples should not continue to accept their colonisers' cultural norms and practises but rather establish their own cultural identity and declare themselves as exceptional people. He stated "Yet he feels he must escape this white culture he must look elsewhere, anywhere" (2004, p.157). Postcolonial theory is a vast field of study have made a revolution to the world, under the loans of this theory, I have synthesised my research through using the fourth chapter of *The wretched of the earth* entitled "On national culture".

On national culture:

Frantz Fanon was a renowned Martinican psychiatrist, philosopher, and revolutionary who contributed significantly to postcolonial theory. Fanon has provided an ethnographic theory in his book, emphasising the significance of culture in the process of decolonization. Fanon has believed that colonialism had an extensive effect on the culture and identity of the colonised people and that the process of decolonization necessitated a redefining and reassertion of the colonised people's cultural identity. According to him, culture is a dynamic and constantly developing set of practises, beliefs, and values shared by a group of people. He argued that culture is not fixed or static but rather is shaped by historical and social factors:

This stated belief in the existence of a national culture is in fact a burning, desperate return to anything. In order to secure his salvation, in order to escape the supremacy of white culture the colonized intellectual feels the need to return to his unknown roots and lose himself, come what may, among his barbaric people. Because he feels he is becoming alienated, in other words the living focus of contradictions which risk becoming insurmountable (2004, p.155).

In this chapter, he has analysed the relationship between culture and colonialism, claiming that colonialism aimed to impose a dominant culture on the colonised people, which can result in an erosion of cultural identity and a sense of detachment. As a tool of struggle against colonialism and authoritarianism, Fanon emphasised the significance of reclaiming and proclaiming one's own cultural identity that “Colonialism did not think it worth its while denying one national culture after the other”. (2004, p.150). As a tool of struggle against colonialism and authoritarianism, Fanon has emphasised how colonialism not only exerts dominance over a colonised people in the present but also actively tries to obliterate and modify their cultural history. This erasure and distortion of culture is how colonial regimes retain dominance and control over colonised peoples. With the analysing of the ideas of culture and colonialism, how the coloniser tried to erase the culture of the native through different policies, but the native intellectuals have struggled through writing to revive their culture and civilisation. Concerning this, Fanon has introduced three phases of writing in the chapter of “On culture”. The role of culture in the liberation process and Fanon in this respect underlined three prominent phases for intellectuals to follow in order to awaken the national consciousness of the oppressed and form a national culture.

Literature of imitation

It is the first stage of the development process advocated by Fanon wherein the intellectual uses his colonial education to reproduce the different literary products of the western civilisation and address them exclusively to the colonizer:

The inspiration is European and his works can be easily linked to a well-defined trend in metropolitan literature. This is the phase of full assimilation where we find Parnassians, Symbolists, and Surrealists among the colonized writers. (2004, p.159).

Essentially, what convinced him to exchange his own culture for another is his ultimate weakness and subservience to the fallacy of white superiority. This inferiority complex is nurtured by the colonizer’s conscious effort. Thus, decolonizing the mind of the black man

will be possible only when the latter gains more confidence in himself and breaks the Manichean oppositions that undermine his existence. They learned about European culture, literature, and civilization and realised that their own did not exist. It caused a sense of frustration, particularly among the first generation of African authors.

Literature of return to the sources:

In this consciousness's phase, the native intellectual grows dissatisfied with his and attempts to rediscover and rehabilitate his pan-African culture. He started to reflect upon the past and champions indigenous cultures in defiance of colonialism's dilatory representations of them:

This period corresponds approximately to the immersion we have just described. But since the colonized writer is not integrated with his people, since he maintains an outsider's relationship to them, he is content to remember. Old childhood memories will surface, old legends be reinterpreted on the basis of a borrowed aesthetic, and a concept of the world discovered under other skies. (2004, p.159).

From now on, the native intellectual acknowledges the relevance of his precolonial heritage, sees it as a vibrant part of humanity's history rather than a useless dark period. He has much to say to his society and to the world yet Fanon cautions against running the risk of being out of date. In *Things fall apart*. Achebe, in response to the cultural inferiority imposed by European imperialists recorded the tribal beliefs, myth and oral literature to make the aesthetic value and philosophical depth of Igbo culture relevant to postcolonial reality.

Literature of combat:

After the returning to the source and the revival of all traditions and identity, now the writers are ready to fight about their own culture and dignity. The final phase of writing is when colonised people begin to recover their culture and identity. This has involved a

decolonization process in which the colonised people reject the coloniser's cultural and social standards and begin to build their own cultural and social norms:

Combat literature, revolutionary literature, national literature emerges. During this phase a great many men and women who previously would never have thought of writing, now that they find themselves in exceptional circumstances, in prison, in the resistance or on the eve of their execution, feel the need to proclaim their nation, to portray their people and become the spokesperson of a new reality in action.(2004, p.159).

Primarily, my analysis of *Things fall apartis* grounded in these three phases of decolonisation; alongside the assimilation period, marked by the tribe adopting English norms, economic and social systems. In this case, Umuofia's incapacity to counter the imperialism stems from the internal weakness of its traditions; otherwise, the white man's religion would not have taken hold. The villagers did not see the latter's presence a big threat but compromised with him and Okonkwo, without their consent, initiated a counter violence to reclaim the established order and prevents the Christian missionaries from further disfiguring the Igbo lifestyles.

After becoming acquainted with other cultures, languages, and civilizations, African authors realised the absence of their own. As a result, they participated in a re-evaluation process by returning to the past and employing their oral African heritage. This is how they confirm their existence and give prominence to their African identity, which has been wiped out (erased and suppressed), by colonial-imposed culture. African authors used components from oral traditions such as folktales, proverbs, and songs with what they acquired in colonial schools in order to write with "two hands," one by incorporating oral aspects symbolising African culture. The other is accomplished by arming these elements with written words acquired throughout their colonial education the major aim of this period is to rebirth their traditions, culture and to say we excite in this world, it is the revival of the African tradition where the people realise that assimilation will not get them

independence. This generation believed it was time to write for the sake of Africa because they observed the first generation ignoring their African ancestors. The second generation attempted to change this by writing to explain Africa to Africans. They also found that the first generation's works focused on cultural and social matters while ignoring political issues. The second generation attempted to fill in the gaps by emphasising the role of politics. They believed that dealing with politics and siding with their people was advantageous. Finally, in the third phase, which is called the fighting phase, the native, after having tried to lose himself in the people and with the people, will on the contrary shake the people. Instead of according the people's lethargy an honoured place in his esteem, he turns himself into an awakener of the people:

Combat literature, revolutionary literature, national literature emerges. During this phase a great many men and women who previously would never have thought of writing, now that they find themselves in exceptional circumstances, in prison, in the resistance or on the eve of their execution, feel the need to proclaim their nation, to portray their people and become the spokesperson of a new reality in action. (2004, p.159).

Overall, Fanon's theory of culture and its significance for the decolonization process have emphasised the importance of cultural recognition as an aspect of resistance to colonialism, as well as the need for decolonized nations to affirm their own cultural identity and values.

Bakhtin's Dialogism

Dialogism evolved from the oral traditions of ancient Greece and Rome, where the exchange of ideas and opinions was critical to public dialogue and intellectual debate. We can rely on The Socratic Dialogue or the Allegory of the Cave, which is cited in Bakhtin's work as one of the earliest types of dialogism engaged between the fool and truth-seeker using irony of voice. Furthermore, in Aristotle's Mimesis, the Greek philosopher has emphasised the relationship between the words and their image; from both terms, you have

logic that is universal truth that may be brought into question by the concept of polyphony. In addition, we have Cicero, who presided over the idea of dialogue.

