Chinua Achebe’s Mechanism
in Using Figurative Speech in "Things Fall Apart"
and "Arrow of God":
Descriptive Study

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Dedication

To my Family, teachers,

friends and colleagues
Acknowledgments

All my thanks goe to Almighty Allah without his assistance I could not have achieve this study. Also my special thanks goe to both main supervisor Ustaz. Saf Eldawla Mubark Finally, I am grateful to all those who offer help and encouragement to reach this stage.
Chinua Achebe’s Mechanism in Using Figurative Speech in Things Fall Apart and Arrow of God:
Descriptive Study (2017).
Mohammed Saeed Mohammed Ali

Abstract

This study aims at analyzing some of the rhetoric aspects in a sample of Achebe’s works, his masterpiece ‘Things Fall Apart’ and ‘Arrow of God’, beside casual mention of others. Achebe is bilingual and he wonderfully uses both languages, i.e., Igbo and English. Moreover, he uses the art of oration in his works specially novels. To prove that people love and enjoy Achebe's novels. The study aims to get Achebe's mechanism. To comprehend Achebe's lessons in African life. It also aims to present the didactic mechanism of Achebe's novel in question, "Things Fall Apart" and “Arrow of God”. The study has followed the descriptive method which results in the following: such studies as this do help in paying a comprehensive deep reading of African literature in general and Achebe’s works in particular so as to deepen the knowledge of the readers about the African culture and communities in ancient times as well as in modern ones. Achebe has managed to show both the merits and demerits of the native customs. He possesses the gift to write on many subjects, such as politics, in a persuasive argumentative way as if he were many persons in one Responsibilities of citizenship and its obligations are prominent aspects in Achebe’s novels of the study. , Achebe’s novels of this study illustrate that the threat was greater to religion since all political actions were based on religion. The study recommends that: Wider concerns and variety of African literature, not only novels, but also short stories, sayings and poetry. The readers are to be exposed to as many creative writers as possible in textbooks and literature supplementary books, too.
ائية تشويتشبي في استخدام ألوان البيان في رواياته "الأشياء تتداعى" و"سهم الرب": دراسة وصفية (2017).
محمد سعيد محمد علي

ملخص الدراسة

تهدف هذه الدراسة إلى تحليل بعض المظاهر البلاغية (التشبيه والاستعارة) متخذة أعمال اتشيبي عينة لذلك، سيما رائعتاه "الأشياء تتداعى" و"سهم الرب" مع ذكر اخر عند الحاجة. نشا التشبيه في بيئة مزدوجة اللسان والثقافة، لذا برع في استخدام اللغتين الأيبو (لغته الأفريقية) والإنجليزية (لغة المستعمر). إضافة لذلك استخدم بعض سمات الأدب الشفاهي مثل تلك الأحاجي المحلية والحكم الواردة فيها والتي تشير مضرباً للأمثال في كل أعماله الأدبية خصوصا الروائية. تهدف الدراسة إلى أن القراء يحبون ويستمتعون روايات تشويتشبي في أعماله. لنستوعب دروس اتشيبي في المجتمع الأفريقي. لنقدم المنهجية في الروايات المطلوبة سهم الرب والأشياء تتداعى. وقد استخدم بعض سمات الأدب الشفهي في أعماله الأدبية خصوصا الروائية. اتبع الباحث المنهج الوصفي التحليلي والذي كشف عن النتائج التالية: مثل هذه الدراسات تساعده في قراءة شاملة وعميقة في الأدب الأفريقي بشكل عام وأعمال اتشيبي بشكل خاص لتعزيز معرفة القراء والمثقفين بالثقافة والمجتمعات الأفريقية قديما وحديثا. استطاع تشويتشبي عرض العادات المحلية الجيدة والسيئة على السواء بحيدية تحسب له. فقد امتلك موهبة مكتبه من الكتابة بطريقة جذابة متفقة كما لو كان أشخاص كثير في ثوب شخص واحد. في هذه الدراسة تم عرض المسؤوليات والتحملات المفروضة في مجتمع الأيبو في هذه الرواية. وضح اتشيبي في هذا الرواية أن الخطر الذي نقدم على أسس سياسية قد عمل في ذئ ببعض العادات والقيم. عرض المسؤوليات البابوية والتحملات المفروضة في مجتمعهم قد تم عرضها أوصت الدراسة باهميتهم أكثر. استطاع تشويتشبي عرض الأدب الأفريقي، ليس فقط الروايات بل إضافة القص القصيرة والآليات والشعر. يستحسن أن يعرض القراء والدارسين لمزيد من أعمال الكتاب الإبداعيين في كتب المناهج والكتب المحلية الداعمة لها في كل مراحل التعليم.
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CHAPTER ONE

INTRODUCTION

1.0 Background

One of the aims and objectives of literature is to allow the people to compare their own society with that of other people's and can encourage them to become aware of both the virtues and limitations of their own inherited attitudes and values. The authors’ role was not just to entertain, but also to hold up to their readers a faithful mirror of manners and life; and to guide their readership towards the development and the evaluation of humanity.

In so doing, the artists want to make the world better place by defending their own people, they write novels, plays and poetry that make the audience face the truth and troubles of real life; they discuss the public affairs which touch the lives of people, instead of false illusions to the audience to escape from the truth of life through mere telling of fairy tales, and through feeding the audience's imagination with the romantic, emotional stories which have no bearing on the audience's life. The mechanism of Achebe’s works in general, and these novels in particular, usually express the complete range of human experiences and his characters are complex and human in nature. Thus, this paper chooses Achebe, as a brilliant example of a worldwide figure who cares for his local society despite its ills, as a subject of study.

1.1 Statement of the Problem

This study will attempt to analyse the mechanism of two Achebe's major novels. The novels are things fall apart and Arrow of God. The study will focus on African oral traditions, that is to say proverbs, the art of storytelling, legends, tables, ceremonies, poetry and the art of oration beside Achebe's use of English, Ibo and pidgin as elements to reveal his mechanism and style.

1.2 Objectives of the Study

1. To prove that people love and enjoy Achebe's novels.
2. To get Achebe's mechanism.
3. To comprehend Achebe's lessons in African life.
4. To present the didactic mechanism of Achebe's novel in question, "Things Fall Apart" and “Arrow of God”.

1.3 Questions of the Study
1. Has Achebe a mechanism of his own?
2. What is Achebe’s mechanism?
3. Is Achebe influenced by the western culture? If so, how much?
4. Is Achebe biased to the western, or local culture? If so, how much?

1.4 Hypotheses of the Study
1. Things do fall apart in many aspects, e.g., religious and political, i.e., Ezulu and Okonkwo.
2. The white wind of change blows hard.
3. Indigenous culture is variant, and quite different from the white man’s.
4. The mechanism, i.e., proverbs, fables, etc., used by the author serves his ends.

1.5 Significance of the Study
The importance of this research appears in shedding some light on issues of thematic connotations, hence, it is significant to those who are interested in literature in general and the literal work of Chinua Achebe in particular through the investigation of novels in question, "Things Fall Apart" and “Arrow of God”.

1.6 Methodology
The researcher will follow the descriptive method in this study.

1.7 Delimitation of the Study
The study is being limited to widening the didactic mechanism through the dramatic themes in Chinua Achebe's two novels "Things Fall Apart" and “Arrow of God".
CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

Historical events have given birth to great literature, which often helps the reader in experiencing history through the works of artists. The author allows the readers to relieve the moments that enable fiction to depict reality. In his novels, Achebe describe actual tribal African societies and the changes which hit them with the intervention of the white man. Achebe gives the Igbo society as an example to reflect the dynamic change of their social structure. Since Achebe’s novels rely on the history as well as the culture of Africa, one must pay attention to the political and social events that place during the time. The historical events give the readers a background on the aftermaths that followed the spread of Christianity in the African scene. Concerning the African culture, Achebe says (1988, 34) that ‘’Africans did not need the white man to prosper.’’

2.1 African Literature

Africa is both a multicultural multi-social content. It is famous for its different tribes and clans. Anthropologists found it difficult to get into the African societies, which are well-known for their cling to their lifestyles and beliefs. The apparent problem as Seth (1989, 37) claims the difficulty those faced the anthropologists to have a clear look at the way of living of that societies was the variety of dialects that dominate them beside the lack of communication and translation among the tribes. Despite what is mentioned above, Africans used to have a highly appreciated culture which impedes influx of literary style. Thus, African literature is claimed to be created with creation of the individual. So, no wonder the black continent is rich in poets, dramatists, novelists and writers of short stories. Among the major writers in Africa are the following. Oliver Schemer, Ezikkel Mphahlde, Peter Abraham, Alan Paton and Chinua Achebe.

2. 1.1. African Literature and Language

The African Literature is covered by a variety of languages that can be appreciated by a consideration of the range of literature in African. Irele (1959, p51) states that the traditional oral
literature has been written in various indigenous languages as well as European languages: English, French and Portuguese. Thus it is clear that African writers are divided into two groups in choosing the means of writing. Some of them used to write in their own African languages, specially, Yoruba, Hausa, Amharic, Somali and Swahili. Whereas, the other group choose to write in European languages, particularly, English, French and Portuguese.

2. 1.2. African Literature in English

It deserve mentioning that a genuine African Literature in English did not emerge until 1950s, writing in English by Africans goes back to 18th century. Many slaves narratives were published in English between 1760 and 1865 when the Civil War ended in the United States of America. In the 19th century, with the spread of missionaries schools, several Africans published prose work in English, among them Samuel Horton and Edward Blyden. In the 20th century the Ghanian minister of religion Carl Christian Reindorf wrote one of the first works by an African to make use of the oral tradition, The History of The Gold Coat and Asante.

In 1940s the popular novelettes of the Onitsha Market literature, named after the famous market where novelettes were sold, began to be written and a number of pioneer writers came to the scene. Moreover, the most out-standing African novelist who uses English in a sensible way is the Nigerian Chinua Achebe. His subtle use of English in his novels is an element that contributes to the success of his fictional art. This element, that is to say, Achebe subtle use of English is going to be considered in detail in Chapter Three. That is because the main concern of this research is the style manipulated by Chinua Achebe in his major novels. It can be said that each literary work which he has produced is a product of peculiar thematic, social discursive situation, which are inevitably reflected in its stylistic features. These stylistic features concentrate on such levels of linguistic analysis as lexis, semantic and graphology, while privileging illusion, setting and symbolism as elements of literary explication.

