وزارة التعليم العالي والبحث العلمي
MINISTERE DE L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE SCIENTIFIQUE
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جامعة مولود معمري-تيزي وزو
كلية الآداب واللغات
قسم الانجليزية

Field: Letters and Foreign Languages
Branch: English language
Option: Literature and Civilization

Dissertation Submitted in Partial Fulfilment of the Requirements

For Master's Degree in English

Theme

Achebe, Ngugi, Armah and Kipling: A comparative study of resilience

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Academic year: 2023/2024

To

My dearest parents Bouzeboudja Djouher and Rabah.

My loving brothers Karim, Aziz and Ali.

The memory of my grandmother.

Amel ATAL

My beloved mother Salmi Yamina and my father Slimane.

My affectionate brothers Mohammed Lamine and Saïd and my sisters Wassila, Lynda, Kamila, Katia Naïla and Fériel for their unconditionel support during this journey.

Nesrine TALEB

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Acknowledgements

First and foremost, we would like to express our sincere and profound gratitude to Professor Bouteldja Riche for arousing our interest in African literature and suggesting this research topic for us. His scholarly expertise, continuous guidance, constructive criticism and moral support significantly enriched the scope of this modest work. Words cannot adequately register our admiration and forever indebtedness to him; we are so honoured to have had the privilege of attending his incisive master lectures and allowing us to use his ideas.

Additional warm thanks go to professor Hadj Bachir (Larabi) Sabéha for her insightful guidance and patience along the process of advancing our research. Also, special appreciation goes to the members of the jury particularly Professor Zerar Sabrina who generously devoted time to read and examine this thesis despite the weight of her academic duties.

Abstract

This present research studied the theme of resilience in all of Achebe's *Things fall apart*, Ngugi's *A grain of wheat* and Armah's *The beautyful ones are not yet born* from both a dialogic and postcolonial approach. The aim of this dissertation is to draw thematic parallels between these postcolonial novels and Kipling's poem entitled "If"; it seeks to unveil how Achebe, Ngugi and Armah embraced the Kiplingese poetic theme of resilience and engaged accordingly in a dialogue with it. Mainly, we have put emphasis on the personal motivations, conduct and ethical choices of the respective protagonists: Obierika, Mumbi and The Man to assess the significance of resilience in reflecting the African experience amidst the larger political and sociocultural forces. To achieve this goal, we relied on Bakhtin's Dialogism combined with his prominent concepts of Stylization, Hidden Polemics and the Ideological nature of Characters developed in his books entitled *The Dialogic imagination* (1981*)* and *Problems of Dostoevsky's Poetics* (1984). In addition, we supplemented our study with Aschroft's analytical process of Appropriation and Abrogation introduced in *The empire writes back: Theory and practice in postcolonial literature* (2002), along with Fanon's philosophical theories developed in his seminal work *The wretched of the earth* (1963). The findings of our analysis of the three novels under scrutiny showed to a certain degree a nuanced stylization of Kipling's classical poem "If", it revealed the extent to which the three protagonists stand as markers of this particular Kiplingese association. The writers in their attempt to amplify the voice of the African man in colonial and postcolonial eras, they adorned their narratives with polemics subtly challenging Kipling's confinement of the ideals of resilience advocated in his canonical work.

Key words: colonialism, dialogism, If, Kipling, resilience.

Introduction

> Upon every accident, remember to turn towards yourself and inquire what faculty you have for its use. If you encounter a handsome person, you will find continence the faculty needed; if pain, then fortitude; if reviling, then patience. And when thus habituated, the phenomena of existence will not overwhelm you. (Epictetus, 1866.p.379)

In his *Enchiridion,* Epictetus's call for the transformative process of cultivating inner strength to confront life's diverse circumstances reminds us of Kipling's celebration of the excellence of Resilience in his poem titled "If". Throughout this blueprint, Kipling preaches a stoical attitude to living and continues to inspire generations of rational minds, to recover from setbacks, and illuminate the renewable power within. Fundamentally, if resilience is the anchor, then stoicism is the craft of forging it, directing our emotions, beliefs and actions in a line with reason and virtue. It is from this Greco-Roman school of thought that the concept of resilience gained genuine significance. By far, this commendable quality referred generally to the mental, emotional, and behavioural flexibility and adjustment to external and internal demands of life's experiences (APA) has been a recurring motif throughout history. People are grown accustomed to recover from decisive conflicts and oppressive regulations. None can avoid despair, fear, and grief but they can learn the way to adapt to them. In a given African context, postcolonial literature is highly marked by the virtuous capacity of African men's unwavering perseverance and fortitude. This nurtured power makes them strong enough to withstand colonial insurrections, struggles of independence, and post-colonial disillusionments. To further address the interesting area of study, we opted to scrutinise models of resilient African experiences prevalent particularly in the literary masterpieces of Achebe's *Things fall apart*, Ngugi's *A grain of wheat* and Armah's *The beautyful ones are not yet* born. Our selection of the three novels is motivated by the novelist's choice to appropriate virtuous traits from kipling's "If" and designate each of their main characters namely Obierika, Mumbi and The Man as the primary symbols of resilience and stoicism. After reviewing the initial scholarly research that established superficial dialogic links with Conrad's novella *Heart of darkness,* we

articulated a new thematic exploration of Kiplingese resilience, and illustrated the way this shared spirit of wisdom bridges the gap between past, present, and future i.e. (precolonial, colonial and post-independence era).

With the reference to our theoretical framework, the dialogic theory provides a comprehensive understanding for the complexity of character's identities. Through Bakhtin's concepts of (Stylization, hidden polemics, ideological nature of characters), we would acknowledge the multiplicity of voices, perspectives and consciousness's within a narrative, and spot the relation which dialogizes the protagonists of the above named literary works and the poetic wisdom of Kipling's "If". As such, accentuation will be put on the analytical concepts of Ashcroft and on Fanon's post-colonial theory to examine institutions of the era and social organisation of the colonised and post independent African societies in each of Nigeria, Kenya and Ghana.

Issue in context

The three novels we 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 they have received a large bulk of criticism from different angles. Mainly, the majority of literary critics while analysing *Things fall apart, A grain of wheat* and *The beautyful ones are not yet born* in relation to their predecessors, assumed that Achebe, Ngugi and Armah have exhibited a deliberate response to the canonical writings of Conrad, particularly protesting against his novella, *Heart of darkness (1902)*. At the first stage, it is worth noting that Achebe explicitly said in a 1962 interview that he wrote his *Things fall apart* in connection to Cary's Mister Johnson (1939):

> …I was quite certain that I was going to try my hand at writing, and one of the things that set me thinking was Joyce Cary's novel set in Nigeria, Mr. Johnson [sic], which was praised so much, and it was clear to me that this was a most superficial picture of - not only of the country, but even of the Nigerian character, and so I thought if this was famous, then perhaps someone ought to try and look at this from the inside. (Lindfors, 1997, p. 3-4)

Nonetheless, critics claimed that *Things fall apart* is not writing back to Cary's novel, but it engaged undoubtedly in dialogue with *Heart of darkness* and contested Conrad's monologic representation of Africa. For them while the latter envisions Africa as a sinister continent where civilization crumbles and the European mind descends into madness, Achebe presents it as a world inhabited by vibrant traditional tribal communities, deeply rooted in ancient ways of life. Among the critics who supported this idea there is Okafor, who in his article "Joseph Conrad and Chinua Achebe: Two antipodal portraits of Africa" (1988) asserted that the two novels are as different as night and day is in their portrait of Africa. In *Heart of darkness*, Africa is equated with darkness, and the language of the natives is animalistic whenever the characters in the novel speak, their speech is described as yelling, babbling, or howling:

> They shouted periodically together strings of amazing words that resembled no sounds of human language; and the deep murmurs of the crowd …were like the responses of some satanic litany. (p.111)

Contrary to *Things fall apart*, Achebe strategically uses indigenous language, proverbs, and cultural elements to create a dialogical space that contrasts sharply with Conrad's monologic tone. Okafor quoted Achebe to showcase his view that Africans have a good speaking voice and an effective medium of communication: "Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten" (1994, p.7). In addition to this, the critic acknowledged while Conrad's narrative implies a need for European supervision over Africans, Achebe dismantles such stereotypes by highlighting the resilience, responsibility, and self-sufficiency of his community. In *Things fall apart,* he represents the clansmen as hardworking individuals who diligently engage in year-round agricultural activities. "They clear the farms even before the rains begin, in readiness to plant their yams as soon as the initial rains arrive" (1994, p.26). Their commitment extends from dawn to dusk, with only the period between harvest and the next planting season considered a time for partial relaxation.

Following nearly the same idea, NooriBerzenji and Abdi in the essay "Conrad's impressionism vs. Achebe's realism" of their journal article: "The image of the Africans in Heart of darkness and Things fall apart", argued that Achebe's decision to write his novel from the perspective of the natives aimed to challenge dehumanizing assumptions about Africans, showcasing their distinct society and rich history. In order to compare insider and outsider point of views, the critics pointed out an instance at the end of the narrative where the novelist let the coloniser restate his inaccurate comment upon the tragic death of the protagonist and contended: "Achebe impliedly brings close the two works through associating Marlow's account and his portrayal of the Africans with that of the District Commissioner" (2013, p.718). According to NooriBerzenji and Abdi, this government official named Mr Smith proved to have no in-depth knowledge of Okonkwo the moment he decided to title his book "The pacification of the primitive tribes of the lower Niger".

Though the district commissioner has been in active interaction with the tribe, he could not distinguish neither Okonkwo's social position nor does his character from the other clansmen. He perceives him as one of the primitives, akin to Marlow's perspective all along his journey in the Congo. Achebe then projects nearly the same western view of Africans that Conrad does in *Heart of darkness*. Concerning the dynamics of the colonizer and colonized relationship, they assumed: "Achebe's Igbo men do not distinguish between the whites, but Conrad's Africans hate all the white agents. While in Achebe's story the case is different because these characters, as Nichols claims, are "a group of people for whom the white race was still a myth" (cited by Daniels, p.72). Therefore, it is this difference in portrayal and clash of voices that sheds light on the complexities of cultural encounters, and the varied perspectives of Africans in colonial literature.

In relation to Ngugi's *A grain of wheat,* we found that critics have concentrated largely on its parallels with *Under western eyes*. Yet, Russell is among the ones who in his essay "The politics and spaces of voice: Ngugi's *A grain of wheat* and Conrad's *Heart of darkness*"

attempted to trace the unmistakable debts that *A grain of wheat* owes to Conrad's novella *Heart of darkness*. He has already contended that the present similarities are much more fragmented and formal, not coherent like *Under western eyes* (according to which, Mugo/Razumov betrays Kihika/Haldin and is then redeemed by the influence of the latter's sister, Mumbi/Natalia, leading to a public confession). However, one evidence is that Ngugi's in textual appropriation stems from the locally situated oral narrative of Conrad's novella i.e. the maritime tradition of the latter which connects the narrator and audience through the metaphorical "bond of sea" equates Ngugi's shifts from an omniscient perspective to actively participating in the events, presenting both pre-Uhuru days and the subsequent period. Such technique creates a nuanced temporal structure and a direct mode of addressing.

Equally important, for the critic in the novels is their critique of power structures. In *Heart of darkness,* the character of Kurtz embodies the corrupting influence of power and the dark heart of imperialism. Similar to *A grain of wheat* wherein Thompson and Robson symbolize the oppressive British colonial administration and all three are planning to leave Africa. Russell (2013) acknowledged some illustrations of the characters who stylize the dialogue of *Heart of darkness*. Namely, amidst the narrative Karanja, the former home guard and collaborator chief concluded that everyman in the world is alone, and fights alone to live (1967, p.141), echoing Marlow's "We live, as we dream alone" (1902, p.43) (cited in p.167). Likewise, the central antihero of the novel, Mugo epitomizes Ngugi's fragmenting scepticism and his valorisation of voice. He is in some ways like Marlow, who "sitting apart had been no more to us than a voice" (ibid) (2013, p.167). Within this, Russell highlighted the gradual progression of Mugo's early profound alienation from the community a decisive moment of public confession. His "clear voice" defined his existence and is taken by far as the symbolic cement of a restored collective identity. In general, this literary critic encapsulated Ngugi's exploration of Conrad's dramatization of narrative at the novel of the voice use, the spatial

closeness within a community, and the continuous process of recovering earlier narratives through storytelling.

"Heart of darkness and the Third World writer", is another incisive analysis wherein the literary critic named Kinkead-Weekes acknowledged some prevailing Conradian connections with *A grain of wheat* while contending Ngugi's thoughtful engagement with *Nostromo, Under western eyes* and *Heart of darkness* before framing the story of his historical fiction. To reveal some intertextual relationship between *Heart of darkness* and *A grain of wheat,* he associated Kurtz, the exploiter of the Congolese with the village's legend and exterminator, Thompson. Typically, this latter recalls him through the collection of essays, he wrote "Prospero in Africa" which take the form of a diary wherein he recorded his struggle to control the colonized and the methods needed to suppress their genuine resistance. Thompson's final cry "Eliminate the brutes" as well can be attributed directly to the last words Kurtz uttered before his death. The critic emphasized the character's aggressive will to dominate the local African population once he said about Thompson the officer: "He too believes that only power can counteract evil" (1990, p.44). Not only this, but highlighted the contrast of the final scenes in both novels: particularly telling the truth in *A grain of wheat* vs Marlow's .i.e. he contrasts the brave act of confession of Ngugi's characters like Mugo and Gikonyo to Marlow's decision to distort the final words of Kurtz in order to ensure the well-being of his wife whom he perceives as an inferior being and save her intense suffering even through morally questionable means. In the long term, Kinkead-Weeks (1990) concluded: "to have read Achebe, Naipaul, Ngugi is to have made a significant difference to the sensibility we bring to Conrad's tale" (p.49).

As far as Armah's *The beautyful ones are not yet born* is concerned, Guendouzi's final thesis "Linguistic and international hybridity, or the African aesthetics of proverbial quoting in selected novels by Ayi Kwei Armah", is devoted to the study of the hybrid aesthetics of Armah's novels to spot the creative inspiration through which he blended his discourses. Basically, the critic covered many literary resources that Armah mobilized from the romantic

poetry of Wordsworth's *Intimations of immortality*, to Yeat's *The second coming*, Eliot's *Ash Wednesday* and Fitzgerald's *The great Gatsby*. Yet, what interests us is the fact that he pushed his analysis further to signal the hidden textual presence of Conrad's novella *Heart of Darkness* in *The beautyful ones are not yet born*. It is in the third chapter of his thesis "Intentional and organic hybridity, grotesque and monstrous hybrids in *The beautyful ones* and Joseph Conrad's *Heart of darkness*" wherein he underlined the commun transposition of incidents in the literary works.

Effectively, the critic compared the centrality of the theme of imperialism in *Heart of darkness* to neo-colonialism in *The beautyful ones*. "Conrad demystifies the so-called European civilizing mission whereas Armah demystifies Ghana's independence" (2008, p. 103). For Guendouzi, Armah's work depicts solely the neo-colonial state of independent Ghana where those seeking to end autocratic rule ended up under the control of the petty bourgeoisie. As an evidence, he made reference to the gleam of the White Atlantic Caprice hotel to underscore this foreign dominance and hollow aspirations of the Ghanaian population. Subsequently, Conrad in his turn dramatizes the issue of imperial conquest along with the dehumanization of the Congolese through Marlow's early discourse about civilisation: "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much…" (1902, p.09) (2008, p.94).