The Russian literary theorist elaborated a theory centred on the dialogic conception of language. His insights were primarily influenced by Dostoevsky's creation of the polyphonic novel, a new form of artistic visualization encompassing a plurality of independent voices and consciousnesses that interact dialogically. To be more specific, Dostoevsky's polyphony empowers the main character's voices and gives them equal authority to the narrator's voice, resulting in an active dialogue between them. This innovative novelistic style then stands in opposition to monologism, wherein a single consciousness melded the objective world of the novel. Therefore, what Bakhtin calls dialogism or often referred to as a double-voiced discourse relies on the linguistic consciousness of an individual and the presence of multiple voices in an utterance. Bakhtin claimed in his book *Bakhtin Mikhail problems of Dostoevsky's Poetics*: "This might even be seen as Bakhtin's ultimate task: to make a unified truth compatible with multiple consciousnesses" (1984, p.43). Therefore, according to Bakhtin, the text is a meeting point and a battleground for multiple discourses. Bakhtin believed that an utterance is a unit of spoken language that is modified by the social context in which it is created. The dynamic and dialogic nature of language use. It is not a self-contained unit of meaning but rather a reaction to past utterances and a prelude to future ones. It is formed by the speaker's attempt, the addressee's response, and the larger social, cultural, and historical environment.

The key concepts of Dialogism:

Bakhtin maintained that language and meaning are always produced in connection to social and historical contexts and that these settings are always changing because of dialogic

interactions between various voices and views. Three important concepts can be used to understand Bakhtin's dialogism:

a) Heteroglossia: Bakhtin contended that language is fundamentally "heteroglossic," meaning that it is made up of various voices, dialects, and discourses that are always interacting with one another. Bakhtin thought that the richness and complexity of language arise from the plurality of voices and those diverse political, social, and historical settings produce distinct types of heteroglossia. Bakhtin's concept of language as a complex and constantly developing system that is affected by social and historical forces. The existence of numerous voices, languages, and discourses within a single language is referred to as heteroglossia, and Bakhtin argued that it was critical to understanding the nature of language and communication. He suggested, that "it is connected, certainly, with his larger concepts of polyphony and heteroglossia, and is at the core of his dialogism. We might explore this aspect of Bakhtin's prose through his comments on rhetoric—more precisely" (1984, p.37).

b) Polyphony: Bakhtin maintained, based on the concept of heteroglossia, that language is always a "polyphonic" phenomenon, consisting of numerous voices and perspectives in ongoing communication with one another. Bakhtin argued that language is meaningful because of the dialogic interplay between diverse voices and that the meaning of any given speech is always influenced by the social and historical context in which it is generated. Bakhtin (1984) claimed that the novel as a genre is defined by its polyphonic nature; that is, it contains a diversity of independent voices and consciousnesses, each with its own world and ideology. The novel's language is not neutral or transparent medium, but rather is charged with the conflicting intentions and values of the multiple voices that comprise it. (1984, p.22).

c) **Chronotope:** Bakhtin's term chronotope refers to the manner in which diverse temporal and spatial settings alter language and meaning. Bakhtin believed that "Forms of Time and Chronotope in the Novel The Dialogic Imagination" (1984, p.178) thus we propose to examine the novel's chronotope. We will give this peculiar phenomenon of the literary imagination a name: we will call it the chronotope (literally, "time space"). In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, and becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. According to the previous quote has highlighted that the employment of specific chronotopes defined different genres and forms of discourse, giving them diverse meanings and means of expression. Using diverse chronotopes in literature and other forms of cultural production, according to Bakhtin, is always a manner of connecting with and responding to the social and historical circumstances in which they are generated.

Things fall apart contained all the three concepts.

Results and Discussion

Results

Drawing upon a dialogic and postcolonial theoretical framework, I have attempted to trace the dialogic links that bind the theme of understanding the importance of celebrating African civilization. As Achebe described it in *Things fall apart* as an artistic homecoming & combat spirit I have used Fanon's theory on national culture that is explored in his book *The wretched of the earth*. It is quite noticeable that in his novel, Achebe put forward the African heritage, similar to Greek one, embodied through the novel characters, mainly the central figure, Okonkwo. The writer figured the novel plot on Greek mythology; through exploring the Igboland before and during the colonial

oppression that is exerted over Umuofia. Through his main characters especially Okonkwo, the writer described the traditions, beliefs and the religious practices in order to determine, the African cultural identity that was erased by the western values also by the occupying forces. Therefore, a deep critical analysis of the novel is needed to understand more the importance of the return to the sources, i.e. African mythology to determine African identity and existence. To achieving the main goal, I have applied some concepts from post-colonial theory namely the second and the third phases of Fanon's theory, in addition to some concepts borrowed from Bakhtin's dialogism.

The outcome of the study has revealed two major results. First, I have examined the novel relying on the concepts of creation and fighting from Fanon's theory to prove the artistic rebirth of African culture. These major concepts have been used to shed light on the African mythology embodied by Achebe in the character's daily life with relation to struggle and fate, arrogance, family structure and religion in Umuofia. I have concluded from the analysis that the Africans in general and the Igbo people in particular, who are treated as less than humans or primitives and uncivilized, have their own rich civilization like the ancient Greek. The novel's characters are significant figures, but Okonkwo, for instance, is a specific one. He worked hard to please his desire for power among his clan, and he respected all the traditions even at the cost of his life. Nevertheless, at the end, I come to realize that all Okonkwo's efforts, in fact, were meaningless since he ended up as his father, an Ogbanje. Due to his suicide, his clansman even with the smallest promotion that he deserved did not reward Okonkwo. Second, I have explored the concepts of "Appropriation and Abrogation" to examine the African philosophy included in the novel in relation to the used language. I have concluded that colonial oppression affected the African community but its native intellectuals succeed in renewing their precious heritage. For example, the oral tradition and religion highlighted the diversity of African culture. In addition, Okonkwo, as the African hero, is the only character who sacrificed his life for

this cultural treasure. Finally yet importantly, with the application of Bakhtin's Dialogism I have demonstrated that Achebe, the father of African literature, has published his book as a response to the western stereotypes about the African through which they despised its civilization and believed in their superiority. However, they failed in their attempts to eliminate the foundations of that great mythology preserved by its intellectuals like Achebe who struggled to maximize his own identity.

Discussion

This section of my dissertation provides a conceptual understanding of Achebe's *Things fall apart* as a rebirth of the African tradition similar to the Greek tradition, and Okonkwo's combat spirit as a tragic hero who did not accept any change. Namely, by focusing in the comparison of the Igbo culture to the Greek, in order to prove that are similar in their construction.

Character Parallels

Okonkwo

Okonkwo is the central figure in Achebe's novel *Things fall apart*. Due to his struggle to defend his honour and cultural identity in the face of colonialism, Achebe portrayed Okonkwo as an epic hero like Achilles in Greek mythology. The epic hero is a body of cultural ideals characterized by strength, courage, in addition to valuable virtues of that culture.