2.1.3 Cultural Aspects in African Literature

African novelists let their readers have a close and real picture of the past and the present life with all their pains, pleasures and puzzles with immediacy and force. As they affirmed, African
novelists wanted to convey through their novels that African people did not hear of culture the first time from the Europeans, that their societies were not mindless but frequently had a philosophy of great depth and value and beauty and above all they had dignity. Besides they tried to prove the world is made of perceiving Blacks’ aesthetics and refined understanding and appreciating of art. Chinua Achebe (1965:18) points out that the real African was created as:

“... this creature was invented to circumvent the credibility problem of the white man ing to himself. white man seems to say I must now listen to Negroes then I had better find those as yet unspoiledby Western knowledge, which unfortunately tends to put inconvenient word in their mouths.”

Hudson (1996: 78) states that culture may be defined as the kind of knowledge which is learned from other people, either by direct instruction or by watching their behaviour. Since culture has been learned from those are around, it may be assumed that it is shared by the existing generation and the previous one. Therefore, Achebe, as well as other African novelist does his best to reflect the African culture so as to know the behaviour of the African in the past and it has been changed to modern one.

A\ African Literature and the Oral Tradition

Miffin (2000, p 436) defines oral tradition as “The spoken relation and preservation, from one generation to the next, of a people’s cultural history and ancestry, often by a storyteller in narrative form.”

Despite the fact that oral art is one of the ancient tradition, it survives not only in the traditional forms but also adopts itself to new uses. Jones (1971, 183) says that “Kanuri poetry is used in radio advertisement”.

Moreover, interest in African oral literature has continued to grow in the past for more than two decades, Scheub (1977, 378) says: “Archaic literature gained because of its special flavor of authenticity as a collective literary product exemplifying the functioning of some of the working mechanisms of literary production.” What is important here is that oral literature in Africa stands as the fundamental reference of discourse and of imaginative mode in Africa. Despite the undoubted impact of printed culture of an African experience and its role in the determination of new cultural modes, Scheub (1977, 378) states that the tradition of orality
remains predominant, serving as central paradigm for various kinds of expression on the continent. The literary component of this tradition in particular in both its expressive mode and with respect to its social significance provides the formal and normative background for imaginative expression.

In this sense, orality functions as the matrix of an African mode of discourse and where literature is concerned, the grid is that the orality embodied in every sense of a reader in the world. Oral literature, therefore, represents the basic intertext of the African imagination. The poetic and narrative forms of oral tradition among these people living south of the Sahara are immensely rich and varied. They include myth, praise songs, epic poetry, folktales, riddles, proverbs, magical spells and symbolic text of profound intellectual significance.

An important feature of African oral traditions is their close link with music. Poetry exists almost exclusively in chanted form or as song among West African people with tonal languages. Oral literature in Africa covers all the major genres except epic and discusses social context, function and the aesthetic qualities of a wide variety of oral art forms. There two scholarly bibliographies on oral literatures. African oral narratives, proverbs, riddles, poetry and songs and new readers guide to African literature. The following works cover and analyse some of the best and most representative collection of oral art forms from many parts of Africa: Oral Poetry in Nigeria, containing articles on a number of different oral genres in contemporary Nigeria. Yoruba poetry: an anthology of traditional poem. Analysis and texts of the royal poetry of the kings of Rwanda beside popular tales that interpret the history of the region in a different way from the royal praises. “The Dinka and their Songs,” is a careful account of the performed poetry of the Dinka people of the Sudan. Limba stories and storytelling, stories from the Limba of Sierra Leone, with attention to the creative role of individual narrative.

**B/ African Literature and Story Telling**

Traditionally, Africans have revered good stories and storytellers, as have most past and present peoples around the world who are rooted in oral cultures and traditions. Ancient writing traditions do exist on the African continent, but most Africans today, as in the past, are primary oral people, and their art forms are oral rather than literary. In contrast to written “literature,” African “orature” (to use Kenyan novelist and critic Ngugi Thiong’o’s phrase) is orally composed and transmitted, and often created to be verbally and communally performed as an
The Oral Arts of Africa are rich and varied, developing with the beginning of African cultures, and they remain living traditions that continue to evolve and flourish today. Every human culture in the world seems to create stories (narratives) as a way of making sense of the world, for example, can be discerned in Tortoise and the Birds, an Igbo folktale recounted in Achebe’s acclaimed novel Things Fall Apart 1958: “Once upon a time,’ she began, all the birds were invited to a feast in the sky,” as Achebe renders the traditional Igbo folktale opening into English.

The story explains a cause, origin, or reason for something gives ethnological explanation at the end in this case, for why the tortoise’s shell is not smooth. The story dramatized a moral greedy Tortoise, i.e., full of cunning, manages to trick the birds out of all the food at the feast, but for his selfishness he was punished. Tortoise falls from the sky and his shell broke into pieces. In folktale worlds, such “naughty,” but not “irredeemably” wicked characters, as Achebe describes Tortoise, are often restored and/ or reintegrated back into society: in this case a great medicine-man in the neighbourhood patches Tortoise’s shell together again.

Despite these universal features, however, the particular narrative meanings, themes, genres and styles of storytelling around the world differ from culture to culture. Thus, while many features of traditional African storytelling may seem familiar and make sense to readers, to others may seem very foreign and strange. To more fully understand and appreciate African storytelling traditions, one needs to study them in the context of the cultures which produce the stories. Obiechina (1973, 62) states that African proverbs and stories draw upon the collective wisdom of oral people, express their structures of meaning, feeling, thought and expression, and thus serve important social and ethical purposes. The story itself is a primary form of oral tradition, primary as a mode of conveying culture, experience and values and as a means of transmitting knowledge, wisdom, feelings and attitudes in oral societies, a central position is thus given to story in the oral tradition, by African writers in the shaping of their literary world and works. One cannot study African literatures without studying the particular cultures and oratures on which African writers draw, for their themes and values, for their narrative structures and plots, for their rhythms and styles. For their images and metaphors, for their artistic and ethical principles. As Lyasere (1986, 107) states, “… the modern African writer is to his indigenous oral tradition as a snail to its shell. Even in a foreign habit, a snail never leaves its shell behind.”
African novelists like Chinua Achebe often introduce oral stories such as narrative proverbs, song-tales, myths, folktales, fairy tales, animal fables, anecdotes and ballads into literature. One of many examples from Things Fall Apart is Ikemefuna’s song, a condensed version of an Igbo folktale.

Thus, Oral African storytelling is essentially a communal participatory experience. Everyone in most traditional African societies participate in formal and informal storytelling as interactive oral performance such participation is an essential part of traditional African communal life, and basic training in a particular culture’s oral arts and skills is an essential part of children’s traditional indigenous education on their way to initiation into full humanness.

C/ Legend:

Legend by definition as Cook (1977: 46) states is a story from the past that may or may not be true. It is a term that is used in every literature in the world such as the legend of Robin Hood and the Greek’s legend heroes. Like-wise African literature is full of such legendary stories.

D/ Fables

A fable as Quack and Leech define it (2003: 361) is

“a brief, succinct story, in prose or verse, that features Animals, plants, inanimate objects or forces of nature are anthropomorphized given human qualities, and that illustrates a moral lesson, a ‘moral ’which may at end be expressed explicitly in a pithy maxim. ”

Fables can be described as a didactic mode of literature. That is, whether a fable is handed down from a generation to generation as oral literature or constructed by a literary tale-teller, its purpose is to teach a lesson or value, or to give sage advice. Fables also provide opportunities to laugh at human folly, when they provide examples of behaviour to avoid rather than to emulate. Fable frequently have animals as their central characters, and they are often given anthropomorphic characteristics, such as the ability to speak and reason. African literature is also rich in fables either to teach a lesson or value or to give advice.
**E/ Myth**

Killam (1984: 26) states that African creation stories are as varied and imaginative as elsewhere in the world. The **Guineas**, for example, believe that the original force in the world is was Death, who existed before God; the Lozi of Zambia see God as retreating helplessly from the cruelty of man, and the Ijo peoples of Niger River delta believe that God (there regarded as female) allows individuals to choose their own fate before birth. Pangwa of Tanzania have a fantastic vision of the world as having been created from the excrement of ants. The Yoruba of Nigeria tell of a creator who got drunk on palm wine, and so created cripples and albinos. The most detailed cosmology known, requiring seven days of its recitation, is that of the Dogon of Mali. An unusually attractive creation myth is that of the Fulani of Mali, a pastoral, cattle-herding people whose mythology centres on milk. Owomoye (1979:3) defines the myth in Africa as:

> “the interrelationship of all things that exist and provide for the group and its members a necessary sense of their place in relation to their environment and to the force that orders events on the earth.”

The term ‘myth’ tells that it is often used in an elastic not fixed sense to embody all the non-factual products of imagination. Achebe depicts the African myth and the ritual of the traditional society through certain strategies of presentation in his novels, which are always followed by ceremonies.

**F/ Poetry**

Moor and Beier (1978: 57) state that “the praise name is probably the most widely used poetic form in Africa. It is applied not only to gods but to humans, animals, plants and towns.” Most important in many African countries are the praise names of chiefs and war leaders, Achebe also uses poetry in his novels as a mode of perceiving black aesthetics. There are numerous other poetic forms. The Yoruba, for example, distinguish between praise names and, the poetry of lineages and towns, oracle verse, hunters’ songs, the poetry of masqueraders, incantations, songs and improvisations. Incantations play an important part in all African traditions. The Igbo diviner, for example, invokes truth before consulting his oracular bones or other apparatus.
G/ Proverbs

Lindfors (1982, 27) states there is an Igbo proverb says “Proverbs are the palm oil with which words are eaten.” The art of conversation and argument depends, in fact, on their use. By them the speaker shows his learning. Use of proverbs also enables the speaker to attack an opponent obliquely, without mentioning his name or the subject of the dispute. Proverbs express not only people’s inherited wisdom and code of behaviour “If a child washes his hands, he can eat with kings” [Igbo] but also imagination and sense of humour “If the earthworm does not dance in front of the cock, it will still be eaten, but at least the cock cannot say he provoked” [Yoruba].