Based on the scheme of actions, the critic contended that in *The beautyful ones are not yet born* The Man's journey to work which starts from riding an old rusty bus towards the decaying railway station stylizes the sea voyage of Conrad's narrator who came from Europe to Africa, and then back to Europe in a decaying steamboat. Besides, he associated the portrait of Koomson, an agent of Neo-empire to Kurtz's identity in *Heart of darkness* for they both value their greedy priorities over morality. One amasses wealth by embezzling public funds, while the other gains through the illicit accumulation of ivory. At the level of imagery, Armah

follows Conrad in circulating a grotesque image of Africa and Africans in which aspects of cumulative filth, corruption, and exploitation are present.

According to Guendouzi (2008), Conrad projects the banks of Congo River as a dystopian landscape of doom and gloom, hostile to human existence and the ideals of civilisation. He rightly quoted Marlow's expression: "….streams of death in life, whose banks were rotting into mud, whose waters, thickened into slime invaded the contorted mangroves that seemed to writhe at us in the extremity of an impotent despair" (1902, p.21) (p.100). Whereas, in the popular market of Takoradi, Armah alludes vivid and disturbing visuals that The Man perceives in his daily commute to work: "dust and perpetual mud covered over with crushed tomatoes and rotten vegetables, eddies from the open end of some fish head on a dump refuse and curled-up scales with the hardening corpses of the afternoon's flies…." (1968, p.47) (2008, p.101). In countless ways, Guendouzi argued that the parody of Romance and the general set of grotesque imagery suggest a general disease in which Kurtz's vision of "the horror, the horror finds all its expression" (2008, p.102). Hence, it is considered that Armah undeniably developed an organic hybrid discourse with the well-known Western master-narrative of Conrad's *Heart of darkness*.

From the above literature review, we deduced that while critics have extensively concentrated on the connections of *Things fall apart*, *A grain of wheat* and *The beautyful ones are not yet born* with Conrad's *Heart of darkness*, they failed to consider the actual work to which these novels display an unmistakable debts. Literally, Achebe, Ngugi and Armah took inspiration from reading one of the late canonical works of the English poet and novelist named Kipling after the advent of Conrad's stereotypical contributions. Thereby, it is from one of his didactic poetic verses "If" that the theme of resilience, the very essence binding the three narratives together, reverberates. Though the novelists may have imitated and admitted certain Conradian influence in their works, it is only for remarking the presence of their predecessor while seeking to assert their own unique voice and perspective.

Accordingly, this theoretical guideline of our thesis entitled "If" is regarded as a popular classic of English literature, first published in 1910 in Kipling's collection of children's stories, Rewards and fairies, as a companion piece to the story "Brother square toes", which is an account of Washington's presidency during the French Revolution. (Gale. P.6). It stands as a universal blueprint for attaining maturity and no more than a ritual to be followed by those who would succeed, lead, and be dedicated. Still at other times, some postcolonial critics find it puzzling that a racist Victorian, or in Orwell's words, such "Prophet of British imperialism" excel in crafting, from his intentions devoid of empathy, one of the purest forms of poetry that springs from the profound realms of human emotions. They dismay Kipling simply because he has vigorously beaten the imperial drum during Britain's expansionist phase and propagated the moral imperative of the white race to govern the darker skinned populations. His starkest imperialistic ethics embodied in his poem *The white Man's burden*, in his novel *Kim*, *The Man who would be king* and to include other contemporaries. For such reasons, we altered the view that the real jingo imperialist is not Conrad but undoubtedly Kipling being "morally insensitive and aesthetically disgusting." (Orwell, 1964, p.70)

Turning specifically to our problematic, we have opted on a cognitive interpretation of the poem "If", the basic dialogic link, and deduced that within each of the four stanzas, various life situations are discussed, along with the most appropriate actions to take in response to them. Kipling's perspective on achieving a virtuous, a stoic, and a successful life manifests in each single verse that can be encapsulated in this set of traits that are in turn constituents of our theme of resilience: Levelheadedness, Self-confidence, Patience and humility, Acting, Equanimity, Honesty, Fortitude, Gambling and Perseverance, Simplicity and Humanism. Nonetheless, Kipling reserved the above commendable virtues designed for combating the human weaknesses exclusively to the white imperial Man. Thus, Achebe, Ngugi and Armah answered Kipling by incorporating the notion of resilience into the actions, mindset and voice

of their protagonists Obierika, Mumbi and The Man to prove that even the colonial and post-colonial African is moving beyond his preconceived confines to embody his spirit of resilience.

Methodology

The concept of resilience has evolved throughout the years to embrace different contexts and subjective interpretations, which collectively contributed to the challenge of articulating a concise and universally accepted definition. Prior to the 17th C, material science associated resilience to the elasticity of physical substances and their ability to recover their shape after deformation. Etymologically, it is said to trace back to the present participle of the Latin verb resilire(=salire) meaning "to jump back" or "to recoil" (the Merriam-Webster dictionary, 11thed). Over time, its usage expanded metaphorically into psychological and social contexts.

The American Psychological Association (2014) recently defined resilience as "the process of adapting well in the face of adversity, trauma, tragedy, threats, or significant sources of stress— such as family and relationship problems, serious health problems, or workplace and financial stressors". So, researchers explore this multidisciplinary topic to understand how individuals, communities, and systems can effectively adapt and recover from challenges. Accordingly, it is in the light of this modern virtue that we analysed Achebe's *Things fall apart* ,Ngugi's *A grain of wheat* and Armah's *The beautyful ones are not yet born*. For the purpose of elucidating the thematic stylisation originating from the protagonists choice of conduct and frame the Kiplingese semantic basis of resilience, we divided our discussion into a set of chronological traits like levelheadedness, patience, honesty,…etc echoing the original order the poet put in "If". Each couple of verse gives us a character trait that we, in turn; aimed to contextualise with Obierika, Mumbi and The Man. In pursuit of this goal, we borrowed some postcolonial concepts from Aschroft's *The empire writes back* namely Appropriation and Abrogation meantime relied on Fanon's ideological study of decolonization elaborated in his

book *The wretched of the earth* and finally on Bakhtin's Dialogism to scrutinise the nature of dialogue taking place between the different characters.

I- Dialogism

In his books, *The dialogic imagination* and *Problems of Dostoevsky's poetics*, Bakhtin, 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 conciousnesses 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 molds 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 claims: "consciousness is in essence multiple" (1984, p.23) the essence of his theory lies precisely in the concept of Dialogue which denotes that consciousness can realise itself only in interaction with the other, and since life itself is a continuous dialogue: "To be means to communicate" (1984, p.287). The true vitality comes from making one's presence felt in the world, therefore Bakhtin alludes that those who remain silent or unnoticed are metaphorically "dead". The interaction of someone else's words into our speech makes them open to our evaluation, essentially gaining a doubled-voiced quality. They uphold both their original meaning and the lens through which we perceive them with either doubt, mockery or appreciation. The interrelationship between the source words and our interpretative layer becomes a dynamic process, where meaning is not static but shaped by the ongoing dialogue between these two voices. So, Bakhtin assumed that discourse in all its shape is dialogized, it manifests in both the inner dialogue and speech of characters.

The relevance of Dialogism to our analysis resides in comprehending the character's identities and their dialogic development. It provides insights into the psychology of human nature and its dilemmas. For instance, in *A grain of wheat*, Ngugi's heroine Mumbi becomes the focal point for Mugo's conflicting emotions for he confides in her his feeling of resentment, fear and guilt that all stem from his profound awareness of the impact of his choices. None could understand Mugo's paradoxical state until he unveils the truth himself. Besides, this theoretical approach assists us to conceive the influence of the other on the self and how a character identifies himself in relation to his social and cultural milieu. In *The beautyful ones are not yet born* the conduct of Armah's hero is predefined by the will of the other. Being a Ghanaian citizen living in a corrupt neo-colonial country subjects The Man to inevitable debasement, beginning from the conductor of the bus to the railway station stuff and his relatives. From each encounter, he had his share of mistreatment, insults and heavy accusations that tormented him. His worthiness as a Man hinges on his commitment to imitate the Western values and behaviours upheld by the national bourgeoisie. The dominant societal expectations, corruption and moralities are all conflicting voices pulling him in various directions.

1- Bakhtin's dialogic principles:

Bakhtin identified various forms representing the dialogic nature of human consciousness and language including stylization, hidden polemics, and the ideological character. Each of these concepts forms a contextualized or a dialogizing framing.

a) Stylization: In reading problems of Dostoevsky's poetics and *The dialogic imagination,* Bakhtin viewed stylization as the clearest characteristic form of an internally dialogized mutual illumination of languages. It is that possible fusion of voices or merely the reproduction of someone else's style. According to him, "Stylization stylizes another's style in the direction of that style's own particular tasks." (1984, p.193). So, the stylizer interprets and reproduces an individual's words and thoughts to align with them his distinct aspiration, all based on his ideological standpoint. In this order, both of Achebe, Ngugi and Armah took the

theme of resilience from the poem "If", originally designed to motivate the white Man, and placed it in the African context so that they could commend the often-overlooked stoic, persistent and adaptive virtues inherent in the experiences of the African men subjected to colonization and its aftermath challenges. They did not only reproduce Kipling's "If" regarding his attitude towards resilience but they reshaped their protagonists (Obierika, Mumbi and The Man) in a way to embrace almost all the traits advocated in the poem. Regardless of life-threatening adversities, they succeeded to maintain a remarkable self-composure, patience, perseverance and exhibit all what forms the ideal man of the poet. This authentic stylization enriched the literary discourse as it introduced diverse voices that contribute to a more dynamic and inclusive understanding of human resilience. For Bakhtin, it is "an artistic representation of another linguistic style, an artistic image of another's language. Two individualized linguistic consciousnesses must be present in it: "the one that represents (that is, the linguistic consciousness of the stylizer) and the one that is represented, which is stylized" (1981, p.362). Thereby, *Things fall apart, A grain of wheat* and *The beautyful ones are not yet born* are artistic representations of Kipling's poetic discourse and the three novelists effectively are the stylizers while Kipling is the stylized.

b) Hidden polemics: a form of active double-voiced communication occurs when an author incorporates other's dialogue into his own narrative, aiming to challenge the original idea. Such clash of ideas takes place beneath the surface, as the writer addresses the object being discussed without overtly attacking each other's discourse. In the wider sense, hidden polemics suggests a nuanced way of engaging in debate or argumentation without explicitly confronting the opposing view .In this context Bakhtin stated: "discourse is directed toward an ordinary referential object, naming it, portraying, expressing, and only indirectly striking a blow at the other's discourse, clashing with it, as it were, within the object itself" (1984, p.196).

Much like Bakhtin's emphasis on the polyphonic nature of discourse, Achebe's *Things fall apart*, Ngugi's *A grain of wheat* and Armah's *The beautyful ones are not yet born* engage in a subtle and concealed polemic with the other on the subject of resilience. Literally, they used implicitly the voices of their principal characters notably Obierka, Mumbi and The Man to articulate a counter-narrative and challenge Kipling's exclusive confinement of the recognised heroic virtues advised in his poetic discourse "If" ignoring the third world. To redefine the parameters of resilience and prove that qualities like Levelheadedness, Patience, Honesty, Perseverance, Determination and so forth are not reserved to a particular cultural or geographical context, they placed their African protagonists in challenging situations within the colonial and postcolonial landscapes to showcase the adaptability and strength of the colonised individual beyond the confines of the imperial narratives. After all, Achebe, Ngugi, and Armah used the poem of Kipling and reversed indirectly its message to create a hidden polemic that in turn affirmed the universality of Human resilience.

c) Ideological characters: In polyphonic novels, the internal dialogues or the ongoing conversations within one's mind underscores the dependence of thoughts on social connections, wherein the voice of each character possess its individuality and particular narrative significance while being open to external influences. Therefore, Bakhtin (1984) perceived characters as fully developed ideologues and stressed the importance of having a protagonist who firmly represents his own truth and "who occupies a signifying (ideological) position" (p.286). By getting a meaningful exchange of ideas and not merely an evaluative significance, the latter would add more depth to the characterization and thematic elements of the novel. In Bakhtin's view: "The speaking person in the novel is always, to one degree or another, an ideologue, and his words are always ideologemes" (1981, p.333). It implies that the presumed ideologue serves as a vehicle for conveying and reinforcing specific beliefs to the reader, which may be related to colonial power dynamics, economic structures, or social hierarchies. For instance, the fundamental condition that makes the stylistic uniqueness of

Achebe's *Things fall apart* is the character of Obierika and his ideological discourse. Throughout the narrative, he asserts himself as a polemist displays his non-acceptance of certain Igbo customs and norms. This includes his strong objection to Okonkwo's involvement of the inhumane practice of his adopted son, Ikemefuna and his significant questioning of the inhuman practice of disgarding his twins into the evil forest. Obierika stands out as the sole sceptical and progressive voice whose critique extends to the harsh tribal system that enforces a seven-year banishment for individuals who accidentally cause the death of a kinsman and it is what effectively leads to the tragic downfall of his friend.

In A grain of wheat, the character of Mumbi is used to express more than an individual but a mythical voice, the one that evokes the legendary foundation of the Kenyan community "Gikuyu na Mumbi" (p.92). Her actions and judgments add a layer of moral weight to her religious character, giving her a sense of transcendent significance in the storytelling. While Mumbi's marital reunion with her husband "would see the birth of a new Kenya" (p.121) and the restoration of the Thabai community, her sexual affair with karanja during the Kenyan emergency foreshadows Africa's struggle for identity and nationhood. The child she gave birth from the loyalist of karanja is of hybrid origins; he is the fruit of colonialism, which summons how Africa has been forced upon by the invasive European colonizer and the aftermath complexities of nation building. In much the same way, the protagonist of *The beautyful ones are not yet born* serves as a symbolic figure embodying the experiences and struggles of every Ghanaian man. Armah's choice to keep his main character anonymous merely referred to as "The Man" fosters a connection between the latter and the reader. This anonymity highlights the character's role as an ideologue trapped in a battle of choices and evaluations that questions constantly his moral conduct. Thereby, the dialogic discussions he holds with the other reflect the broader internal conflicts and social obligations imposed on ordinary Ghanaians in the complex socio-political landscape depicted in the novel.

II- Postcolonial theories

1- Ashcroft's *The empire writes back: Theory and practices in post-colonial literatures*.