His physical strength in his source of pride and identity. In fact, Okonkwo's strength, courage, power and masculinity are symbolized by his wrestling, which is used by Achebe to point up the significance of physical strength, gender roles and heroism in Igbo culture. In this context, Alexander A. Onwumere and Florence Egbulonu claimed on their article *The Influence of Negritude movement on modern African literature and writers: a study of Chinua*

Achebe's Things fall apart and Elechi Amadi's The Concubine (2014) said: "The central character, Okonkwo, is a staunch champion of the Igbo tradition. His tragic downfall symbolizes the fall and disintegration of an ancient society" (p.159). From this perspective, Okonkwo, one of Umuofia elders, is a personification of these cultural ideals and values also believed: "The African man depends and lives closely and in harmony with nature. They respect seasonal changes with an almost religious fervour, preparing themselves for the best and the worst." (p.159) He is a respected and courageous warrior in battle. Consequently, his fame as fierce warrior and hard worker makes his social standing better, unlike his father, Unoka. The novel started by Achebe's depiction of Okonkwo's wrestling and physical characteristics. Okonkwo "As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight" (p.8) Okonkwo is "tall and huge, and his bushy eyebrows and a wide nose gave him a very severe look" (p.8). and he "was as slippery as a fish in water." (p.8). His victories in wrestling matches and his bravery in fighting against neighbouring tribes in battles make him famous and respected person in Umuofia. On this basis, Achebe argues, "his fame rested on solid personal achievements" (p.8). Similarly, Achilles, the bravest, the most handsome, and the greatest warrior of the army of Agamemnon in the Trojan war. Robert Fagles (1990) describes Achilles as "Homer's Achilles is clearly the model for the tragic hero of the Sophoclean stage; his stubborn, passionate devotion to an ideal image of self is the same force that drives Antigone, Oedipus, Ajax and Philoctetes to the fulfillment of their destinies. Homer's Achilles is also, for archaic Greek society, the essence of the aristocratic ideal, the paragon of male beauty, courage and patrician manners—"the splendor running in the blood," says Pindar, in a passage describing Achilles' education in the cave of the centaur Chiron." (p.86). In addition to these qualities, Achilles is loyal and

ready to sacrifice his life for his family and friends. In this sense, Christopher Anyokwu in his article *Fifty years on: problematizing the heroic ideal in Chinua Achebe's Things fall apart* (2009). Okonkwo as an Epic Hero in Chinua Achebe's *Things fall Apart* suggested that: "At the earlier part of this paper we set forth the traditional features and characteristics of both the epic hero and the tragic hero in the classical tradition." (p.18). Furthermore, Okonkwo is a successful fierce warrior who is driven by a desire for glory and honour. Achebe says: "The harmattan was in the air and seemed to distil a hazy feeling of sleep on the world. Okonkwo and the boys worked in complete silence, which was only broken" (p.48). From other hand, both characters, Achilles and Okonkwo, suffered of inner conflicts and tragic end. Achilles struggles with his own pride and rage, while Okonkwo battles with his fear of weakness and failure that exhibited by his harsh and violent actions. To start with Okonkwo's inner conflict, I noticed that due to his fear of weakness and failure Okonkwo faced a tragic death. Firstly, because his father, Unoka, who was lazy, weak, and effeminate Okonkwo obsessed with the idea of being strong and powerful. This fear of weakness led him to treat people harshly and even his family as beating his wives and children, and participating in the murder of Ikemefuna. Through this perspective, Achebe says: "Okonkwo was ruled by one passion—to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness." (p.16). This shows Okonkwo's fight against his father's inheritance and his determination to contrast him. It also foreshadows the serious rules Okonkwo followed to avoid being seen as weak or idle. Thus, this excessive feelings of fear to be weak unable him to adapt to the changes imposed by British colonists for why he takes his life over. However, Achebe does not consider his death as the end of Igbo culture, but an action of a hero who preferred to die rather to live under the power of the outsiders. Therefore, Achebe portrayed Okonkwo as the African hero who never dies but

he is eternal, so that the following generations would talk about him. Comparably, Achilles struggled with his own pride and rage. He was a glorious and honourable hero. However, his pride often led him to act impulsively without counting for the consequences. Achilles withdrew from battle with anger when Agamemnon took Briseis. As a mere consequence of his decision, many Greek soldiers died and Achilles downfall. Later, he is very angry and he wants to take revenge after the death of his friend Patroclus. Therefore, he achieved his goal of revenge by killing Hector, the beloved son of King Priam of Troy, and then he dies in the battle. However, he is still alive in Greek mythology so that future generations learn about him.. (p.19)

Ezinma and her mother

The novel female characters Ezinma and her mother whom Achebe portrayed as independent and defiant as the Greek female character Antigone in the tragedy of Eponymous, who is passionate and full of love. To start with, Ezinma, the later defies her father's authority by helping Chielo, the priestess of Umuofia, on her journey to see the Oracle. He said: "If Ezinma had been a boy I would have been happier. She has the right spirit." (p.56). This demonstrates how she is independent and willing to confront her father. In addition, she seemed to have a strong will to defy the cultural rules of her clan. This decision is similar to Antigone one to bury her brother, Polynices, disobeying her uncle's orders, Creon. The character said: "why did you try to bury your brother? Antigone replied: "I had to." (2006, p.29). We turn to the character of Ekwefi, Okonkwo's second wife, who violated the social norms when she left her husband to live with her lover Okonkwo. However, the later does not respect her sacrifice, so that he beats her every day. This can be interpreted as her tragic fate resulted from her disobedience of Umuofia social norms. Another scene, Ekwefi decided to take care of her daughter, Ezinma, because she is ill. Achebe describes these actions as "Ekwefi did not hear these consolations. She

stood for a while, and then, all of a sudden, made up her mind. She hurried through Okonkwo's hut and went outside. "Where are you going?" he asked: "I am following Chielo," she replied and disappeared in the darkness." (p.86). This quote demonstrates the deep love and sincerity that she provides for her daughter, who is haunted by her ancestors' curse, the ogbanje, much like Antigone who provides a determined devotion to her family. However, she is haunted by the curse of her family's past. Therefore, in spite she attempted hardly to rescue herself through acts of radical love, she takes the doom of her life as punishment for the curse. As a result, this symbol of democracy has hanged herself rather than

be killed by her uncle Creon.

Unoka

Achebe portrayed Unoka as an anti-hero. He is a lazy and irresponsible man who cannot feed his family. He suggests: "Unoka loved the good fare and the good fellowship, and he loved this, season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty. (p.9). This quote shows that Unoka prioritized his own pleasure over his responsibilities as a husband and father. He was not happy when it came to wars, which was why he changed any subject concerning fighting and talking about music, because he was coward and he could never bear a sight of blood. His lack of courage and fear of violence is similar to what Robert Graves suggests in *The Greek Myths* "Dionysus invented wine, for which he is chiefly celebrated." (1960, p.110), who is associated with laziness. He is a self-indulgent figure who cared little for the needs of others. Richard Buxton in his book *The complete world of Greek mythology* noticed that: "Dionysos's divinity, ecstasy; the madness of intoxication; wine; exuberance and danger of animal and vegetable nature." (2004, p.137). In Greek mythology, he is known as god of theatre and drinking, too and his followers are doomed to take his way into ecstasy. This

comparison between Unoka and Dionysus highlights the diversity of cultural background of the Igbo people of Nigeria and the ancient Greeks. Both cultures celebrated and valued hard work and bravery, while pleasure and indulgence were not often celebrated.