F/ Riddles

Riddles usually as Lindfors (1982: 31) says “take the form of a statement, not a question.” In the riddle “People run away from her when she is pregnant, but they rejoice when she has delivered” (the answer is a gun), the question “What is it?” is understood. Often the riddle is an exercise in speech, intended to display the questioner’s imagination rather than to test the cleverness of the audience, for example, the Yoruba “We tie a horse in the house, but its mane flies above the roof” to which is answered “fire” and “smoke.” Entirely in all his novels, Achebe regards both the proverbs and riddles.

2. 2 Chinua Achebe

Chinua Achebe was born in Ogidi, Nigeria, on November 16th 1930. He is the son of a teacher in a missionary school. His parents, though they instilled in him many of the values of their traditional Igbo culture, they were devout evangelical Protestants and christened him Albert after Prince Albert, husband of Queen Victoria. In 1944 Achebe attended Government College in Umuofia. Like other major.

Nigerian writers including Wole Soyinka, Elechi Amadi, John Okigbo, John Pepper Clark, and Cole Omotso, he was also educated at the University College of Ibadan, where he studied English, history and theology. At the university Achebe rejected his English name and took his
indigenous name Chinua. In 1953 he graduated with a BA. Before joining the Nigerian Broadcasting Company in Lagos 1954 he travelled in Africa and America, and worked for a short time as a teacher. In the 1960s he was the director of External Services in charge of the Voice of Nigeria. During the Nigerian Civil War (1967:70) Achebe was in the Biafran government service, and then taught at US and Nigerian universities. Achebe’s writings from this period reflect his deep personal disappointment with what Nigeria became since independence.

He is prominent Igbo (Ibo) writer, as Ownoyelea (2000) describes him as “famous for his novels describing the effects of Western customs and values on traditional African society.” Achebe satire and keen ear for spoken language have made him one of the most highly esteemed African writers in English. In 1990 he paralyzed from the waist down in a serious car accident. His first story is set in the 1890s, when missionaries and colonial government made their intrusion into Igbo society. In this process Okonkwo is destroyed, because his unwillingness to change set him apart from the community and he is fighting alone against colonialism. Achebe took the title of the book from William Butler Yeat’s The Second Coming- Things fall apart; the centre cannot hold.”

A Man of the People (1966) is a satire of corruption, and power struggles in African state in the 1960s. The central characters are the Minister of Culture, Nanga, the man of the people, and teacher Odili, an African Lucky Jim, who tells the story. Odili stands against the government, but not because of ideological reasons. He has personal interests: Nanga has seduced his girlfriend. Their political confrontation becomes violent, Nanga’s thugs inflict havoc and chaos, and the army responds by staging a coup.

Achebe has also written collections of short stories, poetry and several books for juvenile readers. His essays include Beware, My Soul Brother (1971), about his experiences during the Civil War. He has received the New Statesman Jock Campell Prize, the Commonwealth Poetry Prize, and the 2007 Man Booker International Award. In 1983, upon the death of Mallan Aminu Kano, Achebe was elected deputy national president of the People’s Redemption Party. As the director of Heinman Educational Books in Nigeria, he has encouraged and published the work of
dozens of African writers. He has founded in 1984 the bilingual magazine *Uwa ndi Igbo*, a valuable source for Igbo studies.

Achebe’s own literary language is standard English blended with pidgin, Igbo vocabulary, proverbs, images and speech patterns. Achebe shows his skills as a storyteller in ‘The Madman’ in which the social customs of the Igbo-speaking people are strongly present. In the richly layered narrative a nameless madman gets his revenge. Nwibe, an honored member of distant town Ogbaru, plans to go to the market. There in the market he had once chased a madman out of his hut and sent his children to throw stones at him. As he washes by the river, the madman takes his clothes. Nwibe runs naked after him, shouting ‘Stop the madman.’ The thief with the clothes disappear in the crowd, and Nwibe is taken to a medicine-man, but he has lost his social position. For how could a man be the same again of whom witnesses from all the lands of Olu and Igbo have once reported that they saw today a fine, hefty man in his prime, stark naked, tearing through the crowds to answer for the market-place. Such a man is marked forever. *Arrow of God* (1994) is set in the 1920s. the central character is Ezulu, priest, who sends one of his sons to missionary school and gains some respect the approval of the English district superindent. However, Ezulu is doomed, because when defending the traditions of his people he unyielding, unable to reach a compromise, and afraid of losing his authority.

2.3 Summary of the Two Novels

2.3.1 Things Fall Apart

One of Achebe’s many achievements in his acclaimed first novel, Things Fall Apart, is his relentlessly unsentimental rendering of Nigerian tribal life in particular and Africa in general before and after the coming of colonialism. In this novel, Achebe sketches a world of in which violence, war and suffering exist, but are balanced by a strong sense of tradition, ritual and social coherence. His hero, Okonkwo, is a self-made man. He has worked all his life to overcome his father’s weakness and has arrived, finally, at great prosperity and reputation among his follows in the village of Umuofia, despite the harshness and heavy hand with which Okonkwo has ruled his household.

Achebe manages to make this cruel man deeply sympathetic is fond of his elder daughter, Ezinma, and also Ikemefuna. Unfortunately, the down-fall of this great hero comes as a result of
the traditional conventions of that primitive society beside the strong dominant one of the white man, which consequently leads to his suicide.

2.3.2 Things Fall Apart, II/ No Longer at Ease

No Longer at Ease is a 1960 novel by Chinua Achebe. It is the story of an Igbo man, Obi Okonkwo, who leaves his village for a British education and job in the Nigerian colonial service, but who struggles to adapt to a Western lifestyle and ends up taking a bribe. The novel is sequence of Things Fall Apart, which concerned the struggle of Obi Okonkwo’s grandfather, Okonkwo, against the changes brought by the English. It is a story of a man whose foreign education has separated him from his African roots and made part of a ruling elite whose corruption he finds repugnant. Many, many years after it was written, this novel remains a brilliant statement on the challenges still facing the African society.

No Longer at Ease can be looked at as a story of an African, that is to say Obi Okonkwo, who tragically under pressure from a changing world, the old order in a conflict with the new. Achebe’s novel No Longer at Ease, is an extension of his Okonkwo history, set in Nigeria just prior to independence. The central character is Obi, grandson of the tragic hero of Things Fall Apart Okonkwo. But in No Longer at Ease Obi does not lead a simple and primitive life as that of his grandfather, that is to say, Okonkwo. Obi is civilized, has been educated at the university in England, has been raised Christian, and has a position as a civil servant in Lagos. Like many of his peers, Obi cut off from his roots in the traditional society, discovery, in their return, the demands of the traditions are still strong and helplessly caught in the clash between the old and the new. So, the novel No Longer at Ease, deals with the plight of this new generation of Africa. The book’s title comes from the closing lines of T. S. Elliot’s poem The Journey of the Magi:

“But no longer at ease here, I the old dispensation, with an alien
people clutching their gods, I should be glad of another death”

2.3.3 Arrow of God

Arrow of God is a 1964 novel by Chinua Achebe. It is Achebe’s third novel, following Things Fall Apart and No Longer at Ease. These three books are sometimes called The African
**Trilogy.** The novel centres around Ezulu, the chief priest of several Nigerian villages, who confronts colonial powers and Christian missionaries in 1920s. The novel is set amongst the villages of the Igbo people in Nigeria. Ezulu is the chief priest of the god Ulu, worshipped by the six villages of Umuaro. The book begins with Ezulu and Umuaro getting in a battle with a nearby village, Opkeri. The conflict is abruptly resolved when T. K. Winterbottom, the British colonial overseer intervenes.

**Arrow of God** is a political and cultural novel, set in Nigeria in the early twentieth century when colonization by British government officials and Christian missionaries was well underway. In this novel two cultures confront their differences. Achebe portrays the disrupting effect, an externally imposed power system the British has on an internally impose power system, i.e., African traditions and customs. Conflicts within the Igbo society compelled with repercussions from external invasion result in disaster for the Igbo society which disintegrates from within and reorients itself to Christianity. This reorientation will lead not only to the assimilation of Western values and beliefs, but also to the eventual loss of the Igbo cultural identity.

**Arrow of God,** Achebe’s third novel, is an intricate and complex narrative. Ezulu, the main character, is the chief priest of Ulu, a god created by the people almost a century ago, when the six villages of Umuaro united to withstand the Abame slave traders. As chief priest, Ezulu is responsible for safeguarding the traditions and rituals of the people. For example, Ezulu watches each month for the new moon. He eats a sacred yam and beats the *ogene* to mark the beginning of each new month. Only the chief priest can name the day for the feast of the Pumpkins Leaves or the New Year Yam Feast, which ushers in the yam harvest. Ezulu considers himself ‘merely a watchman’ for Ulu. “His power was no more than the power of a child over a goat that was said to be his.” Achebe is interested in investigating this power and how a priest determines the god’s decrees. Thus, Ezulu, represents the role of a real African character who lives in African atmosphere who protects the old deities as well as the religious practices and festivals. As a matter of fact, Ezulu’s down-fall occurs as a result of his son’s death while participating in a night masquerade. Ezulu thinks that his only son is killed. Accordingly, he isolates himself from his people and the old deities become powerless in favour the white man’s god. Achebe does not
forget to give some touches of the qualities of an African courage respect of parents, kinsmen and elders. Therefore, the novels convey some aspects of the African culture besides some of the scenes which are usually taken off the African milieu, and the African traditional culture. In addition to novels, Achebe has also written short stories, poetry, and several books for juvenile readers. The following are some of his literary works:

1. The Sacrifice Egg and Other Stories, 1962
2. Chike and the River, 1966
3. Beware, My Soul Brother, and other poems, 1971
4. How the Leopard Got His Claws, 1972
5. Girls at War, 1973
7. Christmas and Biafra, and other poems, 1973
8. The Flute, 1975
9. The Drum, 1978
11. African Short Stories, 1984
12. Anthill of the Savannah, 1988
13. Hope and Impediments

It is worth mentioning that, Achebe has been awarded many prizes in literature. Harries (1975:4) states that Achebe has been awarded more than twenty doctorates from universities in Britain, USA, Canada and his native country Nigeria. In 1961, Achebe won the Nigerian National Trophy, when he published his novel No Longer at Ease. His books of poetry “Christmas in Biafra” was the winner of the first Commonwealth poetry prize. His novels: Arrow of God and The Anthill of the Savannah won respectively The New Testament- Jock Campell Award at finalist for the 1987 Booker Prize in England.