Post colonialism is a concept widely used to denote the historical impact of colonization on post-independent nations. As a critical theory, it assessed the persistent socio-cultural, economic, and political legacies of the colonial and imperialistic rule. A refined definition of the term is provided by Ashcroft, Griffiths and Tiffin (2002), wherein they used "post-colonial" to refer to "all that cultural production which engages, in one way or another, with the enduring reality of colonial power (including its newer manifestations)" (p.195). Since no country can entirely free itself from the shadows of colonialism, the theorists in this quote put stress on the continuity of historical preoccupations, from the colonial to the post-independent period, and the late colonial manifestations they mentioned refer to the neo-colonial structures and dynamics the coloniser employ to intensify the economic disparities, cultural influences, and power imbalances including the broader forces of globalization. To this extent, we would argue that Postcolonial literature is an anti-colonial discourse, which calls for radical reforms, records the psychological distress and the terrible conditions that accompany the dream of being independent. According to Ashcroft et al, this kind of literature tries to rebuild connections between natives and the places they once called "home". Because the post-colonial intellectual in order to bring back to the coloniser their lost pride, he celebrates the marginalized lifestyles and show how rich and resilient their indigenous cultures used to be. Another complementary idea asserted by the scholars is the cross-cultural nature of all the post-colonial literatures. It is contended:

> They negotiate a gap between "worlds", a gap in which the simultaneous processes of abrogation and appropriation continually strive to define and determine their practice. This literature is therefore always written out of the tension between the abrogation of the received English which speaks from the centre, and the act of appropriation which brings it under the influence of a vernacular tongue. (2002, p.38)

Building upon this passage, we discern two primary textual strategies in post-colonial writing, identified as Appropriation and Abrogation.

a) Appropriation

It is the process by which the language of the coloniser is adopted and reshaped creatively to "bear the burden of one's own cultural experience" (2002, p.38). The postcolonial writer consciously uses the language of the metropolitan power, particularly English as a tool to infuse his narratives with new meanings, giving agency and identity to the colonised population.

b) Abrogation

It is the deliberate rejection of the standard colonial language or that "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" (2002,p.37). This choice allows writers to transcend historical impositions and attain authenticity. In one way or another, they refrain from enriching the colonial language when they opt for a native language or a blend of languages in forming their narratives that in turn unfold through a delicate interplay of memory, reinterpretation, and resistance. In this context, Achebe, Ngugi and Armah used the English language as a medium of communication to reconstitute the authentic African identity and answer back the center. Their seminal works *Things fall apart*, *A grain of wheat* and *The beautyful ones are not yet born* are said to be written in an African English that vividly captured the impact of British colonialism or the Igbo people of Nigeria, Gikuyu in Kenya and Ghanaians. As long as the novelists addressed two distinct audiences, they sought to elevate their cultural heritage above the other namely through the incorporation of some untranslated passages. 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

Eze ilikwa ya Ikwaba akwa agholi

Ebe Danda nechi eze Ebe

Uzuzu nete egwu Sala (1994, p.60).

Similarly, in *A grain of wheat* some words of the The mother creator's chorus are written in the Gikuyu, Ngugi states:

Gikuyu na Mumbi ,

Gikuyu na Mumbi ,

Gikuyu na Mumbi,

Nikihiu ngwatiro. (1967, p.92)

Under different circumstances, the writer always engages in the process of parodying other writers either implicitly or explicitly, and his appropriated language can be clearly spotted if we contrast it to another one still associated with the imperial center. In this vein, the poem of Kipling "If" for being severely constrained by the language of the metropolitan discourse within which it is realized, the above novelists subverted the fixed meaning of his verses and subjected its theme of resilience to a different intention. The abrogation constituted in terms of resonant historical experience of their stoic and resilient protagonists following either the invasion of Nigeria, Kenyan war of independence or neo-colonial situation of Ghana.

III- Fanon's *The wretched of the earth*

Fanon, the psychiatric and revolutionary philosopher is better known for his passionate commitment to freedom and justice. His artistic works contributed heavily to the postcolonial theory and are central to any discussion of anti-colonial resistance; they articulated the quest for national liberation, bitterness and dashed hopes of colonized communities. Particularly, much of his canonical book *The wretched of the earth* discussed this struggle for real decolonization along with the persistency of the psychological and societal effects of colonialism. Fanon pointed the infinite challenges that arise during the transition from colonial rule to independence and reveal how decolonization does not end with official independence.

Life is an unending contest requires a continuous intellectual effort to liberate the minds of individuals from colonial influences. In Fanonian terms: “The political leader is forever calling his people to fight: to fight against colonialism, to fight against poverty and underdevelopment, and to fight against sterile traditions.” (1963, p.95). In our literary context, both of Achebe’s *Things fall apart* and Ngugi’s *A grain of wheat* followed mostly a similar pattern of events. They employed historical accounts to uncover the heroic past of the Igbo and Gikuyu tribe before the advent of Western colonization. Afterwards, they moved smoothly from being under colonial oppression to the midst war of liberation while “the bleakest picture yet painted by a novel about the sourness of African independence is that in Ayi Kwei Armah’s *The beautyful ones are not yet born*” (1977, p.87). The sense of decay created in the book is so overwhelming that it transforms the cycle of life into the primary lens through which everything is perceived. Thereby, applying Fanon’s theory of revolutionary violence, neo-colonialism and colonial trauma on these literary works developed specifically in his four essays: Concerning violence, The pitfalls of national consciousness, On national culture and Colonial war and mental disorder, provided us insights to dismantle the process of decolonization, the complexities of nation-building and discern the way colonialism impacted the psyche and ruined the identity of the subjects. The experiences underwent in each narrative revealed the struggles, triumphs, and resilience of an African community, which continues to inspire generations to rise up against injustice and oppression.

1) Concerning violence

Throughout the struggle for liberation, fanon legitimizes the use of the transformative potential of violence as the only suitable way to escape colonial rule’s psychological and social consequences. He believes: “The native can cure himself of colonial neurosis by thrusting out the settler through force of arms” (1963, p.21). As long as the colonizer is the bringer of violence into the native’s community, mental and emotional realms, then the same violence will be adopted the moment when the exploited man sees his liberation requires the use

of physical force. Subsequently, this triumph will liberate him from his inferiority complex and deconstruct the artificial Manichean world where he was forced to live because Europeans have the tendency to dehumanize the native and label him as "the absolute evil" (p.41). They perceive the colonial world not as a diverse entity but as an embodiment of everything opposed to humanity and civilisation. For such reason, the subject's sense of inferiority parallels the superior status of the colonizer.

2) The pitfalls of national consciousness

Independence in Africa did not live up to its promise of delivering political, economic, and cultural liberation. Thus, Fanon raised in this chapter the issue of neo-colonialism and argued how the colonizer uses the national bourgeoisie as a tool to retain his power over the independent countries. For him, this indigenous middle class "identifies itself with the western bourgeoisie, from whom it has learnt its lessons" (1963, p.153) .It reproduces the colonizer's way of governance and partake in the overall stagnation of the country. This is evident through its preference to invest in foreign banks and indulge in opulent purchases like expensive cars, houses, and all sorts of amusement. This redirection of resources raises concerns about the prioritization of personal wealth over the pressing needs of the local community and development of the infrastructure. In other words, these corrupt elite values her profit-centric mind-set over a visionary and strategic approach to economic development. It facilitates the movement of goods in trade networks rather than encouraging local investment in productive sectors so that to maintain the reliance of the country and prevent it from getting its economic emancipation. In this respect, Fanon advocated:

> The national bourgeoisie of underdeveloped countries is not engaged in production, nor in invention, nor in building, nor labor ; it is completely canalized into activities of the intermediary type ….it's psychology is that of the businessman , not that of the captain of industry.(p.150).

Fanon's understanding of the middle-class bourgeoisie's failure encapsulates the post-colonial disillusionment and societal corruption depicted in *The beautyful ones are not yet*

born and *A grain of wheat*. In practical terms, Ghana despite being the first African colony to gain independence from the British Empire in 1957, found the post-colonial future it had fought for had seemingly become an elusive present. Armah illustrated the way the former colonial power stranglehold on the country's economic resources while handing over political control to nationalist African leaders like Minster Joe Koomson. Based on this critique, we contrasted the attitudes of this bourgeois politician with those of The Man; an honest African intellectual armed with revolutionary principles to test his resilience in the face of the greed and voracity of the corrupt middle class.

3) On national culture

This fourth chapter predominantly studied the pivotal 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 that will be instrumental in shaping an authentic post-colonial society and foster a sense of collective identity.

a) Literature of imitation

It is the first stage of the development process advocated by Fanon (1963) wherein the intellectual uses his colonial education to reproduce the different literary products of the western civilisation and address them exclusively to the colonizer. 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 "to drive into the natives heads the idea that if the settlers were to leave, they would at once fall back into barbarism, degradation and bestiality" (p.211). 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.

b) Literature of return to the sources

In this consciousness's phase, the native intellectual grows dissatisfied with his "unqualified assimilation" (1963, p.179), and attempts to rediscover and rehabilitate his pan-African culture. He begins to reflect upon the past and champions indigenous cultures in defiance of colonialism's dilatory representations of them. 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 .i.e. fall into the swamp of reviving unstable traditions for a rapidly changing environment. Instead, the writer should "use the past with the intention of opening the future, as an invitation to action and a basis of hope" (p.232). To some extent, this literature of "just-before-the-battle" is integral to the central discussion of *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.

c) Literature of combat

"The settler never ceases to be the enemy, the opponent, the foe that must be overthrown" (p.51). The recognition of this fixed reality invites the intellectual to look his nation's of a united and physical effort from the community not merely its passive appreciation. Henceforth he moves from his nostalgic glorification of cultural heritage to activate the collective awareness of the population and craft a revolutionary literature: a "will to liberty expressed in terms of time and space" (p.240) that assumes the responsibility of celebrating the subjects resilience in the face of colonial challenges.

Primarily, our analysis of *Things fall apart* is grounded in these three phases of decolonisation; alongside the assimilation period, marked by the tribe adopting English norms, economic and social systems, the rehabilitation phase contextualizes with Obierika's literary

and political concerns emphasizing that the process of liberation begins with the mobilisation of oppressed natives who already possess a strong national identity. In this case, Umuofia's incapacity to counter impeorderrialism 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 prevent the Christian missionaries from further disfiguring the Igbo lifestyles.

As far as *A grain of wheat* is concerned, Ngugi adopted Fanonian revolutionary violence to grant legitimacy to the Mau Mau; a national struggle waged by Kenyan peasants in their efforts to combat forces of imperialism. This uprising originating from the discomfort with the British expropriation of the most Kenyan Highlands descended into a violent warfare with the colonial government and divided the nation into freedom fighters and loyalists. Nonetheless, it paved the way for Kenya's independence in 1963 and Ngugi says about it:

> It changed names, leaders came and went, but the Party remained, opening new visions, gathering greater and greater strength, till on the eve of Ubuntu, its influence stretched from one horizon touching the sea to the other resting on the great Lake. (1967, p.13)

4) Colonial war and mental disorder

The final chapter mirrored the psychological conditioning imposed by colonial powers on the subaltern. As a clinical psychiatrist, Fanon documented the common symptoms of torture victims in the wake of Algerian revolution and divided them into four different groups. Series A addressed mainly reactionary disorders triggered by specific traumatic events, such as rape or mass murder, while series B, focused on individuals experiencing suicidal thoughts due to the pervasive atmosphere of violence and chaos surrounding them in Algeria. Last but not least, Fanon detailed the brutal methods used by the aggressor to make the detainees confess, including electric torture, a soapy water drink, the introduction of a bottle into the anus and to

other tactics that generated infinite set of verbal stereotypes and mental disorders. Finally, the psychosomatic disorders collected in series D encapsulate the bodily symptoms like menstrual cessation or premature greying of hair caused eventually by psychological factors. In certain ways, Fanon's psychiatric assessments of the colonized condition resonate thoroughly with the mental damage experienced by Mugo and Gikonyo in Ngugi's *A grain of wheat*. The brutality of colonial rule leaves lasting scars on both of their psyches and the repercussions of their actions during the Mau Mau revolution confined them in a psychological prison from which they cannot escape until they pay the price of their betrayal. So, this essay "Colonial war and mental disorder" is so valuable for the investigation of the relationship between violence and trauma and for the subsequent comprehension of the character's nervous condition.

Results and Discussion

Results

Drawing upon a dialogic and postcolonial theoretical framework, we have attempted to trace the dialogic links that bind the theme of resilience appropriated from Kipling's poem "If" with the seminal postcolonial novels of Achebe's *Things fall apart*, Ngugi's *A grain of wheat* and Armah's *The beautyful ones are not yet born*. The primary findings of our investigation revealed that resilience stands as a constant and recurrent motif in African novels; it encapsulates the challenges faced by the colonized in their effort to resist the imposed Western culture and the dehumanizing effects of neo-colonial circumstances. By means, this analytical approach allowed us to provide a deeper understanding of the line of thought that links the present literary works .i.e. how Achebe, Ngugi and Armah have repurposed the thematic aspects of "If" to convey a message distinct from the originally propagated racial ideals. They relieved in the power of words to bring about change and express the validity of African identity. In essence, the instances of stylization manifest in the skilful incorporation of the heroic attributes conditioned in the poetic verses; in the choices the characters embrace and the actions they undertake. Therefore, we reached the perceptible influence of Kipling's theme

of resilience and its great importance in shaping the characterization of the male and female protagonists Obierika, Mumbi and The Man. Furthermore, in relation to Fanon's ideological theories, we assumed that they are appropriate for colonial and postcolonial African context. They assisted us to deconstruct the hegemonic mechanisms the colonizer implemented to assert his dominance in Nigeria and reconsider the process of decolonisation the newly independent Ghana and Kenya underwent. His psychiatric notes as well helped us to examine the psychological condition of the characters subjected to colonial oppression. Namely to analyse the identity formation and mental disturbances of both Mugo and Gikonyo in *A grain of wheat*.

Finally yet importantly, with the application of Bakhtin's Dialogism on the three narratives, we have given access to the world of the dialogic novel and the hybrid construction of discourse. Since the stories and actions of the characters occur in monologues and in their communicative interactions, we lived in their mind-set and heard from every single voice two contending voices. To sum up, the use of the component of resilience in the novelists's works act not only as an ideological expression against colonial adversities but also as true vision of the African man. They stylized and Africanised Kipling's heroic model of character to polemicize with his Eurocentric advice.

Discussion

This section of our dissertation provides a conceptual understanding of Kipling's resilient attributes embodied in the verses of "If" and correlates them with the three main characters from each novel. Namely, by focusing on how Obierika in Achebe's *Things fall apart,* Mumbi in Ngugi's *A grain of wheat* and The Man in Armah's *The beautyful ones are not yet* born practice the excellence of resilience in the decisions and the moves they make.

I- Attributes of resilience

1- Level-headedness

If you can keep your head when all about you

Are losing theirs and blaming it on you,

According to Kipling, the first step to build resilience is the ability to remain composed and keep one's head even when everyone else is hostile towards us. It entails the autonomous decision to control our reactions to external factors and bravely confront unpopularity and dissent. The fact that Obierika, Mumbi and The Man choose to respond to uncontrollable situations with calmness over frustration makes them the epitomes of levelheadedness and stoicism.