Obierika

“Obierika was a man who thought about things.” (p.103), Achebe describes him as a thinker and a diplomat of the village. He is not a war fighter but he interested in setting peace and stability in his clan, Umuofia. He is a realistic character who is working on everyday affairs of his community. Unlike Okonkwo, Obierika is a reasonable and wise man who thinks before acting. Moreover, he is open minded who understands and appreciates the new culture in Umuofia, additionally he adapts the changes easily since for the British values can improve his society. Thus, Achebe's depiction of Obierika in this way is much like Homer's depiction of his character Odysseus in *The Odyssey*, though both are different in culture. Firstly, Obierika and Odysseus are a respected leader in their communities. “Why should a man suffer so grievously for an offense he had committed inadvertently? But although he thought for a long time he found no answer. He was merely led into greater complexities.”(p.103), Odysseus is a “But the steadfast goodly Odysseus pondered, and heavily he spake to his own brave spirit:” (2005,p.91). Secondly, both are known for their intelligence and wisdom. Obierika takes care of his friend Okonkwo, and provides him with pieces of advice that can guide him. Odysseus is clever enough to deceive his enemies in many situations.

Ikemefuna

Ikemefuna is a young boy who has been taken by the leaders of Umuofia as hostage in Okonkwo's obi to set peace between the clans. Ikemefuna is a sacrificed victim offered by the oracle to appease the gods and to preserve the social order. Okonkwo murdered him

even though he cares for him as his real son. Achebe writes: “Okonkwo did not taste any food for two days after the death of Ikemefuna. He drank palm-wine from morning till night, and his eyes were red and fierce like the eyes of a rat when it was caught by the tail and dashed against the floor.”(p.54). In this passage, Okonkwo is like Agamemnon. Both of them have challenged their emotions by this sacrifice in order to maintain social order. As it is narrated in *Euripides* play *Iphigenia at Aulis*, Agamemnon, with no other choice, sacrificed his daughter to appease the goddess Artemis in order to win his war. Iphigenia said: “what have I to do with the marriage of Paris and Helen? Why is his coming to prove my ruin, father? Look upon me; one glance, one kiss bestow, that this at least I may carry to my death as a memorial of thee, though thou heed not my pleading.” (2001, p.32). Here, she knew that his father lied to her and she is aware that he had taken her to Aulis to sacrifice her for the benefit of his war. She recognized that she could do nothing to save her life that will be offered to Artemis. Agamemnon begging her: “I must sacrifice thee whether I will or no; to this necessity I bow my head; for her freedom must be preserved, as far as any help of thine, daughter, or mine can go; nor must they” (2001, p.33). This quote about Agamemnon justification of his decision. For him, this sacrifice is necessary to appease Artemis and to defeat the Troy’s. As Ikemefuna when he realized that, he is taken to the forest to kill him. Achebe says: “Ikemefuna felt his legs melting under him. And he was afraid to look back” (p.52). Then, when he asked his father help “my father, they have killed me!” (p.52). Okonkwo did not respond but he “drew his machete and cut him down.” (p.52).

To sum up, Achebe intentionally established these similarities between Ikemefuna and Iphigenia. He aimed through to give his story a real reflection to a Greek tragedy. Both of them are innocent lives, who suffered of a tragic death against their will, as a victim of Gods requirements. In fact, they are a vivid picture of these distinctive cultures based on social and religious order.

Themes and Images

Achebe's *Things fall apart* explores many themes, which are similar to Greek mythology. Through his narrative structure, Achebe aims to emphasize the existence of African culture, because both traditions examine fundamental aspects of human nature and experience.

Tradition and change

Initially, the struggle between tradition and change is a tension between the old ways of doing things and new ideas that challenge those traditions. Achebe portrays this theme through Okonkwo's struggle to preserve his traditional values and customs in the face of colonial culture. At first, Okonkwo as a strong and brave man rejected all the characteristics of weak or feminine, such as his father's laziness and lack of ambition. Then, the arrival of the whites to Umuofia represents a significant change and challenge to the traditional way of life. These strangers came with new culture including religion, education, and government systems that conflict with the traditional customs and beliefs of the Igbo people. In this context, Okonkwo resists change by maintaining his traditional beliefs and customs. In other scenes, the conflict between Okonkwo and Nwoye, his son, is an effective argument of Okonkwo's refuse of the new culture imposed by the colonizers. Nwoye is the first converted to the white's new religion, what angers Okonkwo. This conflict showed Nwoye looking for new path those conflicts with his father's values. As a result, the Igbo culture started to be destroyed by the white men to gain power and to influence people in Umuofia, because most of Igbo people are forced to abandon Their customs and beliefs. As in Greek mythology, the struggle between tradition and change reflects the tension between the stability of tradition and the desire for progress and innovation. For example, Prometheus is a Titan who makes fire from the gods and gives it

to people. His action is a symbol of new knowledge and humanity progress. Because of his defiance to Greek traditions in establishing new order inside the community, Zeus who ordered to chain him to a rock and have his liver eaten by an eagle every day punishes Prometheus. Nevertheless, Prometheus challenged Zeus in order to be freed by a son of Zeus. As Aeschylus writes in *Prometheus bound*(2012): “I know the what and the how. In face of this, let him sit boldly trusting in the thunder.”(p.62). *Things fall apart* struggles between tradition and change is a complex and common theme in both Greek mythology and the novel. These challenges set when the colonial power takes place in Igboland where traditional values and customs conflict with new ideas and beliefs of the outsiders. Thus, colonialism has affected mainly the Ibo culture that based on traditions and customs for preserving cultural heritage.

Fate or destiny

In general is a certain force that shaped the lives of mortals and immortals as well. In *Things fall apart*, forces beyond their control shape the majority of the characters. For example, even Okonkwo is successful and respected warrior in Umuofia, but he is doomed to face his own fate. As Achebe writes: “Okonkwo's whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of nature, malevolent, red in tooth and claw. Okonkwo's fear was greater than these were. It was not external but lay deep within himself”.(p.16). Okonkwo's fate can be compared to Oedipus fate the story of Oedipus is an effective example of fate in Greek mythology. Oedipus killed his father and married his mother, unwillingly. After realizing his misdeed, he tried hard to avoid the consequences but it was late to correct his action that led to his downfall. Homer writes in the *Odyssey*(2005): “and I saw the mother of Oedipus, fair Epicaste, who wrought a dreaded unwittingly, being wedded to her own son, and he that had slain his own father

wedded her, and straightway the gods made these things known to men.”(p.168)another example is the story of the Trojan War fate that was started with Paris who had chosen Aphrodite as the most beautiful goddess and given Helen as his prize. Thus, the Greeks defeated the Trojans. As Homer writes in the *Odyssey*(2005): “And none but the nobleseer took in hand to drive them; but a grievous fate from the gods fettered him,even hard bonds and the herdsmen of the wild.”(p.168).The idea of fate or destiny, Okonkwo who tried to avoid his fate pictures, which a common theme is also in Greek, mythology, but his actions lead to his downfall. Similar to Oedipus and others who fated to meet a tragic end, despite their efforts to avoid it.