2. 4 Style and Fiction

Kennedy (1978: 47) states that in fiction writing axiom show there is little consensus regarding the number and composition of the fundamental elements of fiction, but style is sometimes
included. One of the clearest indications of the tone of the story in which it is written is style, Kennedy (1978: 67) defines style as: “In general, style refers to the individual traits or Characteristics of a piece of writing; to a writer’s particular ways of managing words that we come out to recognize as habitual or customary.”

2. 4. 1 Components of Style
Components of style as Kennedy states (1978: 49) refer to the attitude that a story creates toward its subject matter.

2. 4. 2 Narrator
The narrator is seen by Kennedy (1978: 53) as the teller of the story, the orator, doing the mouth work, or its in-print equivalent. A writer is faced with many choices regarding the narrator of a story: the first person narrative, third-person narrative, unreliable narrator, stream of consciousness writing. A narrator may be either obtrusive or unobtrusive, depending on the author’s intended relationship between himself, the narrator, the point-of-view-character, and the reader.

2. 4. 4 Point of View
Kennedy (1978, 57) defines ‘point of view’ as is from whose consciousness the reader hears, sees, and feels the story.

2. 4. 5 Allegory
Allegory is defined by Kennedy (1978, 63) as a work of fiction in which the symbols, characters and events come to represent, in somewhat point-by-point fashion, a different metaphysical, political or social situation.

2.5 6 Symbolism
Symbolism refers as Kennedy (1978: 68) to any object or person which represent something else. Allegory is the representation of ideas or principles by characters, figure or events.
2. 5. 7Tone
Kennedy states that (1978, 73) tone refers to the attitude that a story creates toward its subject matter. Tone may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, or many other possible attitudes. Tone is sometimes referred to as the mood that the author establishes within the story.

2. 5.7 Word Choice
Diction, in its original as Kennedy (1978, 79) sees it is primary meaning, refers to the writer’s or speaker’s distinctive vocabulary choices and style of expression. Literary diction analysis reveals how a passage establishes tone and characterization, for example, a preponderance of verbs relating physical movement suggests an active character, while a preponderance of verbs relating states of mind portrays an introspective character. There are other terms which are imbedded under style: sentence structure, subtlety, cohesion, consistency, reader involvement, show and do not show.

2. 6 Stylistic Analysis
Stylistics is a relatively new branch of linguistics which embeds many issues such as pedagogical or critical appreciation. Crystal (1971: 260) states that stylistics means “the study of the distinctive linguistics features of small social groups.” In the same concept, stylistics refers to the study of literary expression of a community using linguistic tools. In this regard, stylistics tries to establish principals capable of accounting for the particular choice made by individuals and social groups in their use of language. Hills (1986: 22) develops that a language which deviates from the norms of stylistics effects is said to be marked or foreground. Crystal (1987: 66) maintains the idea of choice and identity saying that “the notion of stylistic choice could be used to explain many of the effects used in the expression of social and contextual identity.” Therefore, the idea of the choice plays an important role in knowing the speaker’s identity.

2.7 Pidgin
Mitchell and Myles (1998, 179) state that pidgin languages are contact varieties without native speakers, which arise in settings of military or trade contact, slavery or plantation labour.
2.7.2 Pidgin Characteristics

According to Mitchell and Myles (1998:179-180) pidgins have the following characteristics:

- have no native speakers;
- are the result of contact between two or more languages;
- are not mutually intelligible with their source languages;
- have grammar which are simplified and reduced compare with the grammars of their input languages;
- tend to have simple phonological systems;
- tend to have analytic morphology;
- tend to have semantically transparent relationships between words and meaning;
- have small vocabularies where words cover a wide semantic range, and
- usually draw most of their vocabulary from one language.

2.7.3 Pidgin and Grammar

According to Mitchell and Myles (1998:181) pidgins have their own grammar. The following are the cluster of feature which is usual in the grammar of pidgin languages:

- no definite or indefinite article;
- no copular to *be* at least in the present tense;
- no passive forms;
- very few or no inflections for numbers, case, tense, etc; and
- analytic constructions used to mark possessives.
CHAPTER THREE
Chinua Achebe’s Style in
the Opinions of Critics

3.0 Introduction

Albert Chinualumogu Achebe wrote the novels Things Fall Apart, No Longer at Ease [the sequel of TFA] and Arrow of God into an African Trilogy that tell the early history of British colonialsation in Nigeria from an Afro-centric perspective. Beside their realistic cultural themes, these novels enable their reader to gain a better understanding of the indigenous African and reasons for their struggle.

It is obvious that Achebe in his afore mentioned novels directs his characters to deliver certain messages by sketching the plots of his novels to suit their aims. The researcher tends to give his overriding concern in this analysis to Achebe’s use of the African ancient traditions and art of oration as trends style in his major novels reflecting the African culture at the same time. Achebe’s use of English, Igbo and Pidgin in those novels will be thoroughly investigated.

3.1 Achebe’s Style

The style of Achebe’s fiction draws heavily on the oral tradition of the Igbo people. He weaves folktales into the fabric of his stories, illuminating community values in both the content and the form of the storytelling.

Another hallmark of Achebe’s style is the use of proverbs, which often illustrate the values of the rural Igbo tradition. He sprinkles them throughout the narratives, repeating points made in conversation. Critic Gera (1994, 23) notes that the use of proverbs in Arrow of God serves to create through an echo effect the judgment of a community upon an individual violation. whereas, the use of such repetition in Achebe’s urban novels, i.e. No longer at Ease and A Man of the People, is less pronounced.
Achebe frequently includes folksongs and descriptions of dancing in his work. Obi, the protagonist of *No longer at Ease*, is at one point met by women singing a “*Song of the Heart,*” which Achebe gives in both Igbo and English (1960, 54) “Is everyone here?” “Hele ee he ee he.” In *Things Fall Apart*, ceremonial dancing and the singing of folksongs reflect the realities of Igbo traditions. The elderly Uchendu, attempting to shake Okonkwo out of his self-pity, refers to a song sung after the death of a woman (1958, 32, 65) “*For whom is it well, for whom is it well? There is no one for whom it is well.*” This song contrasts with the gay and rollicking tunes of evangelism sung later by the white missionaries.

### 3.2 Main Features of Achebe’s Style

Achebe’s style is one of the most well regarded style of current authors, nearly revolutionary in impact. The main features of Achebe’s style is its simplicity, full of depth and complexity despite appearance. Very realistic and brief, it does convey as close as possible in English and the language also spoken by the Igbo. By sprinkling the language with proverbs and other cultural references, Achebe slowly and naturally introduces the reader to the African culture. Achebe’s honest and stunning style makes him the ideal spokesman of African literature. Thus, Achebe’s style feeds from both traditional oral literature and from the present and rapidly changing society. Achebe is considered by many critics the finest of Nigerian novelists and one of the best who have written English language. Achebe (1985, 43) believes that “*any good story, any good novel, should have a message, should have a purpose.*” Therefore, Achebe feels that the African context has influenced his aesthetic of the novel as well as the technical aspects of his creative work.

The basic element that contributes to the success of Achebe’s fictional art is his subtle use of English to suit the African sensibility. Rao et al (1904, xxx) state that distinguishes Achebe’s style is his flawless integration of language and content despite the difference between the African and the European cultures that separate them. While discussing the problem of African writers in English, Achebe says that the English of the African will have to be a new English, still in communion with its ancestral home but altered to suit its new African surrounding. In his own fiction, he challenges and succeeds in creating an English that is not detached and impassive, as described by some critics, but also singularly unique. A whole range of human
experience is brought before the readers by its consummate use of imagery drawn from both native and alien sources. He makes use of devices like proverbs, folktales, and religious tenets conveyed through prayers, speeches and song sequences. The artistic interplay of form and content in Achebe’s novels contributes to the understanding of the Igbo cultural ethics and aesthetics creating delight.

Achebe’s novels enable their readers to have a close and real picture of the past and present African life with all their pains, pleasures and puzzles with immediacy and force. As he affirmed, Achebe (1975, rpt) wanted to convey through his novels that:

“African people did not hear of culture for the first
time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty and above all they had dignity.”

Another aspect for which Achebe uses the English language in his novels is the salutation names. The naming system is important to the Igbo and all Africans as well. Its importance is especially evident in Ekwefi’s attempts to save the children by the name she gives. Nine die before one daughter survives. She names the children in such a way as to break the cycle of Obanje. A few were Onwumbiko (Death I implore you), Ozoemena (May it not happen again), finally Onwumna (Death may please himself). Name calling, such as ‘anhill nose,’ and ‘long throat;’ descriptive phrases such as the “tongue with which to tell the story,” “looking with the tail of his eye,” or “the sensitiveness of a snail’s horn.” In addition to curses, prayers, blessings and traditional taboos as the custom of forbidding titled elders tapping palm wine, forbidding outsiders into the meetings of the elders all contribute to give the reader a new experience of reading the same language.

The use of idioms lends Achebe’s language and style a native flavor and force. Besides giving a close and convincing picture of society in transition, this technique helps his characters sound natural while speaking an alien tongue.
Egejuru (1994, 395, 396) mentions that according to Achebe has said he chooses to write in English. In his essay “The African Writer and the English Language,” Achebe (1994, 135) discusses how the process of colonialism for all its ills provided colonized people from varying linguistic backgrounds “a language with which to talk to one another.” As his purpose is to communicate with readers across Nigeria, he uses “the one central language enjoining nationwide currency.” Using English also allowed his books to be read in the colonial ruling nations.

3.3. Achebe in the Eyes of Critics and Writers

Achebe has been called the father of modern African writing and many books and essays have been written about his work over the past decades. In 1992 he became the only living author represented in Everyman’s Library collection published by Alfred A. Knopf. Many writers of succeeding generations view his work as having paved the way for their efforts. In 1982 he was awarded an honorary degree from the University of Kent. At the ceremony, professor Robert Gibson said that the Nigerian author is now revered as Master by the younger generation of African writers and it is to him they regularly turn for counsel and inspiration. Even outside of Africa, his impact resonates strongly in library circles.

Many African writers have been inspired by Achebe’s work. Chimamanada Ngozi Adichie (2006) who won the Orange Prize for Fiction ‘Half A Yellow Sun’ is one of them, recently commenting: “He is a remarkable man. The writer and the man. He is what I think writers should be.”