Indeed, *Things fall apart* explores Achebe's particular perception of Obierika, as the real resilient Igbo man and the sanest character in the novel used to counterpart the impulsive and irrational attitudes of his best friend Okonkwo; the celebrated wrestling champion in the village of Umuofia and the protagonist who expresses his masculine trait of anger, assertiveness and violence to overcompensate for his father's weaknesses and effeminity. Both Obierika and Okonkwo hold a place of high regard in the clan. They acquire Ozo titles and are respected leaders counselled to provide guidance during crucial decisions that affect the community's well-being. Yet, the main difference between them is that Okonkwo's tragic flaws reside partly in his rigid adherence to traditional ideals of strength that empowers him to oppose the new faith brought by the British settlers and restore the established tribal order. Whereas Obierika's critical thinking and adaptability make him the stoic spokesman for Igbo culture. By a relation of interrelated aspects, Jeyifo (1990) outlined the tremendous resonance of his name; "Obi" means heart, soul or mind and "rika" qualifies greatness, capaciousness and the generosity of spirit. In his words, Obierika is deeply human, sensitive and imbued with a sagacious but unflaunted moral imagination. The significations encoded in the name inhabit the character's experience of intersubjective sociality and makes him live his name (p.58).

The levelheadedness of Obierika is solidified through the narrative's strategic opposition of Okonkwo's actions and those of fellow society members. Literally, this is revealed the moment he recounts to Okonkwo the early story of the white man's presence in the

neighbouring village of Abame. Obierika and Uchendu acknowledge the foolishness of the villagers for yielding their own extermination after they killed the harbinger of the Christian missionaries and "tied his iron horse to their sacred tree (silk-cotton)" (p.138). Such hasty execution made without allowing the condemned person utter his final words meant the total destruction of the whole village. Therefore, they wisely advise to "never kill a man who says nothing" (p.140) and try instead to understand his motives to avoid unnecessary blood reprisals. Meantime hint at the broader implications stemming from the blind faith in the authority of the Oracle. This response of Obierika marked by a nuanced combination of introspection and opposition to overt confrontation contrasts Okonkwo's agitation. His closed-mindedness promoted him to attribute the actual foolishness of the Abame kinsmen to their deliberate choice of not arming themselves adequately with guns and machetes during their visit of that big market.

On another occasion, Okonkwo is determined not to tolerate the attitudes of the new faith's adherent who violated the ancestral laws by killing knowingly the sacred royal python and daily pour filth over them in his current exile, Mbanta. His ambivalence towards the tribe members of his motherland cause him to say about it is a womanly clan as its leaders decide to ostracize the Christians rather than driving them out with force and thinks that "such a thing could never happen in his fatherland, Umuofia" (p.159). His underestimation of the colonizer's power leads him to ask irrelevant questions like why Abame men did not fight back? Are they cowards, feared the white men so much? Yet Obierika answers him: "It is already too late" (p.176). By this he means, the organic agreement used to vibrate in Umuofia cease to exist because the clansmen sold the tribe and undermined their inherited traditions by opening the door for the colonizer to settle his mechanisms of religion, new government, court and trade systems. Besides, the foundation for Obierika's composure lies in his conscious recognition of the potential of sharing the same helpless fate of Abame. If they dare to intensify the anger of Christian missionaries, the converts could summon soldiers from the central location, Umuru

on the bank of the Great River, and eliminate them all. For such reasons, we would argue that Obierika offers a different, more calculated viewpoint and functions as a parody of Okonkwo's impulsive solutions. The calmness and rationality voiced in his discourse is what distinguishes him from the frantic crowd.

Likewise, Ngugi examines the resilience of women in *A grain of wheat* through the portrayal of Mumbi, his determined heroine renowned across the ridges for her charming beauty referred to "Wangu Makere" (p.18). Within her village, she commands a position of great esteem for being a sister to Kihika, one of the freedom fighters of Thabai, and the wife of a carpenter named Gikonyo. Mumbi's name is a symbol of cultural identity, community and continuity. It signifies "The mother creator" or simply the founding mother of the Gikuyu. In the novel, Mumbi emerges as a stoic figure during the fateful moment when the white men arrived at her doorstep to forcefully separate her from her husband, Gikonyo, and send him to a detention camp. This encounter overwhelms Mumbi with a sense of powerlessness, as she finds herself unable to prevent the capture of her spouse and join the freedom fighters in the forests. Such calmness stems from her unwavering faith in the colonizer's authority, and becomes ultimately a symbol of her resistance. Paradoxically, her unique response was the moment she utters a single piercing shriek that unleashed all her emotion and this sets her apart from other women whose whining can be heard each night from their cold huts.

In another compelling instance, Mumbi stands as a pillar of level-headedness in highlighting her ability to rise above personal turmoil in pursuit of a higher moral purpose. This is particularly evident amidst the collective frenzy that consumes Thabai, where the inhabitants are going out of their minds driven to madness by their obsession with uncovering the treater responsible for betraying their country and shedding the blood of their warrior "kihika". Despite grappling with her own marital issues, Mumbi demonstrates exceptional moral integrity by consciously taking a decisive step to save the life of karanja, the suspected murderer of her brother whom the whole village is looking for. She sends a letter urging him

not to attend the arranged meeting for being convinced that "Surely enough blood had already been shed: why add more guilt to the land?" (p.206).

In an additional scene, Ngugi's heroine finds herself drawn to the revelation of a troubled villager named Mugo, exhausted from carrying the burden of his mistaken revolutionary heroism. In Rungei, the latter's stories of sacrifice spread from mouth to mouth and the villagers even composed a trench song to honour his courageous actions. His intervention to protect a pregnant woman named Wambaku, from a home guard's brutal whipping and his survival as the only participant in the hunger strike at Rira camp have made him a respected figure in the community. Conversely, Mugo revealed to be a betrayer not a real champion, he confesses to Mumbi his actual collaboration in the operation that exposed her brother's refuge to the colonial authorities. According to Mugo, this action is driven by a moral crisis, torn between loyalty to his country and the overwhelming fear of being caught housing a wanted terrorist. Hence, he informs her: "I wanted to live my life. I never wanted to be involved in anything. Then he came into my life, here, a night like this, and pulled me into the stream. So I killed him." (p.210). The confession leaves Mumbi with a multitude of possible responses. She could react with anger and seek vengeance, demanding justice for her fallen brother. Or she might choose to understand Mugo's desperate circumstances and sacrifice karanja. In essence, Mugo after his release from detention hates blood, barbed wires, police and anything makes him remember of his colonial aggression. His mental state is diagnosed theoretically by Fanon in the final essay "Colonial war and mental disorder" of his book *The wretched of the earth.* Fanon claimed that war causes psychological disorders in the colonized individuals and they struggle to negotiate a post -colonial identity. The colonial oppression perpetrated upon Mugo and the resulting trauma locks him in a closed space and pushes him to lose his sense of reality. According to Fanon, there is two categories of people who undergo torture: The patriots who know something and in this context we got kenya's warrior; kihika who is said able to "move mountains and compel thunder from heaven" (p.21) and those

peaceable men who know nothing like Mugo tortured night and day and ends eventually with mental disorders. In psychiatric terms, he is traumatized for life, for such reason Mumbi "didn't want any body to die or come to harm because of her brother" (p.237). We would assume that Mumbi's forgiveness proves her distinguished moral purpose not driven by impulses. No one can love her brother as much as she does. Yet Mumbi is ready to open a path for healing and redemption for Mugo. She becomes an embodiment of hope and an advocate for the healing of wounds, which have torn the community apart. Her willingness to set aside personal grievances and look for possible reconciliation demonstrates her exceptional strength of character.

In a corresponding way, the central protagonist of *The beautyful ones are not yet born*, The Man maintains his stoic endurance despite the unfavorable conditions in which he lives. From the very beginning of the novel, Armah points his simplicity as being just an ordinary Ghanaian clerk who works in a railway station at Takoradi. In one particular scene of his daily bus commute to work, The Man exhibits a deliberate act of self-preservation towards a conductor's intense anger. After being addressed words devoid of commercial value as "son of b**" (p.6) and being kicked out unjustly from the bus, The Man consciously maintains a steadfast silence to avoid the escalation of further tensions. In this vein, the withdrawal of the anonymous clerk, when confronted with situations challenging his manhood, signifies the conviction that real strength lies not in engaging in senseless conflicts, but in maintaining one's composure. He rarely responds to his world in any self-supporting way and his lack of anger activation adds to the overall sense of his passive attitude. Regardless of the subsequent verbal abuse initiated by a Taxi driver "Uncircumcised baboon", "Moron of a frog" (p.10), The Man preferred not to stoop to his indigent level and apologises for his lack of vision as well. Thus, one should highlight the hero's mute acceptance of suffering in Armah's work as a striking form of resistance. The previous contaminating voices of the community entered all in The Man's field of vision, and are attached to his interior dialogue. He really polemicises inwardly with the postcolonial world order, which humiliates his existence, but he accustoms

himself to keep his nerves down, from home and passing through filth, slime, and insults, to his tedious job in the usual railway station.

2- Self confidence

If you can trust yourself when all men doubt you,

But make allowance for their doubting too;

Another hallmark of resilience, as highlighted by Kipling, is confidence in one's convictions and receptiveness to constructive criticism. It is this genuine metal or self-trust mindset that sets apart Obierika, Mumbi, and The Man from the other characters blurred by pessimism and doubtfulness. They navigate setbacks with resilience and wherever necessary open a critical lens to assess the course of their actions in pursuit of higher success.

In *Things fall apart,* Achebe uses Obierika as a lens through which readers can observe the strength derived from a deep connection to one's identity and showcases how this self-assurance of his character predisposes him to trust in people's appreciation for his personal authenticity. During Obierika's second visit to the the exile of his best friend Okonkwo, Uchendu informs him: "I knew your father, Iweka. He was a great man" (p.137). Okonkwo's uncle assumes the esteemed status of their guest early from his origins and is delighted to meet him, needless for Obierika to prove himself in his eyes. In many ways, this resilient aspect encoded in Obierika prompt us to contrast it with the persistent doubt of Okonkwo regarding his own self-worth. The latter helplessly conceals his fear of inferiority exuded from fighting the demons of his father's memory with excessive aggression. By applying the Bakhtinian stylistic motif on Okonkwo, one can presumably underline his desire for his father's death and then his participation in the murder of Ikemefuna to be among the facts that invisibly determine his discourse, although of course in tight connection with his doubled ideological orientation in the world. To a considerable extent the process of his inner life as depicted in the novel is the process of his recognition and affirmation, for himself and for others, of what he has in fact already long known (1984,p.247). The reflection of Obierika's confident authority and

judgment is denoted in well-structured and coherent sentences. As a voice of reason, Obierika accommodates himself with the transformative environment and demonstrates his criticism by having the faith to question social norms. Whenever necessary, he defies Umuofian customs that discourage resorting to violence before attempting peaceful negotiations and reconsiders the wisdom behind the clan's prohibition of the titled "ozo" holders from the practice of tapping tall palm trees.

In unplanned exchange with Okonkwo, he comments upon the taboo: "It is like Dimaragana, who would not tend his knife for cutting up dog meat because the dog was taboo to him, but offered to use his teeth" (p.69). Through this metaphorical irony, Obierika illustrates the challenge faced by individuals willing to engage in a particular action but find themselves bound by rigid rituals. A situation familiar with the Igbo tradition, that forbids climbing tall palm trees yet allows for tapping the short ones. Therefore, Obierika uses his stock of knowledge to criticize the futility of the law and contextualize the tension between individual agency and cultural constraints. Unlike Okonkwo, his character is not tightly adherent to the personification of his society's regulations, which condemn a man to define his existence in relation to certain standards and feel upright if only if he executed the will of gods. Obierika is an ideologue expresses his cognitive assumptions and passionate feelings within few yet condensed words. Such deliberate discourse and self-assured demeanor adds altogether depth to his characterisation.

Similarly, in *A grain of wheat* Ngugi highlights the remarkable faith and optimism displayed by his protagonist, Mumbi amid the uncertainty that could easily consume the villagers of Thabai. The power of love and cherished memories she shared with her husband empower her to dismiss the possibility of his death. Every passing day, Mumbi envisages the oppressive walls of the camp will crumble, setting Gikonyo free to once again embrace her in his arms. Before the state of emergency, she contends: "I hung on to Gikonyo with all my heart. I would wait for him, my husband, even if I was fated to rejoin him in the grave" (p.170). Her

confidence sustains her spirit and fuels her resilience. Nonetheless, Mumbi sooner starts to lose the hope of seeing her husband again. Neither the radio nor a letter has addressed the detainee's names and karanja; a government collaborator, who used to love Mumbi does not miss any chance to hurt her feelings and shake her self-confidence. He says to her those in detention will never be set free and "The coward lived to see his mother while the brave was left dead on the battlefield" (p.169). By this conviction, karanja appears to prioritize his personal well-being and the safety of his family over the larger cause of the Mau Mau uprising. He opt for self-preservation in the face of danger rather than risking his life like Gikonyo and Kihika did. Their sacrifice will ultimately be in vain because the coloniser is so strong to be challenged and karanja's loyalty then is driven not only by personal motivations but also by the belief in the futility of the rebellion. Therefore, as Mumbi made allowance to Karanja's fearful words, she could not sleep and her mind continues to nurture the thought that Gikonyo and the other prisoners may have already met a tragic end.

Expanding on this trait, the deep-rooted self-trust of The Man in *The beautyful ones are not yet born* reinforces him to preserve his ideals to not be swayed by external pressures. This is clearly illustrated the day when Amankwa, a timber Man, approaches him with a bribe that could potentially alleviate his family's suffering. However, without a moment of hesitation, The Man shakes his head very gently, "No" (p.36). His refusal stems from the loyalty to his ethical compass that prevents him to partake in what has become a customary practice in contemporary Ghana. In such context, Armah hints at socialism, which has opened the door wider to post-colonial exploitation transcending the newly independent state into stagnation, elitism and class dominance. It sways the general populace to lose hope for a better Ghana and hold fraud, bribery... as right conducts. Thereby, The Man finds himself constantly at odds with the perceptions of those around him. At the station, the allocation clerk laments him typically for not accepting to help the contractor, and for his inability to adapt to the mainstream of Ghanaian life, he states: "The foolish ones are those who cannot live life the way it is lived by

all around them, those who will stand by the flowing river and disapprove of the current" (p.127). He means one should harmonize with the natural flow of events, even if it involves the prevailing tide of corruption. Since politicians, businessmen and all Ghanaian leaders embezzle public funds and betrays the ideals of social welfare, it becomes likely that all members of society, including the common labourers as The Man, become participants in the illicit actions hold as societal norms. Armah suggests that just as a river's current is constant and represents the inevitable progression of time and events, life's circumstances are similarly beyond our control. The one who endeavours to question the government embrace of decay or oppose the materialistic mechanisms, which drain the African society of its spiritual qualities, he might find himself in unnecessary conflict regardless of whether he acts from an ethical stance. Another figure who advises The Man to adapt to the contaminating mainstream of life is his wife, Oyo. She is helplessly attracted by the deceptive allure of power and is prepared to wholeheartedly immerse herself in a world of opulence as soon as her husband will accept to grease his hands. Her ultimate aspiration revolves around tasting the affluence that koomson's family are enjoying. Notably, to get adorned in a wig of flawless beauty like the one of Estella, possess a luxury car and live in magnificent residence resonating with prestige.