Honor and Hubris

In *Things fall apart* is the idea of hubris, or excessive pride, which is also a common theme in Greek mythology. Okonkwo's downfall is a result of his pride and refusal of the changes imposed by the oppressed power. Similarly, many characters in Greek mythology faced a tragic ends due to their excessive pride and arrogance. Okonkwo's hubris is his belief that he can control his own fate and even that of his family. He wants to be successful not like his father, who is weak and lazy. This idea led him to become a successful farmer, warrior, and leader in his community. However, his excessive pride and arrogance dominated him, for why he acted impulsively and never accepted the advice of others. Moreover, when he is exiled to his motherland, Mbanta, after killing a clansman, Okonkwo tried to make relationship with the people of Mbanta. There, he becomes frustrated with their peaceful way of life and decides to return to his village with the help of his friend. However, their plan to overthrow the white colonizers fails, and Okonkwo realizes too late that he cannot control everything. Achebe said: “Okonkwo stood looking at the dead man. He knew that Umuofia would not go to war. He knew because they had let the other messengers escape. They had broken into tumult

instead of action. He discerned fright in that tumult. He heard voices asking: 'Why did he do it?'"(p.165).

another example of Okonkwo's hubris is his treatment of his wives and children. He expects them to obey him without question and shows little affection towards them, believing that this is a sign of weakness. This leads to a strained relationship between him and his family, and ultimately contributes to his downfall. Similar to Greek tradition where hubris is quite presented in Greek mythology as the excessive pride arrogance, which often leads to downfall or punishment.

Religion and belief system

Religion is a key theme in Achebe's *Things fall apart*, which chronicles the influence of Christianity on Igbo people. By reading the novel, you feel that Achebe makes parallels between his religion and the one of the Greeks in the ancient times, since both of them deal with the relationship between gods and mortals. Firstly, fate or destiny is very important for the Igbos and the ancient Greeks. In *Things fall apart*, Okonkwo struggles against his fate as Oedipus and Achilles who in return fight to achieve their personal desires. Proximo in the movie *Gladiator* (2000) said: "We mortals are but shadows and dust. Shadows and dust, Maximus!" This draws inspiration about fate in Greek mythology. Achebe said: "when did you become a shivering old woman", Okonkwo asked himself, "you, who are known in all the nine villages for your valour in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed." (p.55). Here Okonkwo questions his own fate and how he gets to his current situation. Then, in both religion, gods ask for sacrifices and offerings and if the people do not answer to their demands, they will be punished. Agamemnon, for instance, sacrifices his daughter Iphigenia to the goddess Artemis in order to win the war since "They were most sacred days, when much of the ordinary

business of life was suspended. Processions took place, sacrifices were held with dances and song, there was general rejoicing.” (p.51). As Hamilton suggests in her book *Mythology* (2012). Achebe writes: “Okonkwo drew his machete and cut him down. He was afraid of being thought weak.” (p.53). This quote demonstrates that Okonkwo wants to show his strength and loyalty to his society by killing this little boy. Moreover, the Igbo people believe in a supreme being or god as the Greeks, which is featured by many gods like Zeus, Poseidon, and Hades. Graves in his book *The Greek myths* (1960) emphasizes: “This is now called the Academia: a beautiful, well-watered garden, where philosophers meet and express their irreligious views on the nature of the gods.” (p.385) In Umufia, this idea is embodied in the god Chukwu that has a direct impact with the lives and mortals. Achebe said: “the land of living was not far removed from the domain of the ancestors. There was coming and going between them” (p.101). The author stressed on the importance of the idea of an after life and the communication with the dead. In the same context, the prophets and seers are significant in Igbo religion and the Greek religion, too. In *Things fall apart*, Agbala, the Oracle of Hills and Caves, is portrayed by Achebe as a prophetic voice that people counsel before making any decision. Achebe said: “The priestess screamed. “Beware, Okonkwo!” she warned. “Beware of exchanging words with Agbala. Does a man speak when a god speaks? Beware!” (p.84). As in Greek myths, the Oracle of Delphi which the Greeks consult about serious fact of their life. Johnston in her book *Ancient Greek divination* (2008) described: “Although adoption of foreign gods and practices had always taken place, adoption now tended to be more deliberate, with greater awareness and articulation of what it implied about the religious identity of the worshipper and his or her relationship to the gods.” (p.151). So, both people believe in the importance of prophets and seers in the divine communication and even in the divine punishment for sins. Achebe explores this idea when the village of Abame is completely ruined by the White forces, by setting a new religion, as a god retribution. He said: “The

white man had indeed brought a lunatic religion, but he had also built a trading store and for the first time palm-oil and kernel became things of great price, and much money flowed into Umuofia.” (p.144). Hard demonstrates in *The Routledge handbook of Greek mythology* (2020): “Prometheus had been chained to a cliff in the Caucasus ever since he had incurred the anger of Zeus by stealing fire for mortals and he was subjected to ever-renewed torment, for an eagle would peck each day at his liver, which grew anew each night. Heracles took pity on him and shot the eagle, and then sought the permission of Zeus to set him free entirely.” (p.256).

a) Rituals and rites

Greek heritage and the Igbo culture shown in *Things fall apart* both emphasize the value of cultural preservation and fortitude in the face of adversity. These themes highlight the human spirit and cultural identity’s ongoing force and relevance. The depiction of ceremonies and rites in *Things fall apart* is somewhat reminiscent of Greek tradition. The Greek custom and *Things Fall Apart* both highlight the importance of rituals in their respective societies. In the Igbo community depicted in the book, rituals are essential to many facets of life, including marriage, childbirth, and death. In a same vein, rituals and ceremonies are highly valued in Greek tradition as a means of paying homage to their gods, commemorating significant occasions, and marking life events. The emphasis on rituals’ community aspect is shared by both cultures. In *Things fall apart*, members of the community actively take part in ceremonies that strengthen the Igbo society’s common identity and ideals. Similar to this, community members participate in Greek rites, which strengthen ties to one another and to a common cultural history. *Things fall apart*, ceremonies frequently have symbolic meaning that embodies the Igbo people’s ideals, beliefs, and ancestry. Greek rituals are similar in that they frequently incorporate symbolic actions, offerings, and gestures that allude to deeper meanings related to their religion, mythology, and history. Is the ritual that surrounds the Hills and Caves Oracle. In

Igbo culture, the Oracle is consulted for significant decisions and prophecies, much like the Oracle in Greek mythology offers direction and knowledge to those who seek it. In their individual communities, oracles are revered and regarded as portals to the spiritual world. As, Achebe tells: “the Feast of the New Yam was approaching and Umuofia was in a festival mood. It was an occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct.” (34). The New Yam Festival ceremony, which the Igbo people observe every year, is another example of how they are similar. This celebration is similar to the Greek Dionysia festival, which honors the deity Dionysus with feasts, dances, and theatrical productions. These celebrations are an opportunity to thank the gods for the harvest, pay homage to them, and deepen ties between neighbors.

The ceremonies and rites portrayed in *Things fall apart* and Greek tradition share certain similarities, it's vital to remember that every culture has its own distinct customs and beliefs.

Cultural resilience

Achebe highlights the customs, traditions, and way of life of the affluent Igbo people of pre-colonial Nigeria throughout her work. In a similar vein, Greek culture also emphasizes the celebration and preservation of its mythology, customs, and social mores. Greek tradition and *Things fall apart* both highlight the value of cultural identity and the effects of outside influences on traditional communities. As Achebe demonstrates: “Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten.” (p.11). In the midst of hardship, Okonkwo, the main character, exemplifies resilience. Even after facing multiple personal failures and the invasion of colonialism, Okonkwo is adamant about preserving his culture's customs and

beliefs. This resilience might be compared to the Greek term areté, which denotes greatness and the capacity to face difficulties head-on with bravery and strength. Okonkwo is the best example of resilience, as Achebe says: “he was a man of action, a man of war. Unlike his father he could stand the look of blood.”(p.14). People who excelled in various events, such as wrestling matches, and shown remarkable physical strength, intelligence, or talent were frequently in positions of power and authority. Winning these competitions could improve one's social standing and give them more authority and influence in the community. *Things fall apart* a novel that shows the power and authority of the African nation similar to the Greek nation. Both communities placed a great emphasis on strength, resilience, and skill, seeing them as necessary for gaining and retaining power and authority. Individuals might use wrestling contests and other forms of competition to express their power, establish their reputation, and secure their position of influence within their different civilizations. Thus, status and authority were inextricably linked to physical prowess and achievement in ancient societies. “authority can be said to be moral is a very complex question.”(2004, p.140).