3.4 Conclusion

Until the creation of African literature in the twentieth century, as Heywood (1976, 24) states that European narratives of Alan Paton, Nadine Gordimer and Doris Lessing has distorted images of African people and their culture. Rejecting these images, Chinua Achebe makes an attempt to provide a true portrayal of African indigenous population and European people through specific symbols and myths. Achebe is one of the most well-known authors of African literature who writes his novels and short stories in English language and embodies his ideas on culture through his African themes, plots or event, and characters. Achebe’s knowledge of both
European and African cultural traditions due to his ambivalent upbringing allows him to critically observes the issues of race, colonialism and religion. Achebe’s education and his obsession with African culture have contributed to the formation of new ways of expression in African literature. Thus, embodiment in Achebe’s literary works as John (1917, 36) states

“lacks any prejudices or stereotypes; instead, it is aimed at discussing various cultural aspects from different perspectives complicated by unique tradition and customs of Igbo people. Through his style Chinua Achebe challenges any displays of imposed reality, masterfully renewing historical past and culture of African population. On the other hand, the writer demonstrates that the failure of certain African societies is explained by both the colonialist impact and some destructive values of indigenous population. It is this truthful and critical analysis of Ibo culture in particular, and Africa by extension that transforms Achebe’s literary Work into real masterpieces.”
CHAPTER FOUR
ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter is devoted to close analysis of Achebe’s major work, that is to say, Things Fall Apart, No Longer at Ease [the sequel of TFA] and Arrow of God, the analysis of the style is going to be considered by merging them together. The reason of this grouping is to emphasis that Achebe manipulates the same style, although he tackles two different eras, i.e., the social and political life before and after colonization in Africa.

4.1. Things Fall Apart and Arrow of God

4.1.1 Linguistic Items in the Analysis of Things Fall Apart and Arrow of God

A\Sentences

Both ‘Things Fall Apart’ and ‘Arrow of God,’ are written in short and concise simplicity. There is no attempt to conjugate the statements together into complicated and flowing sentences. With reference to ‘Things Fall Apart’ this becomes clear from the first three paragraphs. Despite the fact that the examples below have the grammatical features of simple, compound and complex sentence:

“Okonkwo was well-known throughout the Nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaio. He was called the Cat because his back never touches the earth.”

On the other hand, regarding ‘Arrow of God,’ this aspect also exists (1):

“This was the third nightfall since he began to look for signs of the new moon. He knew it would come today but he always began his watch three days early because he must not take a risk.”
It may be clear that Achebe determined to write not just simple sentences, but in short simple sentences. The reason Achebe writes in this way is not because he wishes the style of his novels to be in accord with the rest of his stories and subject matters. With reference to ‘Things Fall Apart’ (6):

“Okoye was also a musician. He played on the ogene. But he was not a failure like Unoka. He had a barn full of yam and he had three wives. And now he was about to take the Ademeli title, the third highest title in the land.”

This feature is also clear in Arrow of God (25)

“The war waged from one Afo to the next. One day Umuaro killed two men of Okperi.”

In ‘Things Fall Apart’ and Arrow of God, Achebe uses short and simple sentences so as to depict the scene of African societies of 1880s in a clear image. Not only this, but also does Achebe intend to enable his readers to intermingle with the African society of that era, that is to say, 1880s in their simple way of life and speech. Adding to what has been mentioned above, Achebe manipulates short and simple sentences in the above two mentioned novels so as to suit his narrating of events, stories and to serve the delivering of the proverbs, songs and poems in a highly regarded simple style. All in all Achebe aims to reflect the African culture and oral tradition in a simple tune. Thus, Achebe in his two novels ‘Things Fall Apart’ and Arrow of God, manages through the use of simple and short sentences to present a balanced picture of the traditional African societies. Achebe also uses the simple and short sentences to enable his style in his novels to be in accord with the rest of his stories and subject matters.

B\ Punctuation

In Achebe’s novels of this study, the linkages between the sentences are linkages of sense, not grammatical links. Therefore, in the novels ‘Things Fall Apart’ and ‘Arrow of God,’ Achebe manipulates the punctuation process not to restrict himself to the right use of putting in points
grammatically in his writing. The following representative examples are taken from the two novels in question, ‘Things Fall Apart’ and ‘Arrow of God’:

1\ In ‘Things Fall Apart’ (6) “Having spoken plainly so far, Okoye said the next half a dozen in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are palm oil with which they are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject and hitting it finally.”

2\ In ‘Arrow of God’ (14) “In every distant past, lizards were still few and far between, six villages- Umuachala, Umunnara, Umuagu, Umuezeani, Umuogwugwu and Umuisiuzo- lived as different peoples, and each worship its own deity.”

C\ Figures of Speech

1\ Metaphor and Simile

A metaphor is an implied simile. It does not state that one thing is like another or acts as another, but takes that for granted and proceed as if the two things are one.

In a simile a comparison is made between two objects of different kinds which have, however, at least one point in common. The simile is usually introduced by such words as like, as or so

Achebe adds flavor to his major novels by exploiting them with several metaphors, particularly in ‘Things Fall Apart’ and ‘Arrow of God’. In ‘Things Fall Apart,’ there so many metaphors (p 124) the bicycle is an “iron horse” and the white skin is an “albino.” Okonkwo (p 3) was “tall and huge, and his bushy eyebrow and wide nose gave him a severe look.” The snake was called a “string.” “Okonkwo’s fame had grown like a bushfire in the harmattan.” There is the idiom which fully describes Okonkwo’s state after Ikemefuna’s death (p 57) “He drank palm-wine from morning till night, and his eyes were red and fierce like the eyes of a rat when it was caught by the tail and dashed against the floor.” He (p 57) also “felt like a giant walking with the limbs of a mosquito.” Iekemufuna was described (p 47) “He grew rapidly like a yam tendril in the rainy season.” There is also an idiom which was said by an old man to remind Okonkwo to be humble when he killed Osugo’s spirit (p 24) “…. that whose palm-kernels were cracked for them by a benevolent spirit should not forget to be humble.”
There is also a simile that refers to cowards (p 139) “a lot of effeminate men clucking like old hens.” The wise idiom came through the mouth of a man of thought, Obierika (p 1160) “He put a knife on the things that held us together and we have fallen apart,” where he referred to the white man.

In the novel ‘Arrow of God’ (p 85) “The white man is the masked spirit of today.” Ezulu “is like suffering” the vanished custom as one of the elders said “As daylight chases away darkness so will the white man drive away all our customs.” The white man was also like “hot soup and we must take him slowly from the edges of bowl.” The African culture was changed and replaced by the white man’s. In the novel Arrow of God, there are many idioms which add strength to the novel. Ezulu’s power was (p 109) “the power of a child over a goat that was said to be his.” There is the idiom which gives the picture of the women who carried pots on their heads (p 117) “Women carrying pots like spirits with a fantastic head.” Obika and his friend (p 141) “were like a pair of Night Masks caught abroad by daylight.” Even the new road which the white man ordered to be built made a man feel (p 125) “lost like a grain of maize in an empty goatskin bag.” “like a lizard who fell down from the high iroko tree” and “Obika shivered like the sacrificial lamb.”

There are also several similes and metaphors in the sequel novel of Things Fall Apart, i.e., No Longer at Ease. Here are some:

1\ Simile (p 36) “life was like a bowl of wormwood which one sips a little at a time.”
2\ Metaphor (p 36) “suicides ruins tragedy”
3\ Metaphor (p 37) “That’s what I call colonial mentality.”
4\ Metaphor (p 80) “… feel a tiger”

Another stylistic feature which Achebe uses is the art of oration, which ads and gives depth to the language in his works.

1\ In Things Fall Apart Achebe gives most of the oration through the mouth of Oguefi Ezeugo the powerful orator (p 10) “…. he shot his left hand and pointed to the direction of Mbaino, …. Those sons of wild animals have dared to kill a daughter of Umuofia….”
2\ In Arrow of God, there is oration (p 15) through the mouth of both Nwaka, one of the three people who had taken the highest title in the land.
“Umuaro Kwen! Nwaka roared.
Hem! Replied the men of Umuaro.
Kwenw!
Hem!
Wisdom is like a goatskin; everyman carries his own. Knowledge of land is also like that.
Ezulu has told us what his father told him about the olden days....”

3\ in **A Man of the People**, there is the oration which was delivered by the Prime Minister (p 5)

“He said that Miscreant Gang had been caught red handed in their nefarious plot to overthrow the government of the people by the people and for the people with help of enemies abroad.”

4. 2 African Oral Tradition

A \ The Art of Storytelling: The following stories are taken from the novel **Things Fall Apart**:

1\ Achebe narrates the story of *ennek-nti oba* (p 48) “*who challenged the whole world to a wrestling contest and was finally thrown by the cat.*”

2\ The story of the quarrel between Earth and Sky (p 48) “*long ago and how Sky withered rain for seven years, until crops withered.... At last Vulture was to plead with Sky, and soten his heart with a song of the suffering of the sons of men.*”

3\ The story of the wrestler (p 26) “*one there was a great wrestler whose back had never known the ground... then he decided to that he must go and wrestle in the land of the spirits... rather than heed the call to go home he gave a challenge to the spirits to bring out their best and strongest wrestler...*”

4\ The Eneke Ntulukpa story (p 190)

“*once upon a time there was a man who had Two wives. The senior wife had many children but the younger one had only one son. But the senior wife was wicked and envious. One day the man and his family went to work on their*”
farm. This farm was at the boundary between the land of men and the land of spirits...”

There is also a custom which Achebe tells in a storytelling style (p 172) when Ezulu narrated that

“in our custom a man is not expected to go Down on his knees and knock his forehead on the ground to his wife to ask her forgive- ness or beg a favour. But, a wise man knows that between him and his wife there may arise the need for him to say to her in secret: I beg you. When such a thing happens nobody else must know it, and that woman if has any sense will never boast about it or even open her mouth and speak of it. If she does it the earth on which the man brought himself low will destroy her entirely.”

B\Legend

Coping with the storytelling, Achebe narrates several legends in the novel Things Fall Apart, for example, the legend of the Snake-Lizard (p 76)

“... that is why snake-lizard killed his mother, he gave his mother seven baskets of vegetables to cook and in the end there were only three. and so he killed her. He brought another seven baskets and cooked them himself. And there were again only three. So he killed himself, too.”