Despite The Man's unwavering belief in his choice of actions, he feels somehow guilty and recalls himself: "I know I have done nothing wrong. I could even get angry with Oyo about this. And yet, and yet I am the one who feels strange" (p.63). He fills his inner speech with the doubting of his surrounding and cannot understand why he is the one inflicted by a sense of negativity. The Man cannot come neither to an agreement with himself, nor can he stop talking with himself. His self-consciousness in Bakhtinian terms, is "Thoroughly dialogized: in its every aspect it is turned outward, intensely addressing itself, another, a third person"(1984,p.251). After all, Ngugi acknowledged that "The last shall be the first, it is even so" (p.121), this proverb resonates strongly in the Man's journey and the unfolding events affirm its truth. It symbolizes the triumph of perseverance, resilience, and integrity over the

corrupt forces that surround him. The hope for justice and the rise of those who embody righteousness is always resolute, and there comes a moment when he will defy expectations and emerge as the ultimate victor.

3- Patience and Humility

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

In the poem's second stanza, Kipling emphasizes the chief virtues of patience and humility as indispensable constituents for the cultivation of a resilient leader. He advises against harbouring animosity towards others, even if we become targets of their disdain for whatever reasons and not let excessive pride destroy the spirituality of the aspects. In *Things fall apart*, *A grain of wheat* and *The beautyful ones are not born*, the protagonists encapsulate the ideals of integrity, compassion and set as an outstanding example for those who desire to live in greater peace and pursue a fulfilling life. Notably, the commitment of Obierika, Mumbi and The Man to truthfulness and acceptance of fate over dwelling into despair exhibits their tremendous sense of morality and patience.

In one way, the character of Obierika in *Things fall apart* associates these two essential aspects to navigate the challenges of parenting and foster a supportive environment for children's growth. The day his companion, Okonkwo expresses his impatience with his eldest son, Nwoye complaining about his effort to nurture his masculinity, Obierika in a brief but significant discourse, teaches him how fatherhood necessitates the cultivation of patience and that a person should not be blurred by negativity to not hinder healthy communication with one's children. He assures him saying: "You worry yourself for nothing, the children are still very young" (p.66). This pacifying answer shows Obierika's belief in time to validate the success of paternal education. He can neither be agitated with the divergent behaviour of his children nor could he intimidate them for possible masculine deficiencies. The comprehensive

approach of Obierika values compassion over arrogance, he empathetically avoids to flaunt his son, Maduka, because he knows the extent to which Okonkwo is impressed with his wrestling capacities and promising future. After his aspirations for a strong heir, capable of earning titles and dignity in the community, are dashed by Nwoye's irresponsible conduct and femininity, Okonkwo wishes his daughter Ezinma were a boy to make him feel proud one day. Moreover, despite the fact that Obierika acknowledges Okonkwo's lies about the motif of his actual frustration,he doesn't confront him with truth and comments inwardly : "too much of his grandfather" (p.66). Okonkwo pretends to fear the influence of his wife's womanly tales on his son to hide the anxious probability of following the footsteps of his grandfather, the "Agbala". The failure of his fatherly duty is understandable for Obierika; therefore, he is not willing to incur unnecessarily the wrath of his guest and reflects a genuine consideration for his feelings.

Equally important, is the admirable attributes of patience and humility exhibited by Ngugi's resilient African woman. At a time when there is no man in the house, Mumbi does not complain about the miserable life she is forced to endure. Instead, she feels compelled to work patiently to maintain her compound with her mother-in-law and serves as a mother, provider and advisor. After the colonial government declared a state of emergency following Kihika's attack on the police station, it took drastic measures for security and retaliated by demolishing the entire village, burning huts and closing trading centers. In the face of such adversity, children grew into men and women put on trousers; Mumbi is among the predominant resilient figures fully capable as men in tying her waist to clean green spaces in the location recommended to build a new compound. She exemplifies her patience and adaptability the nights she sleeps with her mother in low in unfinished hut exposed to the cold winds that battered the bare walls from all sides. The severity of her plight deepens, as well, the time she becomes a prisoner in the village, compelled to dig in the trenches all the day and endure the harsh lashings of the soldier's whips. Without karanja's assistance, Mumbi might face the imminent threat of starvation. Nevertheless, she diligently worked in the white teas plantations,

earning a modest income and of nine shillings per week with which she secures flour to sustain her family and pays Karuiki's school fees. Her quoted sentiment: "In him we saw the hope for the future. There is nothing like education" (p.166) underscores the profound belief in the transformative power of education being the assurance for what lies ahead within their colonial condition. By assuming various responsibilities, the novelist attempts to showcase Mumbi's humble and relentless commitment to ensure the well being of her loved ones. As it was not enough, the women maintains her temperament while living a frozen relationship after her husband's return. We are said, in this respect: "She appeared expectant, a bird ready to fly at the first sign or word from the master. But Mumbi had learnt to school her desires, to accept what life and fate gave her" (p.35). This imagery suggests Mumbi's adaptability to accept whatever life has in store for her. The conscious choice she made to control her reactions and to learn to tell which pain deserves her attention stands as a remarkable mark of resilience.

Correspondingly, the resilient protagonist of *The beautyful ones are not yet born* waits patiently things to improve. The Man stands tall against familial pressure regardless of the hostility and the demeaning remarks he receives from his wife and mother-in-law. To exemplify one critical case, Oyo, in order to shake the morality of her husband uses a derogatory term,comparing him to a "Chichidodo" (p.52) and explains though this bird hates excrements, it feeds on worms thriving in lavatories akin to her husband's ideals that contrast the practical realities. He is an upright man diligently serving a corrupt government, or the more he tries to avoid corruption, the more surely he becomes involved in it. Likewise, further patience manifests as The Man openly coexists within the confines of his financial constraints. The mother-in-law's hurtful comment: "You are an orphan, a complete orphan," (p.144) directed towards The Man's daughter carries a deep meaning. It questions his role as a helpless parent who could not buy a pair of shoes for his little girl. Not only this, but he also does not possess essential household appliances like a TV set or a fridge to keep their food and beverages fresh. In order to welcome Joseph Koomson, the family's old friend and his wife

Estella, The Man is left with no choice but to rely on a refrigerator of a friend to freeze the beer he had purchased for the occasion. In fact ,his inability to fulfil the basic needs of his wife and children when it comes to personal care items and clothing consumes him, yet he empowers himself by maintaining control over his own perceptions and holds on the vision that the brighter days that will end the current deprivation will come. Equally noticeable, is his portrayal as a humble individual, his ordinariness allows underprivileged Ghanaians to easily identify themselves with his experiences. “There is nothing wrong with beer… After all, koomson knows we are not rich, so why should we pretend?” (p.136), this quotation provides a compelling case for his luck of shame and aversion to pretence by asserting that beer, a more affordable beverage option, holds equal value and enjoyment, the resilient hero declines his wife’s proposition to smuggle European drinks like “British White Horse whisky” and “Vat 69”. His choice displays humility and a genuine embrace of a simpler, more authentic lifestyle rather than indulging in ostentation as well as his unwillingness to engage in illegal activities for the sake of material possessions. In a word, Armah’s anonymous clerk chooses his voice calling for maintaining integrity over the one of his family, which embraces change, risk and disintegration.

4- Acting

If you can dream—and not make dreams your master;

If you can think—and not make thoughts your aim;

To be resilient, Kipling urges us to bridge the gap between fiction and reality; to not be overwhelmed only with thoughts and stay in servitude of dreams. This message of moderation can be applicable to the grounded path of Obierika, Mumbi and The Man. For they strike a balance between pursuing aspirations and using thinking abilities to serve practical purposes, avoiding the extremes of idealism and contemplation.

Indeed, in *Things fall apart* Obierika advocates for the harmonious integration of dreams and practical thoughts required for a purposeful life. Mainly, through criticising Okonkwo’s inefficient approach and raising ethical concerns about the significance of his

involvement in the execution of Ikemefuna, a young lad offered to Umuofia for war reconciliation by a neighbouring clan. The judgmental discussion, juxtaposed their voices very much apart leaving no option for agreement. On the one hand, Obierika despite his belief in the divine authority of the Oracle of the Hills and Caves, he remains grounded in reality and contends: "I would neither dispute it nor be the one to do it" (p.67). With that, the reflective considerations of Obierika prevents him from slaughtering the son he might adopt for two years in his compound and handle the delicate situation without unfavourable outcomes. On the other hand, the allegiance of Okonkwo to the prescribed Igbo standards and the fear of casting doubt on his manliness drove him blindly to bear the blood of his ward. Although he has been warned by the oldest man in the village, Ezeudu to excuse himself from participating in this communal duty: "That boy calls you father. Bear no hand in his death" (p.121), he mercilessly strikes the fatal blow with his machete. At some point, Obierika warns him about the imminent punishment that would result from this crime, which offends the earth Goddess (Ani). However, Okonkwo justifies the course of his thoughtless actions dictated by his hollow ambitions and condemns the indifference of his companion to cowardice. Upon Obierika's assessment of the incident, we could see "a man who thought about things" (p.125); a man of wisdom who could draw a line between realistic aspirations and cursed deeds. He harbours no fear of blood but distances himself from the trial to avoid potential disappointment reminiscent of Okonkwo's disconnection from reality. His mere contemplation of the past sacrifice makes him shiver, evokes a sense of femininity and governs his future choices.

As far as Mumbi of Ngugi's *A grain of wheat* is concerned, one can deduce through her dreams and aspirations her resilient character and the inner strength of the Gikuyu women as a whole. Typically, Mumbi's fighting spirit parallels the one of her brother kihika "The burning spear" (p.17). The symbol of sacrifice, nationalism and the central leader of the Kenyan liberation movement who eagerly embraces Fanon's notion of physical force advocated in his book *The wretched of the earth*, precisely in the first chapter "On violence". As Fanon puts it,

the coloniser is the first to impose his rule by means of guns and machines, so the colonised community is inevitably compelled to respond with similar force. It is only through armed resistance that they can secure their freedom, regain their lost innocence, and undergo a process of self-recreation. Therefore, kihika yearns for a true sacrifice and actively rallies the villagers to fight for their commun cause. His ability to foster a sense of unity illustrates his patriotism and this love of Kenya is the binding force that inspires of both him and his sister to fight. Kihika's visionary talk would often awaken in Mumbi dreams of a life that encompasses love, heroism as well as the potential for suffering and martyrdom.

She even identifies herself with the biblical figure Esther, the Jewish queen known for her bravery and readiness to stand in front of king Ahasuerus to secure justice on behalf of her people. Ultimately, this trait of character motivates Mumbi to risk her life to save her beloved, above all, to contribute to the larger cause of achieving independence for Kenya.

In this vein, she confides Mugo her willingness to feed her husband with arrows whenever danger came "he would fall into my arms and I would bring him home safely to myself" (p.155). Mumbi's declaration signals her political commitment and her rebellious character that goes against patriarchy and colonisers brutality. Throughout the novel, her voice echoes Fanon's call for necessity of violence as an integral disruptive force capable of overturning the power structures imposed by colonialism and escape its psychological and social consequences. While Mumbi does not take up arms in the forest when the Mau Mau warfare breaks out as Njeri or engage in secret missions like Wambui, she contributes to the fight for independence in her distinct way (personally and nationally). Jabbi assumed that her intuitions of self-sacrifice and of rescue find sufficient expression in other aspects of conduct. Notably, this noble spirit shines brightly the moment she decides to maintain her scattered household and in the selfless endeavours to protect the lives of Karanja and Mugo who had respectively jeopardized both her marriage and her brother's life (2006,p.220).

In the same way, Armah's hero in *The beautyful ones are not yet born* opts for a realistic approach to his dreams, carefully tempering his aspirations with thoughtful consideration. Amidst challenging circumstances, The Man remains steadfast in his critical mind set and refuses to succumb to the prevailing ideologies that lure individuals into longing for elusive desires. Contrary to his wife who eagerly embraces a hollow lifestyle filled with extravagance and indulgence, blinded by the superficiality of materialism. "To look, to accept, to free yourself to see clearly what can be done and what you most surely cannot do" (p.100) is surely The Man's agenda, he learned from his experiences that his mode of existence is not merely a choice but something imposed upon him. Prior to contemplating marriage, he harboured the dream of joining the University at Legon to pursue high studies and leave his temporary job at the railway station, yet life's unfairness intervened with the unexpected pregnancy of Oyo. At the time, this event was quite enough to ruin his academic aspirations. Thus, The Man made the selfless decision to prioritize the well-being of his family over his personal ambitions. After all, he harbours no regrets about the path that life has unfolded for him and he is lately ready to please his family from buying a shiny car ,house appliances, a wig for Oyo to no longer struggle in styling her bush hair and every item needed. However, the problem was not the things themselves, it is "the way to arrive at them which brought so much confusion to the soul" (p.144). Thereby, The Man chooses not to comply their previous requests unless they were unattainable dreams. He firmly refuses to exchange his life for a momentary taste of affluence because the true richness lies not in material possessions but in looking for things worth to spend life for. Once the person understands his potential, he could start setting realistic goals and maximizes the chances of success this is the genuine commitment of The Man towards personal growth.

5-Equanimity

If you can meet with Triumph and Disaster

And treat those two impostors just the same;

The fifth noticeable pillar of resilience exhorted by the poet is maintaining a stoic mindset while dealing with failure and victory. As long as these imposters are temporary extremes not substances of life, we are supposed to fight and learn from them because every setback is beneficial to our personal growth. Accordingly, Obierika, Mumbi and The Man succeeded to hold themselves accountable for the outcomes of unfavourable actions. Their capacity for rebirth is demonstrated by their readiness to welcome fresh starts in spite of previous failures. They understood the moral lesson of life, that it has no single equation for progress but requires only people's effort and commitment.

In Achebe's *Things fall apart*, the character of Obierika succeeds to be phlegmatic maintaining his flexibility during both triumphant and disastrous circumstances that tested his resilience. Primarily, his joy is marked the day he gets the news from Okonkwo to start the initiative of constructing huts for his return. Regardless of the deteriorating conditions in Umuofia, Obierika accomplished the request with an unwavering sense of duty: "As the last heavy rains of the years began to fall, Obierika sent word that the two huts had been built and Okonkwo began to prepare for his return" (p.163). Obierika is the only one to have impatiently waited the seven years of his close friend exile to end and wishes for him fresh starts. However, Okonkwo did not come with the hope of settling down and atoning his past guilt. As a warrior, he places faith in armed resistance to restore precolonial order and is compelled to commit himself to the cause of chasing out the abominable gang from his tribe. A symbolic scene that identifies with Fanon's call for the intellectual's fighting stage is captured at the fury moment Okonkwo kills a Christian messenger. He "drew his machete. The messenger crouched to avoid the blow. It was useless. Okoknwo's machete descended twice and the man's head lay beside his uniformed body" (p.204). This desperate attempt of Okonkwo to launch war is fuelled by the belief that "native's violence unifies the people" (1963, p.94) i.e. it mobilises them to reclaim their agency and liberate themselves from colonial oppression. Yet, hearing the crowd questioning the motives of his decisive action instead of partaking in the defence makes up the

content of his tragic end. Rather than assuming a colonial trial, Okonkwo opts to defy tribal laws and commits suicide. In fact, Obierika's dedication to repair what has been damaged coincided by the upheaval caused by Okonkwo's impulsive action. He calmly voices his complete bitterness and laments the death of his companion as follows: "That man was one of the greatest men of Umuofia. You drove him to kill himself" (p.208). These words addressed to the colonial administrator strikes Obierika's equanimity between his previous joy and ability to confront tragic losses amid colonial disruptions.