Justice

In *Things fall apart* and ancient Greek civilization, the concept of justice was central to societal rules and customs. Both communities had established unique methods for resolving disputes, punishing misconduct, and maintaining community order. Justice was central to society norms and behaviors in *Things fall apart* and ancient Greek culture. Both communities had established methods for resolving disputes, punishing wrongdoers, and maintaining community order. Similarly, in ancient Greek society, laws, courts, enforced justice and assemblies where disagreements were resolved and sanctions were imposed. The judicial system was founded on the values of fairness, equity, and accountability, with mechanisms in place to ensure that justice was served and wrongdoers held accountable for

their actions. The concept of justice was firmly ingrained in Greek philosophy and ethics, and it served as the foundation for a just and ordered society. Both societies prioritized fairness, equity, and the rule of law in their justice systems, aiming to maintain social order and harmony through the implementation of reasonable and unbiased rulings. The systems of justice in *Things fall apart* “Okonkwo knew these things. He knew that he had lost his place among the nine masked spirits who administered justice in the clan.” (1994, p.139) and ancient Greek society “it allows all the protagonists to emerge with honour, an even more important outcome, in this culture of ‘saving face’, than the nice apportioning of justice.” (2004, p.342) emphasized the significance of sustaining ethical norms, resolving disagreements amicably, and holding individuals accountable for their acts within their respective civilizations.

Wrestling

Chinua Achebe's *Things fall apart* portrays the importance of wrestling matches in Igbo society, echoing the Greek legacy of wrestling's prominence in ancient Greek culture. In both civilizations, wrestling was seen as a means of showcasing one's bravery, strength, and talent as well as a means of gaining respect and honor from others in their communities. Wrestling matches were used as a technique of conflict resolution in addition to being an entertainment medium. “The second day of the new year was the day of the great wrestling match between Okonkwo’s village and their neighbors. It was difficult to say which the people enjoyed more—the feasting and fellowship of the first day or the wrestling contest of the second.” (p.36). Similar to this, wrestling played a significant role in ancient Greek athletic tournaments, such the Olympic Games in this concept Richard Buxton illustrates: “We see this most clearly if we look at the type of choral lyric about which we know most, namely praise-poetry in honour of victors in the four great Games: at Nemea (northeastern Peloponnese), Isthmia (near Corinth), Delphi and Olympia. Each

of these Games fell under the patronage of one of the gods.”(2004,p.65). where competitors competed for honor and fame. Furthermore, physical strength and agility were highly valued in both traditions, and wrestlers were respected for their abilities. Wrestlers in classical Greece and *Things fall apart* were revered as heroes and ideals, and winning a match was a major source of prestige and pride. In terms of the ideals, it stands for and the significance it has in each society, the wrestling tradition in *Things fall apart* and the ancient Greek tradition are comparable overall. Both customs emphasize the value of physical prowess, bravery, and strength and provide a means for people to establish their value and become recognized in their communities. Both the ancient Greek society and the Igbo society portrayed in *Things fall apart* relied heavily on authority and power to maintain social order. In Igbo society, male elders, titled males, and community leaders frequently held positions of power and influence. People used wrestling matches as an opportunity to show off their strength, both mental and physical, which frequently led to influence, authority, and respect within the community.

Ogbanje

The ogbanje, also known as "abiku," is a reoccurring motif in Nigerian Igbo culture and beliefs, especially in Chinua Achebe's novel *Things fall apart* an ogbanje is thought to be a wicked spirit kid that is born into a family several times before dying at a young age and returning to torture their parents by being born again. The ogbanje is viewed as a disruptive element that causes disaster and misery within the family. In *Things fall apart* Ekwefi's daughter Ezinma is portrayed as an ogbanje. Despite her mother's best efforts to safeguard her, Ezinma faces numerous health issues and is thought to be doomed to die early. This belief in the ogbanje influences family dynamics and how Ezinma is handled in the community. The ogbanje represents a deep-seated fear of the supernatural and the

unknown, as well as the concept of fate and destiny in Igbo culture. The rituals and practices involved with dealing with an ogbanje involve attempts to halt the cycle of death and rebirth, which is generally accomplished by spiritual means or ceremonies done by diviners or medicine men. The notion of the ogbanje emphasizes the complicated interplay between traditional beliefs, superstitions, and daily life in Igbo society, giving mystery and cultural dimension to the story in *Things fall apart*. In Greek mythology, the concept of a restless or evil spirit that brings problems or misfortune to living family members may be analogous to that of a vengeful ghost or curse. In Greek mythology, the Furies, also known as Erinyes, were female spirits who were responsible for avenging crimes such as matricide or patricide, and they were said to afflict and bring misery upon the offender or their family.

Furthermore, the concept of a cursed or doomed individual may be found in Greek mythology in stories like that of Oedipus, who was fated to kill his father and marry his mother, resulting in a series of tragic events for himself and his family. These stories illustrate a belief in fate or destiny, which can result in recurrent cycles of disaster or catastrophe for specific people or families.

The form

The oral tradition

The novel is about Nigeria in precolonial and colonial period. At that time their knowledge was not written, but it was spread through stories, which were passed from generation to other orally. For this reason, Achebe use of oral tradition as written device was simply to transmit the Igbo history, culture, and beliefs. Initially the role if storyteller, the old man who recounts myths and legends, in the Igbo culture is very important. He was respected and valuable person in Umufia he was the one who preserved the history of his community so through this character and his narrated stories we get inside the Igbo culture

and their beliefs, then Achebe used the proverbs which are vivid part in the history of Africa in order to give a rebirth to his community which is full of moral, lessons, to show how it is valuable the hard work and to necessitate the respect of the elders. The past in the same framework Achebe used oral tradition for many reasons. First, is to strengthen the link between Umuofia in the past and Umuofia in the present. For instance, the elders spread the story of Umuofia foundation among generations. Then, Achebe intentionally used these artistic tricks to respond to colonial view such as the character of Mr. Brown who is against the oral traditions and cultural practices of Umuofia he considered these customs as primitive and inferior in comparison to the western ones. However, Achebe's portrayal of this figure is not only to show the European view about Africa, but also to draw the danger of colonial dismissing and suppressing of African culture. For why he shed light on the importance in of preserving the African heritage in the face of outside powers. Overall, *Things fall apart* is a recreation of African sense of community and shared history, so that throughout the story the storyteller is a man that makes the people gathering to listen to stories of their elders or engaging in the clan ceremonies. Therefore, Achebe's aim from the use of stories and proverbs as deep and rich in meaning is to transmit the African heritage, which distinguishes the African identity and history, to the coming generations. Like the Greek.

Politics

I detailed more in the analysis of *Things fall apart* from the perspectives of Aristotle but this time using political principles as they are identified in his book politics. This book is about the political system used by ancient Greeks. From his several concepts, I pick out the most important ones: The Polis, Citizenship and the Common Good.