C\Fables

The fables below are taken from the novel Things Fall Apart:

“one upon the time, all the birds were invited in the sky... Tortoise had seen these preparations and soon discovered what is all meant... Tortoise had no wings ... at last the party arrived in the sky... you remember my name is All Of You... Tell my wife, said Tortoise to bring all the soft things in my house... parrot promised to deliver the message... Tortoise looked down
from the sky... and then like the sound of his cannon he crashed on the compound... That is why Tortoise shell is not smooth."

2/ Tortoise and the Cat which went to wrestle against Yams (p 90) “Once upon a time, there was a great famine in the land of the animals. Everybody was lean except Cat, who was fat and body shone as if oil was rubbed on it...”

D/ Myth

Several myths are narrated in the novel Things Fall Apart, as the myth of the abomination to the earth goddess when a person afflicted with swelling. Thus, the affected person (p 17) had to be buried in the evil forest “… he died and rooted away above the earth… such Unoka’s fate.”

Achebe fully defines Osu meant according to to the African myth. Actually, the definition came through the white man’s interpreter (p 143)

“He was a person dedicated to a god, a thing set apart- a taboo forever, and his children after him. He could neither marry nor be married by the free-born. He was in fact an outcast living in a special area of the village close to the Great Shrine. Wherever he went he carried with the mark of his forbidden caste—long, tangle dirty hair. A razor was taboo to him. An ous could not attempt an assembly of the free-born, and they, in return, could not shelter under his roof. He could not take any of the of the four titles of the clan, and when he died he was buried by his kind in the Evil Forest.”

2/ Art of Storytelling in ‘Arrow of God’

1/ The Story of Opkeri as Nwaka narrated it (p 16) “my father told me a different story. He told me that Opkeri people wanderers. He told me three or four different places where they sojourned for a while and moved again. They were driven away by Umuafia, then Abame and Aninita.”

2/ The Story of the wrestler (p 26) “one there was a great wrestler whose back had never known the ground... then he decided that he must go and wrestle in the land of the spirits... Rather than heed the call to go home he gave a challenge to the spirits to bring out their best and strongest wrestler....”
With regard to Achebe’s novel ‘Arrow of God’, the art of storytelling is also finds a respectable room in the novel as style of carrying out his style. The following stories are taken from the novel. The legends too are taken from the it:

1. Achebe gives the legend of Eru, the god of wealth, (p 9)

“at first Eke was a very small market. Other markets in the neighbourhood were drawing it dry. Then one day the men of Opkeri made a powerful deity and placed their market in its care. From that day Eke grew and grew until it became the biggest market in these parts. This deity which called Nwanyieleke is an old woman. Every Eke day before cock-crow she appears in the market place with a broom in her hand and dances round the vast open space beckoning with her broom in all directions of the earth and drawing folk from every land.”

3. The legend of Edemili (p 41)

“Idemili means Pillar of Water. As the pillar holds this roof of this house so does Idemili holds up the Raincloud in the sky so that it does not fall down. Idemili belongs to the sky.”

The coming myths are representative examples from the novel Arrow of God:

1. The myth of Umuame (p 48)

“one day six brothers of Umuame killed the python and asked one of their neighbours Iweka, to cook yam pottage with it...But in this time only four of them took their measure before the stew got finished... The brothers began to quarrel violently, and then to fight... very soon the fighting spread through out Umouma, and so fierce was it that all the village was wiped out.. From that day the six villages decreed that henceforth anyone who killed the python would be regarded as having killed his kinsman.”

E. Proverbs]

In illiterate and in the simpler peasant societies, proverbs persist and from a handy everyday anthology of the wisdom of the society. In the African land of 1880s which Achebe depicts,
proverbs have been developed into a highly approved adornment and establishment of formal speech. So another distinctive stylistic feature of Achebe’s characters novels is the use of proverbs. Sometimes, also, proverbs as Lindfors (1971, 63) claims are used as a form of politeness, merely hinting at what is correct according to the belief of the Africans of the 1880s.

Therefore, in the novels in question in this study, Achebe does his best so as to put each proverb on its proper occasion. The proverbs below are taken from the novels of the study:

In *Things Fall Apart*, there many proverbs which deliver different messages. The first proverb in the novel (p 6) “proverbs are the palm-oil with which words are eaten” shows the fact that how proverbs were considered by the African of 1880s. The second proverb in the same novel (p 7) “the sun will shine in those who stand before it shines in who kneel under them,” this proverb show that Africans were persuasive in arguments. The third one (p 8) gives the message that achievements are revered “if a child washes his hands he will eat with kings.” There is a proverb (p 10) which reflects how Africans used proverbs to feel relax, children played and old men and women remember their youth when the moon is a whole “when the moon is shining the cripple becomes hungry to walk.” In praise of Okonkwo, there are three proverbs which were said by great men in the clan: (p 18) “a man who pays respect to the great pays the way for his greatness.” The second proverb (p 19) “an old woman is always uneasy when dry bones are mentioned in a proverb,” and (p 20) “you can tell a ripe corn by its look.”

Similarly, there are other proverbs which reflect how Okonkwo was developing (p 20) “looking at a king mouth, one could think he never sucked at his mother breast.” This proverb was said by a titled man referring to Okonkwo. There is also a proverb (p 25) “when a man says yes, his chi says yes also.” There is also a proverb which was said by Okonkwo (p 60) regretting the weakness of his son Nwoye. “A chick that will grow in to a cock by spotted the very day it hatches,” (p 61) “A child fingers are not scalded by a piece of hot yam which its mother put into its palm.” This proverb is also said by Okonkwo insisting that he was right on taking part in Ikemefuna’s death, (p 64) “When mother-cow is chewing grass its young ones watcher mouth.” One of Obierika’s sons said this proverb when their new kinship brought their sister’s dowery as a negative reaction because it took them much time to settle the amount of cowries as a dowry (p 66) “If I fall down for you and you fall down for me, it is a play.” The proverb (p 121)
“Mother is supreme” was said by Okonkwo’s uncle Uchendu in the praise of mothers’ clans. Then Uchendu added that (p 122) “But when there is sorrow and bitterness he finds refuge in his mother’s land,” definitely that showed why to those people mother is supreme. With regard to oral traditions, there is a proverb (p 140) “living fire begets impotent ash.” This proverb was said by Okonkwo because he lost hope in his son Nowye to have manly qualities as him, i.e., his father Okonkwo. The proverb (p 154) “the clan was like a lizard, if it lost its tail it soon grew another,” was said by/ about Okonkwo hoping his clan is going to stand in front of the white man. Another proverb (p 182) “whenever you see a toad jumping in broad daylight, the know that something is after its life,” this proverbs conveys the message that the white man began to spread fear among the Umuofians.

In Arrow of God, many proverbs scattered in its pages. The following examples are taken from the novel.

1/ The proverb (p 11) shows the necessity of being coward “the man who has never submitted to Ezulu when his son Oduche said to him “I am one of them they have chosen to go Opkeri tomorrow and bring the loads of our new teacher.”

2/ There is also a proverb within Nwaka’s oration (p 17) “if the lizard of the homestead should neglect to do the things for which its kind is known, it will be mistaken for the lizard of the farmland.” This proverb tells how far Nwaka was against the idea of giving the white man the chance of spreading his domination in things concerning the Africans.

3/ There are three proverbs which come consecutively: The first proverb (p 21) “a toad does not run in the day unless something is after it,” the second one (p 27) “the man who carries a deity is not a king,” and the third one (p28) “if a man says yes his chi also says yes.” The proverbs above show the ability of the societies used to master the art of conversation in a highly appreciative style.

4/ There is another highly regarded conversation between Ezulu and his in-laws. The conversation is decorated with two proverbs (p 61) “when a man sees an unfamiliar sight, then perhaps death is coming,” the second one “the very thing which kills a mother rat prevents its little ones from opening their eyes.” The occasions of the above mentioned proverbs is the coming of Ezulu’s daughter to her father’s house because of her husband’s maltreatment; and they mean that Ezulu’s in-laws have to treat his daughter well.
5\ The proverbs (p 71) “Fear not, the man who sends a child to catch a shrew will also give him water to wash his hands.” The second one (p 71) “the one that makes a strong man bite the earth with his teeth,” reflect how brevity is a quality of metaphysical power that enables the man even to bite the earth.

6\ The coming proverbs are said by Ezulu because he was afraid that his son Obika is not qualified enough to have a wife: (p 79) “a man could watch his hut at night because he was dead with palm-wine.” “A man who could not protect his wife if night marauders knocked at his door.” “A man who rouse in the morning by the woman. He could not contain his disgust.”

7\ It is African nature that each an elderly conversation should be enchanted with aspects of African traditions. Therefore, Achebe present several proverbs (p 100).

   “a man who began cooking before another must have more broken utensils,” “when we see an old woman stop in her dance to point again and again in the same direction we can be sure that somewhere there something happened long ago which touch the roots of her life,” and “whatever tune you play in the compound of a great man there is always some to dance to it.”

\D\ Poetry

In the two novels, Achebe uses poetry as a common stylistic feature. But in some cases he gives poems and in others he employs songs. The following songs are in TFA, are included:

1. The song of the wrestling matches (p 64)

   “Who will wrestle for our village?
   Okafo will wrestle for our village
   Has he thrown a hundred men?
   He has thrown four hundred men
   Has he thrown a hundred cat?
   He has thrown four hundred cats
   Then send him word to fight for us.”

2. There a song which was used to be sung when a woman dies (p 122)

   “For whom is well?”
There is no one for whom it is well
I have no more to say to you.”

3. The prisoners’ song (p 158)

“Kotma of the ash buttocks,
He is fit to be a slave
The white man has no sense,
He is fit to be a slave.”

The following songs are taken from the novel ‘Arrow of God’:

1. This song shows how the Africans in 1880s suffered a lot from the white man (p 55)

“*When I cut grass and you cut grass*

what's your right to call me names?
Who provides?
Who is it?
*Obika Ezulu he provides*
Ayoo-o-o-o-oh.”

2. There is a song which was sung to draw the crying child to sleep (p 124)

“*Tell the mother her child is crying*

Tell the mother her child is crying
And then prepare a stew of uzuza
And also a stew of uzuza...”