In a parallel manner, Mumbi of Ngugi's *A grain of wheat* emerges as a central character who remains unaffected in the midst of various troubles. She understands that joy and sorrow are two inseparable aspects of life, and she applies a good equation to treat these contrasting experiences in the same way. While pain may certainly capture the attention of Mumbi, it does not dictate the course of her life. Indeed, it is Gikonyo's memories, which give her strength to resist the hardship of the past six years. She yearns for their reunion, and when the blissful day finally came, she gives at his first sight "an involuntary cry, almost hoarse" (p.131). Such joyful moment is a triumphant fulfilment of Mumbi's enduring patience that transcends words. However, this newly happiness of the couple is short lived as the presence of the illegitimate child Mumbi is nursing becomes the source of distress and is sufficient to destroy their peace of mind. As long as the resilient protagonist may not be able to reverse the past shameful event (betrayal of the bond), she does not let negativity overwhelm her existence and searched her own heart for the healing words to denounce the hard knowledge. Mumbi bravely summons the strength of a mother to speak the truth; it is "Karanja's child!" (p.132), she declared. This subsequent revelation causes her husband to lose all meaning of life; Gikonyo could not grasp the idea of his beloved Mumbi committing adultery. The biggest triumph he was eager to embrace turns out to be the source of his bitterest disappointment, and the manhood pains of waiting and the physical hardship aged his once-youthful face. Gikonyo is psychologically wounded, reminiscent of the psychopathological conditions addressed by Fanon, the psychiatric

and revolutionary philosopher; in his book *The wretched of the earth*. His theory of colonial trauma developed in his chapter "Colonial war and mental disorder", highlights the complex identities and mental breakdowns that individuals like Gikonyo subjected to colonial brutality often experience. Fanon argued along this essay that the coloniser in his pursuit to demolish national consciousness, he depersonalised the native mind and formed sensitive personalities. Thereby, came the need to establish psychological services to treat the different forms of disorders, which alternatively take various forms. They may be "visible as states of agitation which sometimes turn into rages; sometimes deep depression and tonic immobility with many attempted suicides; or sometimes finally anxiety states with tears, lamentations, and appeals for mercy" (p.279). In the case of Gikonyo, his disillusionment and confused psyche are highly recognisable. The footsteps in the pavement, the weeping baby and the image of his wife suckling him would always haunt him. Mumbi does understand the inadequacy of his life wherein everything becomes unfamiliar for him; a new child appears, a child who does not belong to him but she rethinks the significance of the event by outlining: "yes. These things happen," (p.133). Such act of self-preservation shields Mumbi from her guilt, shame and empowers her. She is convinced that a broken bone takes longer to heal than a sprained ankle. Thus, things will take longer to heal and just as you cannot run on a broken leg, you should not jump right back into trying to build a life of love after heartbreaks.

In *The beautyful ones are not yet born*, The nameless clerk also demonstrates a remarkable ability to treat failure and success with equal importance. At the beginning, he feels crippled when comparing his deprived life to the extravagant lifestyle his old classmate, koomson enjoys, but his friend referred to as the "naked Man" affords him relief to escape the feeling of being beaten down, and advises him to keep quiet and not get close to people since they will make him feel apologetic for being poor. It is instead, his chosen path of balanced actions that will contribute to the growth of his mind set. Like the case of many postcolonial men, the unnoticed triumphs of The Man invariably result from his perseverance

in the face of the forces of degradation stacked against him while his failure lies in the inability to impact or inspire others to follow his justified way of living. That is his family tends to repel his integrity in the face of the decaying physical and moral environment and supports the conventional path of advancement lead by the corrupt elite like koomson. However, as long as the usual struggle of the masses for justice will continue, The Man remains passive patiently waiting to receive a widespread acclaim from his relatives and accomplish his task of ritual cleansing. As outlined by Bakhtin (1984): "That internal ideological struggle which the hero wages is a struggle for a choice among already available semantic possibilities, whose quantity remains almost unchanged throughout the entire novel" (p.239).

6- Honesty

If you can bear to hear the truth you've spoken

Twisted by knaves to make a trap for fools,

Following these verses, Kipling promotes the virtue of honesty and suggests a certain level of tolerance for the inevitable distortion and manipulation that may affect our spoken words, emphasizing the importance of staying true to one's principles despite external influences. In the aftermath of colonial oppression, the characters of Obierika, Mumbi and The Man struggle to impose their pragmatic approach and speak the truth to disseminate the coloniser's hegemonic mechanisms and preserve their cultural heritage. Their revelations are signs of resistance to the continuous threat of imperialism and underscore the pursuit of autonomy.

In his novel *Things fall apart*, Achebe contextualised the commitment of his main character, Obierika, to honesty by his willingness to voice the painful truth of the cultural disruptions brought about by the incursion of British powers. As a dialogic hero, Obierika perceives the vast power disparity between Umuofia's firepower and that of the Christian missionaries right from the outset. He effectively expresses his doubts about their motives in this way: "But I am greatly afraid. We have heard stories about white men who made the

powerful guns and the strong drinks and took slaves away across the seas, but no one thought the stories were true" (p.141). These initial anxious intentions tormented Obierika's peace of mind but are thoughtfully accepted after the missionaries reached Umuofia. His analytical vision enables him to discern their hegemonic process that consisted of conquering the minds of the natives over the use of physical force. "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" (p.176). It must be true that this evaluation indicated by Obierika's comment illuminates in the most powerful terms the colonial reintegration the missionaries initiated inside individuals to deceive them with coherence and homogeneity. With the consent of the elders, they established a church in the evil forest to preach the new faith and address their presumed primitive lifestyles. More significantly, Mr Brown, the representative of the English imperialism, carries this psychological and intellectual dominance. As long as, language is the basis of any dialogic communication, he opted to use it as a strategic tool for cultural assimilation and bridge the linguistic gap by employing a translator who would successfully interpret his message to the villagers and eventually shift their identity. Sartre in his preface to Fanon's *The wretched of the earth*, summed this collective colonial mechanisms as he claimed: "Everything will be done to wipe out their traditions, to substitute our language for theirs and to destroy their culture without giving them ours... if they have any spirit left, fear will finish the job" (1963,p.15).

In this context, after frequent discussions with a respected man in the clan named Akunna, Mr Brown learned a good deal about the conflict between Christianity and the Igbo polytheistic faith. He assumed that a frontal attack on their convictions would not succeed in breaking partially the unity of the clan. However, with the establishment of schools, hospitals and trading centres that the fundamental mission of stripping the judicial trial from the Egwugwu and implementing their governing systems would be completed. Unfortunately, the clansmen for being fascinated by the benefits of this lunatic religion they find it unjust to launch a war and could not recognise the gradual occupation of the land. Nevertheless,

Okonkwo distorts these revelations shared by Obierika as he continues to talk the unique language he understands, the one of force and war devoid of rationality.

By far, confession and acceptance mark the pathway to wholeness and wellbeing. An individual can either choose to carry around the recollections of the tragic past; allowing them to shape his perception of the world, or he can stand tall against his fears and admit them with a triumphant spirit. In *A grain of wheat*, we would argue that Ngugi purposefully allocates a level of significance to the confessing voice of his female protagonist in correspondence with the particular importance Bakhtin attributed to the confessional dialogue of Dostoevsky's novel. At a decisive point in the narrative, Mumbi discloses to Mugo her free submission to Karanja upon learning of Gikonyo's release from detention camp. In her terms, this sexual encounter is not a lust but a total extension of her supreme joy in hearing the news of her husband's freedom and she remembers being in a strange world full of "submissive gratitude" (p.171). In certain ways, while the conduct of Mumbi constitutes adultery, it is important to note that she did not intend to betray her husband. For six years, she lived a desperate life; left unprotected and hungry but never thought of treating him. If she was really an unfaithful spouse, she could have pleased men like the other women did for a loaf of bread.Mumbi retells: "a number of women secretly and voluntarily offered themselves to the soldiers for a little food" (p.166). This poignant account of Agikuyu women's circumstances aligns with Fanon's insights in his essay "Colonial war and mental disorder" of his book *The wretched of the earth*. Fanon contended that under the colonial regime the relations of men with the outside world were simply relations with food. The conventional moral values of life lost its significance, as the colonised might do whatever it takes to secure a loaf of bread or a miserable sheep. For Fanon "To live means to keep on existing .Every date is a victory: not the result of work, but a victory felt as a triumph for life" (1963, p.308). Mumbi accepts for the first time the maize flower and bread from karanja only out of necessity to save her family from starvation. She had no intention of approaching him or violating her marital vows, and wanted her husband to figure out how she had hung tight for

him all these years. However, as a reward, Mumbi finds herself in the aftermath of wrong accusations; Gikonyo condemns her for being unfaithful to him without learning the actual circumstances. He knows without being told that during his captivity, his wife went every night to another man's bed. He recreates the scene that gave birth of the child in sordid details as their pleasure and breathing were intertwined; "She had betrayed the bond, the secret, between them: or perhaps there had never been any communion between them" (p.134), he says sorrowfully. By applying fanon's theory of colonial trauma to Gikonyo, we would gain a deeper understanding of his psychological condition. Literally, his reactionary psychosis recalls the primary case of series A documented by Fanon in his chapter "Colonial war and mental disorder". As the latter addressed it, his patient named B is said to be a young Algerian taxi-driver affiliated with the National Liberation Front (FLN**)**. He regularly transported political figures and pamphlets, unfortunately one day, unforeseen arrests compelled him to escape and join the nearest band of Maquis. Two years later, B received distressing news about his wife's dishonour at the hands of some French soldiers. Akin to Gikonyo, the act of taking the oath of allegiance to the Mau Mau movement and being kihika's friend with whom he shared his ideals of martyrdom caused his imprisonment. After enduring six years of hardship, he was released only to confront the revelation of Mumbi's involvement in a sexual affair with Karanja, a British loyalist. While the inability of Fanon's patient to approach the bed of his wife is caused by the recurrent incestuous thought that "She's tasted the French" (1963, p.257), Gikonyo is tormented by the images of how the flesh of his wife might have welcomed the explosion of karanja's seeds into her (p.134). These men are injured husbands and their subsequent sexual failing stems from the anxiety that everything associated with their wive**s** is rotten, disgraceful and a personal misfortune. Mainly, Fanon (1963) recorded B's indifference to whether the colonizer had subjected his wife to torture or inflicted injury upon her, such as breaking one of her limbs. "But that thing-how can you forget a thing like that?" (p.258), he tragically exclaimed.

Simultaneously, in Ngugi's *A grain of wheat* Gikonyo finds it difficult to accept the revealed harsh reality ,for such reason he uses eternal silence as a ready excuse to govern his marriage and to resign himself to the ultimate truth of living and dying alone. In addition to Gikonyo, the person who twists Mumbi's confession is Mugo, the latter "revelled in his mad desire to humiliate her, to make her grovel in the dust" (p.158). Upon learning the initial account of the story, Mugo desires to displace his accumulated frustration and irritation onto Mumbi because he is not prepared to confront painful thoughts, which would revive his repressed guilt. He remains perplexed by her willingness to entangle him in her puzzled life, as his own traumatic childhood and the colonial brutality he endured have already consumed his thoughts, leaving him with no time to confide in the securities of others.

In *The Beautyful ones are not yet born*, Armah refracts a resilient aspect wherein his protagonist bears the outcomes of the truth he has spoken. In a heartfelt exchange with his wife, The Man confides in her his refusal to take the bribe that a timber contractor offered him in exchange for reserving an allocation to transport his rotten wood sided somewhere in the forest. Beforehand, Oyo asks: "And like an Onward Christian Soldier you refused?" (p.51). It is an anticipated reply of the (other) that she has heard in the actual disappointing voice of The Man. Oyo likens him to a soldier who courageously marches into battle, risking his life to protect his country—a situation all too familiar with their wretched circumstances; The Man chooses integrity over personal gain and ruins the future of the family. Through her narrative, Armah emphasis the fact that in postcolonial Ghana, it is always the end that justifies the means, no matter how risky are the options just for the sake of the gleam, The Man ought to act or "to learn to drive fast" (p.68). Given the collective rejection of the outcomes stemming from righteous intentions and the materialistic tendencies that shape the conscience of the individuals .In this way, the weight of Oyo's reactions hindered the nameless spouse from defining his ethical position and triggered him to raise questions about the nature of ambition, the role of fear, and the moral considerations of pursuing personal goals. He dealt with a single discourse

until his wife addresses him that we enter to his ideological world. Despite having committed no wrongdoing, he cripples in an ethical dilemma and the stored lamentations made him feel like “a criminal” (p.54) burdened with sense of guilt and self-condemnation. Fundamentally, his unwavering dedication to what is morally right has cut him off from his beloved ones and his cherished principles became a source of both strength and deficiency. He has to suffer for not doing what everybody is doing; to eat the fruits of fraud held as the prevailing norms.

7-Fortitude

Or watch the things you gave your life to, broken,

And stoop and build ’em up with worn-out tools:

Another commendable attribute advocated in “If” is fortitude or the tenacity required to surmount obstacles. Kipling encourages individuals to not be disheartened and disappointed of seeing their hard work crumble but pursue striving for one’s objectives. These stoic lines encapsulate the resilience and determination embodied by Obierika, Mumbi and The Man to overcome the legacy of colonialism and forge a path toward self-determination and cultural renewal. Their stories, when viewed through Fanonian lens, illustrate the complexities and challenges of decolonization. Given that the colonizer brought about the destruction of traditional cultures, institutions, leaving communities fractured and disempowered, the protagonists pick up the scattered pieces of their lives and rebuild them with warn out tools. In essence, hardship can create helpless persons like Okonkwo, Gikonyo and Oyo or heroic figures whose adaptation and strength is engendered through suffering as Obierika, Mumbi, and The Man.

In *Things fall apart*, Obierika witnesses the downfall of Okonkwo’s self-made life as a result of his accidental murder of Ezeudu’s sixteen-year-old son. This tragic event marks a turning point in the narrative for it violates the longstanding customs of the clan. By then, in an attempt to appease the earth goddess, the neighbouring villagers not only destroyed Okoknwo’s compound, barn and slaughtered his animals but also expelled him to live seven years in the strange land of Mbanta. It was a shrewd masterstroke of Achebe’s to make the most cruel

punishment of Umuofia society rebound on the man who most personifies it (Palmer, 1972.p.56). Thus, Obierika once being alone fills his inner speech with an assessment of his friend's predicament, complicating it with his own controversial cultural ideals particularly the futility of destroying his property and mourns him: "Why should a man suffer so grievously for an offense he had committed inadvertently?" (P.125). In Obierika's perspective, Okonkwo is victim of a cursed fate and of circumstances beyond his control .It is the metal of his exploded gun that pierced the heart of the boy, Okonkwo respects the traditional laws and would never intend to kill his fellow clansman. Subsequently, Obierika tries to gain control over the voice he frequently hides from his own self, the one that nurtures the skepticism towards his convictions. However, he helplessly engages in an impassioned polemic with them and recalls the memory of his lost children. It is worth noting that, Obierika at one time had twins deemed outcasts in Igbo tradition who would bring abomination to earth. Therefore, he chose to execute the decree condemning them to live strictly in the evil forest with their kind. Despite Obierika's belief in the injustice of this act, he resiliently abandoned his twins to the Great shrine only to avoid the extension of divine wrath upon the entire tribe. He values the saying of the elders that "if one finger brought oil, it soiled the others" (p.125). For Obierika, losing kids and a friend is always bad but he never bounces back and let the pain of separation devastate him. He weighs the consequences of Okonkwo's crime with tremendous strength and resilience. Before demolishing his compound, he cooperates with the clansmen in storing his crop of yams in his barn. Afterwards, Obierika participates in the rebuilding process by supporting his friend financially in his exile to preserve at least what can be salvaged for him, otherwise his twins are part of an inescapable grip of fate and what he experienced remains scars carried for a lifetime.