To start with, the Polis, Aristotle observed "Society originates according to him in the gregarious tendencies common to man and many other animals, not in the household

relation, and just as a herd of bulls is led by the strongest, so the primitive form of Monarchy among men is the rule of the strongest and boldest.” (p.24). Here he has identified the social and political nature of man. For Aristotle, Polis or city state like Athens is the best community where, man as a creature, with flesh and blood lying side by side under the same constitution. In this sense, *Things fall apart* is a vivid picture of Igbo community where its people are living in cooperation under the same political structures for example in Umuofia, the Ekwueme, the masked spirit that represented the clan ancestral spirit, is very important body in governing that community. Achebe writes “Ajofia was the leading ekwuwu of Umuofia. He was the head and spokesman of the nine ancestors who administered justice in the clan. His voice was unmistakable and so he was able to bring immediate peace to the agitated spirits.” (p.153). The quotation demonstrates the role of traditions to set legal political systems in Umuofia. For Achebe, Ekwueme is not a ritual, but a political constitution for making decision and solving social problems. From the other hand Citizenship: “Expect a full investigation of the virtue of husband and wife, father and child and of conduct they should observe to each other and also the various forms which each of these relations she assume under each constitution” (p.39). In this quotation, Aristotle emphasised mainly on the importance of society and man to establish a political then inside this government Aristotle stressed more on the relationship between the leader and the citizen. The objectives of citizenship which cited by Aristotle are important to provide a life condition for the people he wrote “How every constitution will educate the women and children who fall under its authority” (p.39). This concept is linked to the protagonist of *Things fall apart*, Okonkwo. The latter, is proud of his deeds for the benefit for his community. In fact, Achebe sheds light on Citizenship as political and social norm based on a common historical background and cultural heritage.

Nicomachen Ethics

Achebe's *Things fall apart* is an artistic homecoming with combat spirit that we can analyse through Aristotle's Nicomachean ethics. This ethical philosophy based in the concept of Eudemonia which means the man flourishing and the ways to achieve it. Through my analysis, I would like to demonstrate how the novel protagonist, Okonkwo, is strived to reach his eudemonia concerning the concept of courage. Aristotle as the mean between the extremes of cowardice and recklessness defines the latter. Courage is a mean with regard to things that inspire confidence or fear, in the circumstances that evoke confidence or fear, and in the way that is intermediate between the excess and the deficiency". It means that courage is facing fears in a balanced and rational. Achebe as an embodiment of this Aristotelian concept of courage pictures Okonkwo. Throughout the novel, Okonkwo experiences a series of challenges and obstacles in his life, as wrestling matches, clan disputes, and particularly the arrival of European colonizers. In all these cases, Okonkwo relies on his physical strength and strategic thinking to face these challenges. For example, the writer describes him when wrestling "as slippery as a fish in water" (p. 8). Later, when he is exiled from his village, he "was well received by his mother's kinsmen" (p.106) and he rebuilds his wealth by the help of Uchendu. In addition, when the settlers arrive, Okonkwo realizes their threat and tries to force the villagers into action. Yet, his excess of courage flawed him as he falls into the trap of recklessness. His anger and violence against the whites figure his refusal to the social and cultural changes that are set by the outsiders in his village. In this way, Okonkwo is the African hero who is characterized by admirable qualities but the flaws destroy them.

To summarize, Okonkwo's excessive focus on this pursuit prevents him from adapting the accurate changes and achieving a sense of Eudemonia, i.e. to reconnect with his cultural heritage and reclaim his identity as an African. Consequently, the concept of courage, as defined by Aristotle and presented by Achebe through his main figure,

Okonkwo, is a virtue that can both empower and destroy a man depending on how it is used.

Poetics

Achebe, *Things fall apart* is a rebirth of African tragedy since it shares many elements with the Greek one as they are identified by Aristotle in his book *Poetics* (330 BCE). Hamartia, Anagnorisis, and Catharsis are the main Greek tragedy concepts that I have noticed in *Things fall apart*. Achebe embodies these concepts through the protagonist Okonkwo as African tragic hero to understand better his tragic downfall resulted from his violence and the catastrophic effects of colonialism on traditional African societies. According to Aristotle: "Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; for it is by these that we qualify actions themselves, and these- thought and character- are the two natural causes from which actions spring, and on actions again all success or failure depends." (p.6). In fact, Okonkwo, the tragic hero, suffered much from the story events, which are narrated in a very pleased and artistic language. The novel is written in a tragic way, for this Achebe relied in his writing to tragedy which is presented in Aristotle's poetics.

Hamartia

Hamartia or tragic flaw. This concept refers to the misdeeds that lead to the downfall of a hero.

Aristotle writes: "the tragic hero falls into bad fortune through some mistake (hamartia), not through vice or depravity, for the destruction of a purely innocent character is neither tragic nor effective; while the downfall of a villain is not tragic, but simply disastrous". (p.3).

Therefore, Achebe's tragic hero in *Things fall apart* is Okonkwo who is a man of action, a

man of war. Unlike his father, he could stand the look of blood. "In Umuofia's latest war he was the first to bring home a human head" (p.47). This later is ambitious of power but victim of his excessive pride and fear of failure and to be seen as weak. Hence, he always makes violent decisions like taking part in the murder of Ikemefuna, in addition to other harsh behaviors

Against his family. Achebe said : "Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his little children. Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear the fear of failure and of weakness." (p.16). These cruel actions are just to prove his masculinity in Umuofia. However, Okonkwo suffered from the consequences of his flaw

Especially his exile to his motherland, Mbanta.

Anagnorisis

Anagnorisis or recognition is another concept of Greek tragedy. As it is define by Aristotle, recognition is a hero awareness of his downfall moments that are due to the consequences of

His tragic actions. Aristotle states discovery is most effective when it comes about unexpectedly, as in Oedipus, for in the way the startling effect is enhanced. Such a discovery is the change from ignorance to knowledge, which produces love or hate between the persons

Destined for good or bad fortune.

In *Things fall apart*, Okonkwo lived the moment of Anagnorisis when the British colonists dominated the nine villages and started to destroy the Igbo culture. He is cognizant of his deeds, defending his fame and fighting to preserve his traditions and customs that led to the loss of his family and his clan as well. Unfortunately, it was too late for Okonkwo to correct his misdeeds

and to save himself from tragic fate. Achebe writes: “when did you become a shivering old woman, Okonkwo asked himself, you, who are known in all the nine villages for your valor in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed(p.55).

Catharsis

Last and most important element of Greek tragedy, as it is mentioned in Aristotle's poetics, is Catharsis. He used this concept to define the audience deep feelings of pity and fear as a reaction to tragic events. He said: “tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; through pity and fear effecting the proper purgation of these emotions.”(p.6).

These emotions deliver to purify the reader from his own sentiments and set self-freedom. In *Things fall apart*, Okonkwo catharsis is portrayed in his aware of his fate after being experienced many disastrous events before and during the arrival of the whites. Thereby, the reader shows empathy and sadness toward this brave character. Consequently, this release of emotions leads Okonkwo to accept his downfall and his mortality. Besides, he gave up to the

reality of change inside his society that resulted from colonial control. Before the colonial period, “Okonkwo did not taste any food for two days after the death of Ikemefuna. He drank palm-wine from morning till night, and his eyes were red and fierce like the eyes of a rat when caught by tail and dashed against the floor” (p.54). Likewise, during the English presence in Umuofia “Okonkwo stood looking at the dead man. He knew that Umuofia would not go to war. He knew because they had let the other messengers escape. They had broken into tumult instead of action.”(p.165).