3. Achebe also gives a song of burial party (p 222)

“I was born when lizard were in ones and twos
A child of Idemili. The difficult tear-drops of
sky’s first weeping drew my spots. Being sky-borne
I walked the earth with royal gait and
mourners saw me coiled across their path...”
4. 3 Igbo/ Ibo Language in Achebe’s Major Novels

Bengoechea and Garcia (2000, 22-25) comment “following a tacitly conversation in West African novels, Ibo, the mother tongue …. is typically rendered in the novel by a cadenced, rhetorical, proverb-laden standard English.” Through out the two novels, whenever Achebe renders Igbo style into English used by the characters, definitely, there is a traditional role stands for it. Therefore, whenever there is a tale, song or phrase drawn from traditional African rural life, Ibo language or style is found.

The following are representative examples for Igbo vocabulary that Achebe employs in the major novels in question where he uses Igbo extensively:

A\ agbala (a woman; also used for a man who has take no title.)
B\ chi (personal god)
C\ efulefu (worthless man)
D\ ogene (a musical instrument)
E\ uri (part of betrothal ceremony when the dowry is paid)
F\ nza (a very small bird)
G\ obi (the large living quarter of the head of the family)
H\ Oye (the name of one of the four market days)
I\ ummunna (a wide group of kinsmen)

4.4 Answering the Questions of the Study in Relation to Achebe’s Style

Obviously, Achebe uses English, Igbo and pidgin in his novels. In both ‘Things Fall Apart’ and ‘Arrow of God,’ Achebe manipulates the English language as a linguistic tool to carry out both novels. So, his use of English contributes a lot to the success of his all works. As for ‘Things Fall Apart’ and ‘Arrow of God,’ Achebe uses a subtle language as well as giving a realistic and brief use of English that conveys as close as possible an authentic picture to introduce the reader to the African culture. On the other hand, Achebe employs Ibo in his works in order to reflect Ibo style into English in the mouth of his Ibo characters. Moreover, the mode of speech stands for a traditional sight and perspective. Thus, via Ibo language in his works, Achebe invades the world over the Umuofian identity and cultural aspects, conveying traditional Umuofian values.
Moreover, Achebe uses pidgin in his novels for the purpose of being far from the language of triviality or of the uneducated alone, but uses pidgin to reflect the shifting from rural life into urban developed one as well as a bridge between the two conflicting worlds, that is to say, Africa and Europe, tradition and innovation. Furthermore, pidgin also plays as a vehicle of communication between the two worlds.

2\ Why does Achebe manipulate the art of oration in his novels?

Cla, in the two novels, Achebe manipulates the art of oration. He uses the art of oration in the novels in question in order to keep dealing with oral traditions as well as his use of language. Moreover, Achebe selects carefully where to deliver the oration contextually, that is to say, where the situation is urgent. Not only this, he also delivers with them how the Africans used to discuss their decisions among themselves before applying them.

3\ What is the importance of the African oral traditions in Achebe’s novels?

The importance of the African oral traditions in Achebe’s major novels stand as the backbone of discourse and of the imaginative mode in Africa. In addition to this, oral traditions which include proverbs, songs and poems stand as symbolic text of profound intellectual significance. Through the African oral traditions, Achebe reflects to the whole world the social context which was distinguished by a highly appreciation of mastering the art of speech.

4\ What is behind the art of storytelling in Achebe’s novels?

Achebe uses the art of the storytelling in the two novels of this study for the purpose of reflecting the Africans traditions, as something is deeply rooted in their normal daily life. Therefore, Achebe enchanted his novels with stories, legends, fables and myths. Moreover, Achebe uses the art of storytelling to explain either a cause, origin or reason for something gives an ethological explanation.

5\ Summary of the Chapter

This chapter discusses the stylistic analysis of Achebe’s two major novels Things Fall Apart and Arrow of God. It gives a picture of how Achebe exploits three linguistic items, that is to
say, English, Ibo and pidgin to reflect worldwide how the African in general and Nigerian in particular used to have his own culture. He makes this picture by presenting African oral traditions by the means of manipulating proverbs which as he states are used to be the palm oil with which word are eaten. Not only this, but also Achebe employs the art of storytelling by narrating several tales, legends, fables and myths to make his readers live in the atmosphere of the Africans of 1880s.

Despite the fact that Achebe tells the story modern Africa in a tragic and sarcastic mode, still there is the breath of the ancient African man; this impressive scene is reflected in his novels, which are devoted to modern Africa. Thus, the elements mentioned in this chapter have contributed to enrich Achebe’s two major novels and make them universal, although there are cultural bounds. In addition, they tell the beliefs, religion, customs and traditions which are the core of African culture.

**More About Metaphor and Simile in 'TFA' and ‘Arrow of God’**

**Metaphor**

A word or phrase used in an imaginative way to describe sb/sth else, in order to show that the two things have the same qualities and to make the description more powerful, for example, *She has a heart of stone*; the use of such words and phrases: *a game of football* used as a metaphor for the competitive struggle of life. *The writer’s striking use of metaphor* (Oxford Dictionary, Hornby, Oxford University Press, 2004, p 803).

- “He drank palm wine to excess, and he was given to sudden and fiery anger (p 11).”
- “…. he wants to teach our emissary how to carry fire and water in the same mouth (p 18).”
- “Her [Matefi’s] badness whistles (p 67).”
- “We heard that when he [Moses] left Umuaro he went to cook like a woman in the white man’s kitchen and lick his plates…. The rest of Ofoedu’s speech was drowned in the tumult that broke out (pp 83 & 84).”
- “His breath seemed to be scraping his sides with a blunt razor (p 112).”
- “He [Oduche] immediately rushed at Ojiugo and, in the words of Nwafo when he recounted the incident, gave thunder in the face (p 127).”
• “But they have stopped both ears with fingers (p 160).”
• “After this incident the Lieutenant Governor had written a sharp letter to the bishop to apply the reins on his boys (p 215).”

**Simile**

A word or phrase that compares sth to sth else, using the words like or as, for example, *a face like a mask* or *as white as snow.*

• “Obiageli’s tiny voice stood out like a small *ogene* among drums and flutes (Achebe, *Arrow of God*, p 2).”
• “I think it sits awkwardly – like an evil moon (p 2).”
• “He reached for a few sticks of firewood stacked in the corner, set them carefully on the fire and placed the yam, like a sacrifice, on the top (p 3).”
• “His [Obika’s] face was very finely cut and his nose stood *gem*, like the note of a gong. His skin, like his father’s, the colour of terracotta (p 11).”
• “And being as strong as rock he was always inflicting injury on others (p 11).”
• “Ezeulu…. now sprang to his feet like one stung in the buttocks by a black ant (p 18).”
• “Everyone carried a towering load of five or six or even more big water pots held together with a net of ropes on a long basket, and seemed in the half light like a spirit with a fantastic head (p 19).”
• “It is all due to the white man who says, like an to fighting children: You will not fight while I am around (p 30).”
• “If you want to shout like a castrated bull you must wait until you return to Umuaro (p 24).”
• “… what happened might be likened to he-goat’s head dropping into he-goat’s bag (p 25).”
• “There was only two hours’ respite in the morning before the country turned into a furnace…. The most exasperating was the little stream that coursed down behind the ear like a fly, walking (p 29).”
• “Long streaks of lightening cracked the clouds angrily and impatiently only to be wiped off again (p 31).”
• “When it began the rain fell like large pebbles (p 31).”
“Moses Unachukwu’s listeners smiled, except Mr Goodcountry who sat like a rock (p 48).”

“…. how much better is a fiery temper than this cold ash! (p 53)”

“That afternoon Oduche returned, looking like a fowl soaked in the rain (p 60).”

“’Her [Matefi’s] face was as big as a mortar (p 67).’”

“On ordinary Nkwo days the voice of the market carried far in all directions like the approach of a great wind. Today it as though all the bees of the world were passing overhead (p 67).”

“’They [the gang, i.e., the road workers] were as loyal as pet dogs and their ability to improvise songs was incredible (p 76).’”

“…. a meeting of the two [age groups, i.e., Omumawa and Otakagu] was often like the meeting of fire and gunpowder (p 77)”

“The two [Obika and Ofoedu] then set out to join their age group working on the new road. they were like a pair of Night Masks caught abroad by daylight (p 79).”

“The young man’s behaviour was like a heavy load on his father’s head (p 79).”

“But he had not heeded and today there was as little to choose between them as between rotten palm nuts and a broken mortar (p 79).”

“It [the new road] opened like day after a thick night (p 80)”

“It made me feel lost like a grain of maize in an empty goatskin bag (p 80).”

“His [Mr. Wright] face smoke with anger (p 81).”

“…. he only shivered like the sacrificial ram which must take in silence the blows of funeral dancers before his throat is cut (p 82).”

“The white man has power which comes from the true God and it burns like fire (pp 84 & 85).”

“The white man is like hot soup and we must take him slowly from the edges of the bowl (p 85).”

“Ezeulu could never get used to this worthless young man who trailed after his son like a vulture after a corpse…. (p).”

“This unexpected accusation stung Ezeulu like the black ant(p 99).”
“… Akuebue nodded his head four or five times like a man who had uncovered unexpected truth (p 99).”

“The word on the spot stung Winterbottom like three wasps (p 106).”

“He could no longer hold his matchet because his fingers were set like crooks (p 112).”

“His breathing was like the splitting of hard wood (p 112).”

“It looked as if something boiled about their feet forcing them to gyrate around the mouth of the gourd (p 114).”

“All the cocks and hens in the neighbourhood immediately set up an alarm as if they had seen a wild animal (p 114).”

“…. upholder of custom- like the lizard who fell down from the high iroko tree he felt entitled to praise himself if nobody else did (p 115).”

“But they made fun of him when he was there because one of his eyes was like a bad cowry (p 118).”

“If a diviner wants to eat the entrails of the sacrifice like a vulture the lies between him and his chi (p 121).”

“For many years to she would have walked like one afraid the earth might bite her(p 122).”

“What are you still crawling about like a millipede for? (p 123).”

“A ripe maize can be told by merely looking at it (p 126).”

“Matefi examined her daughter’s face and saw what looked like the weal left by Odouche’s five fingers (p 128).”

“Don’t open your rotten mouth near me, do you hear?’ said Oyilidie. ‘Or I shall beat okro seeds out of your mouth(p 128).”