The ability to get up after being knocked down and to keep going when everything seems against us exemplifies as well the essence of Mumbi's resilience in *A grain of wheat*. Basically, she dedicates herself to fix her dysfunctional marriage using worn-out tools at

whatever it costs. Her persistence in addressing the sensitive issue of the child, notwithstanding Gikonyo's firm vow to interrupt any confessional intentions regarding it, suggests a commitment to dialogization. In Bakhtinian terms, Mumbi believes in the power of dialogue and communal understanding to uncover truths; none can force Gikonyo to open his heart, only by addressing him dialogically that the "man in man" be revealed ,for others as well as for oneself (1984,p.252). Henceforth, Mumbi approaches Mugo for assistance hopeful he might convince her husband to cross the valley of silence, which separates them, and make him feel blessed as he used to sustain: "Before, I was nothing. Now, I was a man…it was as if I had made a covenant with God to be happy" (p.114). Furthermore, despite Gikonyo's attempt to strangle Mumbi amidst his shouting: "Open the door you who auction your bodies on the market" (p.139). She responds with remarkable compassion by visiting him in hospital after the incident. This dedication to his well-being extended further when the later suffers another injury resulting in a broken arm, she steadfastly remained by his side never abandons him during his hospitalization.

In much the same way, The Man in *The beautyful ones are not yet born* perceives the depth of his wife's self-pity and her struggles under the weight of poverty. Thereby, he decides to fight with his traditional tools in order to pass the harrowing challenges governing their marital relationship. Not by compromising himself, but by working hard in his office to bring the loved ones close to the gleam. Although this approach is far into being, he would wait for the beautyful things and promised tomorrows to come. The Man relies on time to validate his chosen lifestyle and convince his family that the wealth the hero of Takoradi is enjoying is not the outcome of a lawful labor, but rather stems from a protected robbery. According to Fanon, such petty bourgeoisie manipulate fear and suspicion among people in order to bolster their own support. Instead of advocating African socialism, they paradoxically work against the genuine progress of socialist economic advancement and Komson, The Man's counterpart, epitomises the overall corruption of Ghana. That is why: "The masses begin to sulk; they turn

away from this nation in which they have been given no place and begin to lose interest in it" (1963, p.169).

8- Gambling and Perseverance

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on";

Kipling considers life as a bet requires individuals to risk everything earned for the sake of higher goals and have the courage to start all over again. A leader does not surrender to circumstances but fight back on all fronts and exert control over his emotions, nerves, and physical strength. Following this pattern Achebe, Ngugi and Armah used the gambling metaphor to reflect the true meaning of their protagonist's resilience. Persisting with determination even when there is nothing in the person except the strong willpower perfectly captures the tenacity of Obierika, Mumbi, and The Man in upholding their moral principles in the face of colonial influences.

Indeed, in Achebe's *Things fall apart* Obierika stands above the rest of the clansmen not merely because he is afraid of the British colonizer, but for his estimation of the inadequacy of the revolutionary mission that lucks the total assent of the tribe. It is the violence, which the intellectual at this stage rejects because inside himself he believes that the enemy is invulnerable. He previously contemplated to Okonkwo: "How do you think we can fight when all our brothers have turned against us? the clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart" (p.176). While Okonkwo is counselling a campaign of combat in the old style, the men of his motherland lean towards a gentler and peaceful approach to the Christians. They are so influenced by the new faith which

brought with it trade, prosperity, and improved the quality of tribal life that they denied their history and assimilated to the imperial culture. However, Obierika wisely relies on the pre combat phase to build up the national consciousness and liberate the national culture from colonial impact .He does not advocate the use of violence to get revenge as Okonkwo does: "I shall fight alone if I choose" (p.201). Obierika is adaptable to the broader societal transformations occurring around him and he is the one who expected the eventual opposition of his community to the aggressive action of Okonkwo. By means, the latter while being impelled by his destructive force slaughters with his machete a court messenger who just arrived to stop the meeting they organised. Nevertheless, it was the charge of the attendees that prevailed in the end, they did not follow him to spark off the war and Okonkow eventually hangs himself to not live in further misery under the colonial rule. It is his unpreparedness to change what causes him to commit the disgraceful act of suicide. Conversely, Obierika acts realistically and temper his aspirations by thoughtful consideration. Despite his genuine expression of skepticism about the potential of revising the Igbo traditions and interfere in gods well, he remains faithful to them until the end and did not risk to take down the dangling corpus of his friend. His conscience prevents him to partake in an abomination that could spoil his life and bring ultimate destruction to the tribe. Obierika can gamble in the light of achieving something worthwhile and of higher purpose not in "an offense against the Earth" (p.207). The greatest sign of persistence is his ability to continue living in this society and maintain his self-recognition without succumbing to impulsive confrontations. Just like Fanon, Bakhtin assumed that among the tasks which determine the hero's discourse in the course of the novel is the resolution of the question "Who am I" and "With whom am I?" To find one's own voice and to orient it among other voices, to combine it with some and to oppose it to others (1984, P.239). Obierika's perseverance comes from his contemplations not from his physical strength. He doesn't take part in the armed struggle only serves as an intermediary while acknowledging a final honour to Okonkwo in front of the colonial administrator: "That man was one of the

greatest men in Umuofia .You drove him to kill himself and now he will be buried like a dog"(p.208). It is true that there were many villagers in the clan who did not feel as strongly as Okonkwo but Obierika succeeds where the latter fails. Because he has a more stable temperament and knows, what he wants out of life by following, in a moderate way, the course of his actions. In this sense, Obierika registers the falling apart of things and records the collapse of the most vital identity-forming connections of the culture: kinship, community, ritual and ceremonial institutions. (Jeyifo, 1990).

The hostile voice, which leads Okonkwo is never mute until the end. The virtuous, glorious and heroic achievements, which marked his life, are no longer seen as such, but become dishonoured and out of place. Following the conclusion of discussions with the district officer regarding the burial of Okonkwo's evil body, Obierika and the other men found themselves in court. Bakhtin's insight, "When dialogue ends, everything ends." (P.252) underscores the critical importance of this moment and Achebe further underlined the impact by noting that the British colonizers successfully pacified the primitive tribes of the lower Niger, emphasizing the transformative effect of the concluded negotiations and legal proceedings on the community.

Likewise, in *A grain of wheat* there came a time for Mumbi when enough is enough and was ready to lose everything she has earned for. This pivotal point is marked by a dramatic event where Gikonyo furiously attacks Mumbi and her baby. This latter being driven by resolute determination, responds by adopting a rebellious stance and fearlessly challenges Gikonyo's masculinity until the conflict intensifies and calls her "a whore" (p.190); an unfair charge that wounds Mumbi's pride so much that she decides to leave Gikonyo's household and vows not to return unless he kneels before her. Throughout this scene, Ngugi contends the unshakeable determination of his heroine to never let any kind of humiliation diminish her conviction. It is more evident when she informes her mother Wanjiku: "I may be a woman,but even a cowardly bi** fights back when cornered against a wall"(p.206). The solution Mumbi

sought to rebuild her shattered marriage was to leave Gikonyo alone to his own bitterness to a voluntary start. In doing so, Mumbi liberates herself from the predicament and proves that she is that kind of women who does not allow a present crisis define her as a victim. Although Gikonyo has already inflicted silent suffering upon her, she never utters a word about her loss and learns the crucial lesson of perseverance, to move forward from past mistakes and stand independently on her feet. Regardless of whether Mumbi consciously or unconsciously broke her marital vow, that sexual affair with Karanja remains insignificant compared to the pervasive insincerity of most men in the novel. Actually, Mumbi is more honest than Mugo who was supposed to attend the Uhuru celebration as a saviour of the Agikuyu, but ends up being a traitor "hyena in a sheep's clothing" (p.252). From the early narrative, Ngugi vividly exposes the deep scars of Mugo and how his life shredded more in endless nightmares after his release from present. He is never left alone, all eyes are watching him (Gikonyo ,warrui, wambui..). Thus, he becomes agitated overwhelmed by doubts and reflections. His obsessional personality, sadness and the fear of public conversations is reminiscent to Fanon's symptoms of agitated nervous depressions discussed in his essay "Colonial war and mental disorder" of his book *The wretched of the earth*. Mugo recalls Fanon's patient who does not seem able to release his nervous tension "and is constantly tense, waiting between life and death" (1963, p.292-3). The psychiatric argued in his previous essay "Concerning violence" this kind of profound emotional sensitivity of the oppressed population is constantly exposed and raw, much like an open wound on the surface of their skin. Their psychological distress manifests in forms of alienation, marginalization, and powerlessness, often misinterpreted as hysteria (1963, p.56).

Mumbi is more sincere than Gikonyo who denounces the oath and sold Kenya to the British coloniser in exchange for his freedom. He admits to Mugo the deficiency of his character's strength: "we lacked true bones in the flesh, we were cowards" (p.79). Both of his identity and vision of the world became intertwined with the haunting memories of colonial

violence. Gikonyo thinks of the question that Fanon‘s marginalized natives often ask at a certain stage: “In reality, who am I?” (1963, p.250). As he mediates inwardly: “what difference between him and Karanja or Mugo or those who had betrayed people and worked with whiteman to save themselves?” (p.278). A part of this, Ngugi’s resilient character exhibits greater courage than Karanja, the traitor of the Kenyan revolution. By choosing to serve the British Empire over the Mau Mau’s resistance, he personifies Fanon’s view that gratitude, sincerity and honour are words devoid of genuine meaning. Under the colonial regime, the villagers opted to resist in the forests and if necessary rot in concentration camps rather than denounce their oath whereas karanja sought his individual interests and gloats of being a puppet of the oppressor. He worked for John Thompson, the administrative secretary and registered later as the chief of home guards. His aspirations and conduct brings to mind the implication of the Manichean philosophy explored by Fanon in his first essay “Concerning violence”. The basic parallel is that karanja, the Gikuyu collaborator, is part of what the postcolonial philosopher qualifies as envious men whose gaze upon the settler’s community conveys desire and jealousy. Since they yearn for various forms of possession: “to sit at his table and if possible to sleep with his wife” (p.39), Karanja admits intelligibly the supremacy of the white man’s values and consciously engages in his subordination. The day when invited to the house of Margery Thompson, the wife of the administrative secretary, he wished one of the workers were present to see him entertained to coffee by a white woman. For him, this prestigious mission he was charged to accomplish needs to reverberate in all Thabai so that he would gain dominance and more recognition. Besides, Fanon’s perspective, which suggests that the colonised individuals may harbour desires for European women, is exemplified the moment when Maura openly informs his friend karanja: “I would not be surprised to hear that you have tasted that woman” (p.180). In sharing this sentiment, the two men underscore their yearning for empowerment and dream of replacing the settler, ultimately breaking free from the societal label of the presumed other.

In *The beautyful ones are not yet born,* life affords The man opportunity to pursue the allure of success and to meet the expectations of his family simultaneously it requires him to betray his principles. Yet, he prefers to take the slow and the secure way towards prosperity and gambles in the light of his morality. He is the only one aware of the potency of the gleam and its futility when estimated against a man's uprightness. Teacher warns him: "But remember, getting takes the whole of life" (p.106). Therefore, he has given the option to embrace the dehumanizing national obsession with accumulating wealth or prioritise disappointing the aspirations of the loved ones over his codes of ethics. The Man's wife is yearning for what is to be acquired: "I would like to have someone drive me drive wherever I want to go" (p.51). She desires her husband to drive her fast like Koomson did for Estella, the latter was an old school friend, who after engaging in shady business becomes "His Excellency Joseph Koomson, Minister Plenipotentiary, Member of the Presidential Commission, Hero of Socialist Labor"(p.56). This recognizable rank the friend reached serves to reinforce Oyo's own aspirations for similar success .i.e. her husband possesses the potential to thrive, it takes only for him to gamble and indulge in a self-destructive process. All the voices The Man introduces into his inner speech come into a peculiar sort of contact "one that would be impossible among voices in an actual dialogue. Because they all sound within a single consciousness, they become as it were, reciprocally permeable" (1984, p.239). After an introspective thinking, The Man highlights a poignant truth that Koomson learned to drive fast reaches an esteemed social status and effectively provides for all the needs of his family but it is the closest to an individual who would both blame destiny if the "leaper landed in prison" (p.113), and gaze enviously at those who have successfully gained prosperity. The only way then, to rise above the situation and still maintain one's dignity, is to run away but the man remains resiliently in the same zone. He embodies a level-headed abandonment of false optimism even while grappling within a disadvantaged position similar to the analogy of Plato's cave shared by the teacher (p.91). Interestingly, the wanderer who ventures beyond the confines of the cave in

pursuit of truth and then returns, eagerly seeking to enlighten his fellow prisoners, is met with mockery. His companions rather than recognizing the limitations of their own vision, they perceive his revelations as incoherent akin to The Man. His relatives (Oyo, mother in low ...) do not esteem his effort in resisting the dominance of the gleam and its growing influence. Instead, they disparage and cast him away for not conforming to the life's mainstream. This allegory, raises questions about the nature of ignorance, the fear of change, and the ways in which people often react defensively when confronted with unwelcome insights. It prompts us to consider the paradoxical relationship between seeking enlightenment and resisting uncomfortable truths. Nevertheless, Armah's protagonist acquires a sort of hardness, resilience, and insensitivity to withstand social pressure and negotiate the corrupt passages to happiness. He does not let those who are closest to him discourage him like the timber man who downgrades him: "you are a very wicked man .You will never prosper. Da" (p.126). As long as, he has tasted the bitterness of loneliness and profound confusion that resulted from his choice not to grease his hands, The Man perseveres and is determined not to sink into despair like Teacher who believes in the eternity of life's decay and that the land is inhabited by "destroyed souls and lost bodies" (p.65) who could neither prosper nor find salvation. The complex position the latter occupies in society reflects Fanon's notion of the native intellectual first introduced in the essay "*on violence*" of his book *The wretched of the earth.* Fanon (1963) contended that the colonialist bourgeoisie in order to serve its interests and succeed to undermine communal bonds, it isolates individuals in their own subjectivity, and push them to value personal thoughts as the only form of wealth. Such process of self-destruction affects the character of Teacher who after being dusted by colonial culture becomes a disillusioned Nkrumahist. His present psychological experience mirrors the disillusionment that many native intellectuals feel when their hopes for radical changes are dashed by the realities of post-colonial society. The moment the Teacher recognises the falseness of this theory and no longer sees a colourless life is when he will become an active participant in the collective

emancipation of the country and discover how unity engenders resilience, amplifies influence, and fosters genuine progress.