The tone

The tone of *Things fall apart* by Chinua Achebe is generally objective, reflecting the author's intention to present the events of the novel in a clear and straightforward manner. Throughout the book, the narrator describes the customs, beliefs, and traditions of the Igbo people without inserting personal opinions or judgments. The author's objective tone is evident from the beginning of the book, where Achebe describes the central character, Okonkwo, and his achievements. For example, in Chapter one, the narrator introduces him: "Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat."(p.8). He is a famous figure in the nine villages who had brought honor to his village by throwing Amalinze the Cat. The writer presents Okonkwo's achievements without any commentary, allowing the reader to form his or her own opinion about him. This objective approach for describing characters and events is consistent throughout the novel. Moreover, this objective tone is also reflected in the way Achebe describes the traditional practices of the Igbo people. He writes: "The drums beat and the flutes sang and the spectators held their breath".(p.8). He describes their rituals, beliefs, and customs without making any judgments. For instance, in Chapter two, the annual Feast of the New Yam is depicted as a traditional celebration in which the Igbo people give thanks to the gods for a bountiful harvest. This description is objective in giving significance to the feast without expressing any personal opinions about it. The author's objective tone can be also seen in the way he describes the relationship between the Igbo people and the white missionaries who arrive in the village. Achebe depicted: "the white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart." (1994, p.143). His description of the whites arrival and

the spread of Christianity in the village is neither by taking side nor by expressing any personal opinions on the issue. In fact, Achebe's objective tone allows the readers to form their own opinion about the impact of the colonizers on the Igbo society. In addition, the author's objective tone is also evident in sketching the novel figures. The narrator characterizes their actions, thoughts, and feelings without expressing any private opinions about them. For instance, in Chapter four, the narrator describes Okonkwo's relationship with his son, Nwoye, without making any judgments about the characters or their actions.

To sum up, the tone of *Things fall apart*, is overall objective, reflecting the author's intention in presenting the novel account of events. The narrator description of the customs, beliefs, and traditions of the Igbo people are empty of his personal opinions or judgments for making the readers to form their own opinion about the novel characters and events.

Symbolism

Alfred North Whitehead explains in his book *Symbolism its meaning and effect* that: "there are a deeper types of symbolism in a sense artificial, and yet such that we could not get on without them. Language, written or spoken, is such a symbolism. The mere sound of a word, or its shape on paper, is different. The word is a symbol, and its meaning is constituted by the ideas, images, and emotions, which it raises in the mind of the hearer."(p.2).In modern African literature symbolism is main feature symbols are sources of insights of African orientations to life in fact Achebe gives a great importance to the function of symbolism in *Things fall apart* which is full of symbolism. Several components possess symbolic value within the Igbo culture, and I investigate some symbolic links in Greek mythology. Here are some examples of symbolism from the novel, along with quotes to support them.

The Yam In Igbo, culture is a symbol of masculinity, strength and wealth. It is a staple crop and is seen as a measure of man's success. In the novel, Okonkwo's obsession with yams is a symbol of his desire for power and status. When his yam crop fails, he is devastated and it ultimately leads to his downfall. Achebe writes, "Yam stood for manliness, and he who could feed his family on yams from one harvest to another was a very great man. Indeed" (1994, p.31). However, several gods and goddesses in Greek mythology are associated with agricultural prosperity, such as Demeter, the goddess of agriculture, fertility, and harvesting.

The Oracle of the Hills and Caves is a symbol of the supernatural and the mysterious. It is believed to have the power to predict the future and to control the fate of the community. The Oracle is also associated with spirits of the ancestors and is a link between the living and the dead, Achebe said: "She was the priestess of Agbala, the Oracle of the Hills and the Caves. In ordinary life Chielo was a widow with two children." (1994, p.44). Delphi's oracle is well known in Greek tradition. The Oracle of Delphi was dedicated to the deity Apollo and was visited by people looking for wisdom, prophecies, and predictions about the future.

The Egwugwu are the masked spirits of the ancestors, and they represent the power and authority of tradition. They are also a symbol of justice and fairness, as they are called upon to settle disputes and make decisions for the community. In this sense, the author argued: "each of the nine egwugwu represented a village of the clan. Their leader was called Evil Forest. Smoke poured out of his head." (1994, p.75). He represented the spirit of the forest and wore a mask that was painted with colours of the forest - leaves, flowers, and all the vegetation that grew in it. While there is no clear counterpart in Greek mythology, the concept of ancestral spirits and divine creatures does exist. The Olympian gods and goddesses, including Zeus, Hera, Athena, and others, represent many parts of existence and wield power over mortal affairs. *Things fall apart* is a novel full of symbolism. It is crucial to

note that, while there may be some symbolic similarities between parts in *Things fall apart* and Greek tradition, each civilization has its own distinct symbolism and cultural background.

Conclusion

This master dissertation entitled *Things fall apart: an artistic homecoming and combat spirit*, has attempted to explore to what extent that *Things fall apart* is written similar as the Greeks did. In addition to this is a tool of fighting against colonialism, which has responded to the European writings and dialogues that Africa is uncivilized. In order to reach our aim, we relied on Fanon's Postcolonial theory on culture (1963) and Bakhtin's dialogism (1981).

It revealed how the implication of the theories served as a useful theoretical guideline for understanding the often-misconceived strength of African culture. Through the novel to remain reserved enduring life trials with grace and fortitude. Simultaneously, the novelists by stylising him conveyed a powerful vision of what a colonial and postcolonial African really look like and transcend his position into universality.

My thematic analysis began with the articulation of critics' oversight of the real imperialist to whom *Things fall apart* we debts. Since I started my research, I asked a question: if the European celebrate the Greek civilisation even though it was primitive, why we cannot celebrate the African one, as they are similar in the foundations. It was seen that all systems that created civilisation and culture are the same even the difference of the place one is on the north of the world and the other on the south.

Achebe has shown through *Things fall apart* in its content and form that all societies are the same; they bloomed from the same circumstances, but as the cruelty achieved its summit. And led people to colonise other in order to find power this is the human nature, but it is not an excuse to carry control even the notions of equalities, human rights had its word. A lens of Fanonian reading has brought into focus the provision of how the power relationships, failing economic and social systems in Nigeria, Fanon's theory of Culture advanced in his seminal work *The wretched of the earth*, highlighted the necessity

to restore the agency of nation and liberate its natives from both imperial mechanisms of the former colonizer. Hidden polemics, and Ideological characters central to Bakhtin's Dialogic theory developed in *The Dialogic imagination and Problems of Dostoevsky poetics* are relevant to discern the dialogue-taking place between the novel and the author both writing back, to the Western critics.

To be sure, that Achebe's work is an artistic homecoming and combat spirit beyond colonization, the Igbo people's culture and worldview are being projected. Achebe focuses more than half of the novel to portraying the Igbo. The civilization includes myths, tales, beliefs, rituals, superstitions, and taboos that are firmly ingrained in people's awareness. With *Things fall apart*, he reintroduces the entire society to history. Therefore, I would argue that African literature and specifically African novel continues to inspire generations to rise up against injustice, oppression and celebrate its tradition and culture as the Greeks. The novel's appeal stems from Achebe's depiction of Igbo community life. The author highlights the weaknesses of tribal civilization, including its harsh laws, treatment of women and children, and abandoning twins. The novel skillfully incorporates subtle societal norms to legitimize a tribal lifestyle.

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