9-Simplicity

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

For Kipling modesty is a noble quality of a resilient character, its cultivation entails the person to preserve his integrity while communicating with both common people and those in positions of power. The characters of Obierika, Mumbi and The Man exemplify this form of healthy relationships as they are able to walk amongst influential figures and the average masses without letting them influence what they think is right, wrong or immoral.

In the case of Achebe's *Things fall apart*, Obierika proves to be the kind of person who does not fall into the pitfalls of arrogance and disdain. He is a socially defined individual with a humble spirit maintains connection to the issues of his peers and treats them with equal respect and virtue. On one traditional occasion, Obierika underscores the collective nature of decision-making within the extended family as he entrusts the responsibility of settling the bride price of his daughter Akueke to his brother Machi. He does not try to come across as superior by taking influential part in the customary ceremony, and believes in the potential skills of his brother in fixing a reasonable bride price, which will not burden the shoulders of the suitor's family. Effectively, once the fair agreement on the Uri is reached, Obierika continues the tradition of preparing a great feast to feed the whole village. For being a well-respected member of his community whose moral compass and sense of communal duty prevail, his compound "was as busy as an anthill" (p.112). Literally, the ceremony is more than an affair between the in-laws; it is a contribution of the entire clan, consolidating this liaison to yield mutual interests. Subsequently, Obierika ordered a giant goat from famous market to offer it to his new in-laws. Upon seeing it, the hosts agreed that "that was the way things should be done" (p.116). The

exchange of gifts is not just a financial transaction but also a symbolic representation of joining the two families.

Again to not assert individual authority, Obierika formerly presents kola nuts to the hosts and let the honour of breaking the first one to his brother Machi "Life to all of us," he said as he broke it. "And let there be friendship between your family and ours" (p.117). Obierika delegates the unfolding negotiations to him and embodies the common touch. Unlike Okonkwo and the other relatives who engaged in gossip measuring the generosity of the suitor's family with the quantity of palm wine pots they would bring. Their emphasis on fairness in determining the bride price aligns with the elevated status of Obierika, for them "Although they come from a village that is known for being closefisted, they ought to know that Akueke is the bride for a king"(p.116). Akin to walking with kings, there should be a reciprocal respect and acknowledgment of worth of Obierika's daughter. When Ibe's family secured their doubts with a respectable number of fifty pots of wine, they felt that the bride price is just.

In Ngugi's *A grain of wheat* ,the character of Mumbi's brother exemplifies Fanon's belief in the transformative power of young revolutionaries who perceived a shared purpose in the anti-colonial struggle and were ready to give up everything in their quest for liberation. In his preface to *The wretched of the earth*, Sartre strengthens Fanon's belief in the strategic necessity of killing. To shoot down a European colonialist is to kill two birds with one stone. The act leaves behind it a deceased oppressor and grants the oppressed individual his liberation and the opportunity to rediscover his sense of belonging and identity (p.22). kihika with two quick shots kills Thomas Robson (DO), the epitome of dark days in Rung'ei history and exalts the terrified masses. Mumbi, like him, is possessed by strong spiritual convictions and notions of redemptive self-sacrifice. She acquires a position of great esteem for being The Wangu Makere admired across the ridges and kihika's sister who after his execution remains a hero in the eyes of the Agikuyu and lived upon commemorating his name. However, Mumbi never

boasts about her brother's biggest achievements especially the one of the Mahee police station nor his charged mission of shifting the villagers from the status of crushed subjects into heroes. She keeps always a sense of communality and does not downgrades the weak unable to fight bravely; Mumbi is so humble that she chooses to marry a simple carpenter over Richard, the son of reverend Jackson, who proposed to her. She prioritizes the true character of individuals over their financial status, as evidenced by her gracious decline of this suitor rumoured to finish his superior studies abroad. Mugo for being angered with her choice mediates: "What did Mumbi see in him? How could a woman so beautyful walk into poverty with eyes wide open?"(p.22). With that, he is puzzled by the disparity between Mumbi's external beauty and her willingness to potentially embrace hardship in the household of Gikonyo.

Much like Kipling's emphasis on retaining a sense of commun touch while engaging with influential figures, The Man in *The beautyful ones are not yet born* establishes a strong connection with Koomson, an affluent socialist in Ghana who tends to consume "What was left in the teeth of the white men with their companies"(p.95). Armah's depiction resonates with Fanon's analysis of the role played by the petty bourgeoisie discussed in his book *The wretched of the earth*'s particularly in the essay *The pitfalls of national consciousness.* Fanon argued that the native bourgeoisie of underdeveloped countries acquired authority effortlessly and works to secure justice for itself. However, rather than building up the nation on a productive basis through implementing radical transformations that would address social stratification, deprivation and western dependency, they align with the former colonizer to hinder the country's growth and imprison the national consciousness in sterile formalism. In such context, Takoradi instead of downgrading koomson for being a neocolonial agent, it holds him as a big lord ready to do whatever needed to hold contact with this bourgeois except the Man who does not feel blessed to accompany him. Armah illuminates the disintegration of his modern society through what people feel for their white masters, a sentiment marked by gratitude and faith rather than resentment. A case in point is the day when The Man met koomson during his

homeward journey, the bread sellers as soon as they figured out the arrival of the politician they compelled enthusiastically to serve him. One says: “Big man, I have a fine bread” another: “My own lord, my master, oh my white man, come. Come and take my bread. It is all yours, my white man, all yours”(p.43). So, the sellers plead Koomson to purchase a loaf of bread then one can imagine how they would react if the latter presents them his wife or invites them to his fabulous house located in the “Upper Residential Area”. Interestingly, while The Man is open to welcoming Koomson in his humble house, he remains unaffected neither by his degeneration nor by his prestigious socioeconomic status. What sets him apart from the rest is the profound understanding of human connections and the strength one owes to separate one’s personal relationships from the moral failings of others. His acute awareness of his own vulnerabilities allows him to navigate life’s complexities with a grounded perspective and measured determination. The fact that he has become familiar with the distressing reality where innocent people like himself suffer while the guilty are praised, The Man diligently sought methods of empowerment. He leans on his principles of diligence to withstand both public and familial disgrace and assert that his commitment to honesty is not mistaken for naivety or cowardice but a heroic attribute that could potentially rescue Ghana from its cursed fate.

10- Humanism

If you can fill the unforgiving minute
  With sixty seconds’ worth of distance run,
Yours is the Earth and everything that’s in it,
  And—which is more—you’ll be a Man, my son!

This final quatrain treats Humanism as a key attribute for a virtuous life and a genuine path to empowerment. It brings to emphasis the relentless nature of time, urging us to make each unforgiving minute count by putting it in productive actions. The stoic spirit of the lines correlates with the ability of Obierika, Mumbi and The Man to seize the chances needed to make their will power stronger than anything else. Together, they illustrate the enduring human determination to overcome the psychological, cultural scars of colonialism and foster personal

growth; it is their resilience that makes the difference. As addressed by Kipling, the more virtuous qualities people undertake, the more resilient they are likely to be. What is more, staying committed, persistent and resolute in the pursuit of one's goals would yield the great reward of winning everything in this Earth and above all being a Man.

In the first place, Obierika of Achebe's *Things fall apart* serves to be a mighty figure endowed by a sense of wisdom and responsibility, reminding us that there is always a duty to fulfil and a legacy to uphold. He is not only the greatest friend of Okonkwo; his is that loyalty in friendship that is deeply informed by a balanced sense of the friend's strengths, weaknesses and even neurotic susceptibilities (Jeyifo: 1990, p.58). Obierika's loyalty is not based on idealizing Okonkwo but on a realistic recognition of his complexities. He encourages his companion to view the world in a more balanced and less hasty manner. While living in Mbanta, Obierika relentlessly paid visits to him to inform him about critical events such as the tragedy of Abame village and the subsequent arrival of Christian missionaries to his fatherland Umuofia. In the unforgiving minutes of life, where every second counts, Obierika's timeless benevolence is illustrated when he sells the harvested yams of Okonkwo and distributed the remaining seed-yams to sharecroppers, providing him with a profit of two heavy bags of cowries. Thereafter, Okonkwo is ashamed of how to thank him but Obierika is so grateful of accomplishing his duty and is willing to continue this tradition of bringing money to him every year until he returns. He ironically asks him to kill one of his sons for him, and if it is insufficient, to kill himself. Effectively, Okonkwo understands Obierika's reliable sense of support in sustaining him during hard times and says smiling to him: "Forgive me, I shall not talk about thanking you any more" (p.142). This ironic exchange underscores Obierika's deep understanding of friendship and his refusal to be acknowledged for fulfilling his obligations.

By the end, we would argue that as long as the great chain holding Igbo society together weakens and undergoes a profound shift, transitioning from the active Okonkwo to the reflective Obierika, Larson noted Achebe's indication in Obierika's questions that the man of

the future will be more of thought than action (1972,p.52). His duty is completed without seeking recognition, and in embracing such principles, one can claim not only the Earth but also the profound title of a fulfilled human being. Unlike, Okonkwo it is reported that Obierika is not likely to be crushed because he holds something in reserve (Jeyifo: 1990, p.57).

In Ngugi's *A grain of wheat,* the fundamental thing which keeps Gikonyo's wife at a distance from him is his own choice to hold onto the pain and keep their wounds open. By applying on him Dostoevsky's plan of stylized discourse discussed in Bakhtin's work, we would argue that it is the resolution of Gikonyo's internal ideological struggle which leads him to admit inwardly his inevitable treason of the Mau Mau sacred oath and make peace with the other(Mumbi). For such purpose, he is not willing to waste any more time to start a new life with her after Uhuru and accepts, as well, the child's existence. By the end of the narrative, Ngugi emphasizes the need for reconciliation through patience and openness. At hospital, Mumbi clearly says to her husband: "What has passed between us is too much to be passed over in a sentence. We need to talk, to open our hearts to one another, examine them, and then together plan the future we want."(p.280). Basically, Gikonyo succeeds to take possession of his own authentic voice, and opts for the same reconciliation desired by patient B documented in Fanon's essay: *Colonial war and mental disorder,* who by the end of his healing sessions confides: "when independence comes, I will take my wife back" (p.259). Therefore, the couples attempt to re-examine their attitudes, conquer their own pride and forgive each other.

As far as *The beautyful ones are not yet born* is concerned, we would contend that Armah's resilient protagonist succeeds to be ethically and professionally honest amidst the actual dehumanizing environment. His steadfast refusal to succumb to Amankwa's will and to be swayed by the temptations of his wife qualifies him for fulfilling a warm marital alliance. Despite the ongoing challenges the couple will face within their contemporary society, their happiness will undoubtedly surpass the material hardships of their divided past mainly because time has taught Oyo an unforgettable moral lesson. By means, The Man's biggest triumph lies

in the moment he reclaims his wife's respect, a sentiment echoed in the words: "I am glad you never became like him" (p.l94). Oyo comes to admire his determination to keep himself away from the rot reaped by koomson meantime casts aside her materialistic tendencies to harbour a newfound sense of pride in the spouse she has previously labelled a "chichidodo". At the end, the military coup alludes to Armah's suggestion that a strategic effort from African unity could pave the way towards salvation and it interacts with Fanon's assertion: "African unity can only be achieved through the upward thrust of the people, and under the leadership of the people, that is to say, in defiance of the interests of the bourgeoisie" (p.164).

Therefore, Nkrumah's corrupt government is toppled and exploiters like koomson have now become the pursued. Literally, The Man brings himself close to troubles as he seizes the unforgiving minute to rescue the fugitive minister from imminent arrest. He assists him in leaving the house covertly through the latrines and then to the harbour where they hire for a fishing boat to flee the country. From Guendouzi's perspective, The Man is the ultimate redeemer dedicated to free the prisoners of the gleam from the state of impoverishment to which they are reduced. His help is untainted by any form of duty, except that of cleaning the whole country from the filth of its old regimes. Eventually, The Man's return to the usual life cycle vindicates the view that everyone's action is judged in terms of its social morality. In post-colonial Ghana, individuals would always confront the inescapable reality of inevitable decay. Thus, they should never secede from maintaining their genuine humanity. Unlike the rest The Man's mood, thoughts and movements have completely merged with relief for he wins the earth and everything in it.

Conclusion

This master's dissertation entitled Achebe, Ngugi, Armah and Kipling: a comparative study of resilience has brought into discussion the extent to which Kipling's notion of Resilience was present in the African novel. It revealed how the implication of his poem "If"

served as a useful theoretical guideline for understanding the often-misconceived strength of African men. Through eloquent verses, Kipling advises the Edwardian Man to remain reserved enduring life's 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.

Our thematic analysis began with the articulation of critics's oversight of the real imperialist to whom *Things fall apart, A grain of wheat,* and *The beautyful ones are not yet born* owe debts. This is through acknowledging their presumed emphasis on the communal connections binding these literary works with Conrad's novella *Heart of darkness*. Since Kipling belonged to the Empire and glorified the British humanism, we made use of Ashcroft's textual strategies of "Appropriation" and "Abrogation" developed in *The empire writes back* to illustrate how Achebe, Ngugi and Armah, as being prominent authors from the periphery, appropriated his poem for the purpose of abrogating it's implicit stereotypical vision of Man and appeal to all Africans. By means, we made this critical connection more incisive with the initiation of a cognitive interpretation of the poem's spaces or merely its dreadful revelations of stoicism. Hence, we found that the distinguished ethical values of Kipling namely: composure, patience and perseverance are better embodied by the main characters from each novel. The calmness of Obierika, Mumbi and The Man during harrowing and dehumanising circumstances, their mute acceptance of suffering and quest for real decolonisation predisposes them to be the pillars of resilience. By critically contextualising these stoical attributes, we gained insights into the character's struggle in maintaining their moral code amidst the disintegration of their societies. A lens of Fanonian reading has brought into focus the provision of how the power relationships, failing economic and social systems in Nigeria, Kenya and Ghana impacted the life and psyche of the three protagonists. Fanon's theories of counter violence and colonial trauma advanced in his seminal work *The wretched of the earth*, highlighted the necessity of armed resistance to restore the agency of the nation and liberate its

natives from both imperial mechanisms of the former colonizer and address the enduring psychological disorder stemming from his aggression. Moreover, the concepts of Stylization, Hidden polemics and Ideological characters central to Bakhtin's Dialogic theory developed in *The Dialogic imagination* and *Problems of Dostoevsky's poetics* are relevant to discern the dialogue-taking place between the main character and Kipling's landmark philosophy. Through their ideological discourse, we explored how they cast an energetic reproach at the world order, shaping and expressing their identity in the face of imminent destruction, decadence, and disillusionment.

To be sure, there is no resilience without predicament. It is this dynamic force what differentiates those defeated by hardship from those who are sharpened by it. As it has been viewed: *Things fall apart*, *A grain of wheat* and *The beautyful ones are not yet born* have offered a glimpse into the tradition of anti-colonial resistance to subjugation, and courageously denounced exploitation of the corrupt socio-political systems. This struggle for freedom extends beyond historical events; it involves an ongoing battle within the minds and hearts of colonized communities. Therefore, we would argue that African literature and specifically African novel continues to inspire generations to rise up against injustice, oppression and celebrate the excellence of resilience.

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