“They looked to him like rats gnawing away at the sole of a sleeper’, biting and then blowing air on to the wound to soothe it, and lull the victim to sleep (p 145).”

“He is as tall as an iroko tree and his skin white like the sun (p 153).”

“The white man is the masked spirit of today (p 154).”

“There was fear in his voice as though he was reporting the arrival of smallpox in the village (p 156).”
“Away from Ulu he felt like a child who stern mother had gone on a journey (p 160).”
“Ezeulu had good reasons for disliking the son of Nwalika. He came from the very village which was always poking its fingers into Ezeulu’s eye…. (p 162).”
“He [Obika] had worn a face like a muddied pond as he came up the approaches of the hut…. (p 163).”
“We did not even see him because they said he was at the mouth of death (p 164).”
“…. I shall sit here until I have seen the head and tail of this matter (p 167).”
“The man [Ezeulu] is as proud as a lunatic (p 176).”
“The son of Nwalika explained that Ezeulu was like a puff-adder which never struck until it had first unlocked its seven deadly fangs one after another (p 178).”
“I am the tortoise who was trapped in a pit of excrement for two whole markets; but when helpers came to haul him out on the eighth day he cried! Quick, quick: I cannot stand the stench (p 181).” Metaphor
“…. we are not salt…. (p 182).”
“… the cloth clinging as if terrified to their bodies…. The red cap never liked water…. (p 182).” BOTH
“The broad, new road was like an agitated, red swamp (p 182).”
“Wherever the flame goes out now I shall put the torch away (p 183).” Metaphor
“Washing my feet now would be like cleaning the anus before passing excrement (p 184).”
“We are like the puppy in the proverb which attempted to answer two calls at once and broke its jaw (p 188).”
“…. it [the Mask] sang like cracked metal and its attendants replied with a deep monotone like a groan ‘Hum-hum-hum (p 199).”
“But the harvest must be gathered now or it will be eaten by the sun and the weevils (207).” metaphor
“Umuara became more and more an alien silence which burnt a man’s inside like the blue, quiet, razor-edged flame of palm nut shells (p 219).”
“Perhaps if the silence in which Ezeulu was trapped had been complete he would have
got used to it in time. But it had cracks through which now and again a teasing driblet of
news managed to reach him; this had the effect of deepening the silence, like a pebble
thrown in a cave (p 219).” BOTH

“…. such a time when men were as hungry as locusts (p 221).”

“He pulled it out again and vanished like the wind… (p 225).”

“Perhaps it was the constant throbbing of these thoughts that finally left a crack in
Ezeulu’s mind. Or perhaps his implacable assailant having stood over him for a little
while stepped on him as on an insect and crushed him in the dust (p 229).”

**Metaphor and Simile in ’Things Fall Apart’**

“He [Amalinze] was called the Cat because his back would never touch the earth
(Achebe, TFA, p 1).” **Metaphor**

“Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water
(Achebe, TFA, p 3).”

“… Okonkwo’s fame had grown like a bush fire in the harmattan (Achebe, TFA, p 3).”

“He wore a haggard and mournful look except when he was drinking or playing on his
flute (Achebe, TFA, p 4).” **Metaphor**

“He laughed loud and long and his voice rang out clear as the ogene, and tears stood in
his eyes (Achebe, TFA, p 6).”

“And then suddenly like one possessed he shot out his left hand pointed in the direction
of Mbaino, and said through gleaming white teeth firmly clenched: ‘Those sons of wild
animals have dared to murder a daughter of Umuofia’ (Achebe, TFA, p 8).”

“Each of his three wives had her own hut, which together formed a half moon behind his
obi (Achebe, TFA, p 10).” **Metaphor**

“You, Unoka, are known in all the clan for the weakness of your matchet and your hoe
(Achebe, TFA, p 13).” **Metaphor**

“But he threw himself into it like someone possessd (Achebe, TFA, p 13).”
• “The earth burned like hot coals and roasted all the yams that had been sown (Achebe, TFA, p 17).”
• “That year the harvest was very sad, like a funeral, and many farmers wept as they dug up the miserable and rotting yams (Achebe, TFA, p 17).”
• “And such was the deep fear that their enemies had for Umuofia that they treated Okonkwo like a king and brought him a virgin who was given to Udo as a wife, and the lad Ikemefuna (Achebe, TFA, p 20).”
• “… he allowed Ikemefuna to accompany him, like a son, carrying his stool and his goatskin bag (Achebe, TFA, p 21).”
• “They called the little bird nza who so far forget himself after a heavy meal that he challenged his chi (Achebe, TFA, p 22).” Metaphor
• “But her love for wrestling contests was still as strong as was thirty years ago (Achebe, TFA, p 28).”
• “Every village had its own ilo [village playground] which was as old as the village itself and where all the great ceremonies and dances took place (Achebe, TFA, p 30).”
• “It [the beating of the drums] filled him with fire as it always done from his youth. He trembled with the desire to conquer and subdue. It was like the desire for woman (Achebe, TFA, p 30).” Both
• “She had balanced it on her head, folded her arms in front of her and began to sway her waist like a grown-up young lady (Achebe, TFA, p 31).”
• “Sit like a woman!’ Okonkwo shouted at her (Achebe, TFA, p 32).”
• “As soon as the two boys closed in, one of them did something which no could describe because it had been as quick as a flash (Achebe, TFA, p 34).”

• “It was as if water had been poured on the tighten skin of a drum (Achebe, TFA, p 34).”
• “The drummers took up their sticks again and the air shivered and grew tense like a tightened bow (Achebe, TFA, p 35).”
• “The drums went mad and the crowds also (Achebe, TFA, p 35).” Metaphor
• “The palm fronds were helpless in keeping them back (Achebe, TFA, p 36).”
• “It looked like an equal match (Achebe, TFA, p 36).”
• “Quick as the lightening of Amadiora, Okafo raised his right leg and swung it over his rival’s head (Achebe, TFA, p 36).”

• “He grew rapidly like a yam tendril in the rainy season, and as full of the sap of life…. He was like an elder brother to Nowye, and from the very first seemed to have kindled a new fire in the younger boy (Achebe, TFA, p 37).”

• “He was like the man in the song who had ten and one wives and not enough soup for his foo-foo (Achebe, TFA, p 37).”

• “The harmattan was in the air and seemed to distil a hazy feeling of sleep on the world (Achebe, Arrow of God, p 39).” **Metaphor**

• “And then appeared on the horizon a slowly-moving mass like a boundless sheet of black cloud drifting towards Umuofia. Soon it covered half the sky, and the solid mass now broken by tiny eyes of light like shining star-dust (Achebe, Arrow of God, p 39).”

• “A deathly silence descended on Okonkwo’s compound (Achebe, Arrow of God, p 41).” **Metaphor**

• “… Nwoye had felt for first time a snapping inside him like the one he now felt (Achebe, Arrow of God, p 43).”

• “A vague chill had descended on him and his head seemed to swell, like a solitary walker at night who passes an evil spirit on the way (Achebe, Arrow of God, pp 43-44).”

• “… his eyes were red and fierce like the eyes of a rat when it was caught by the tail and dashed against the floor (Achebe, Arrow of God, p 45).”

• “Okonkwo, you have become a woman indeed (Achebe, Arrow of God, p 46).” **Metaphor**

• “But he long learnt how lay that ghost … (Achebe, Arrow of God, p 47).” **Metaphor**

• “It is like Dimaragana, who would not lend his knife for cutting up dog-meat because the dog was taboo to him, but offered to use his teeth (Achebe, Arrow of God, p 49).”

• “Maduka vanished into the compound like lightening…. he was as sharp as razor (Achebe, Arrow of God, p 50).”

• “When mother-cow is chewing grass its young ones watch its mouth (Achebe, Arrow of God, p 50).” **Metaphor**
• “Marriage should be a play not a fight…. (Achebe, Arrow of God, p 52).” **Metaphor**
• “They [the people of Abame and Aninta] haggle and bargain as if they were buying a goat or a cow (Achebe, Arrow of God, p 52).”
• “Ekwefi…. went about with a cloud on her brow (Achebe, Arrow of God, p 57).” **Metaphor**
• “… Ezima bubbled with energy like fresh palm-wine (Achebe, Arrow of God, p 57).”
• “And why did you not say so, you wicked daughter of Akalogoli? Okonkwo swore furiously (Achebe, Arrow of God, p 59).” **metaphor**
• “Okonkwo stood by, rumbling like thunder in the rainy season  (Achebe, Arrow of God, p 59).”
• “Okonkwo roared at her (p 61).” **metaphor**
• “There were many women, but they looked on from the fringe like outsiders (p 63).”
• “Mgbafo and her brothers were as still as statues into whose faces the artist has moulded defiance (p 63).” **Metaphor**
• “It looked like whispering, but they were really talking at the top of their voices (p 63).”
• “It was like the market (p 63).”
• “Aru oyim de de de dei! flew around the dark, closed but like tongues of fire (p 64).”
• “And it [the staff] began to shake and rattle, like something agitating with a metallic sound (p 64).”
• “He looked terrible with the smoked raffia body, a huge wooden face painted white except for the round hollow eyes and the charred teeth that they were as big as a man’s fingers (p 65).”
• “My in-law, Uzowulu, is a beast (p 66).” **Metaphor**
• “Yaa! replied the thunderous crowd, then silence descended from the sky and swallowed the noise (p 67).” **Metaphor**
• “The eight other egwugwu were as still as statues (p 67).”
• “… I am Fire-that-burns-without-faggots (p 67).” **Metaphor**
• “… the nights were as black as charcoal (p 68).”
• “… each hut seen from the others looked like a soft eye of yellow half-light set in the solid massiveness of night (p 68).”
“His [Tortoise] body rattled like a piece of dry stick in his empty shell (p 69).”

“And then like the sound of his cannon he crashed on the compound (p 71).”

“… came the voice like a sharp knife cutting through the night (p 71).”

“…Ekwefi jerked her head sharply like an animal that sniffed death in the air (p 71).”

“Her [Chielo’s] voice was as clear as metal…. cracking like the angry bark of thunder in the dry season (p 72).”

“A strange and sudden weakness descended on Ekwefi as she gazing in the direction of the voices like a hen whose only chick has been carried away by a kite (p 73).”

“She hit her left foot against an outcropped root, and terror seized her (p 74).”

Metaphor

“When the moon rose later in the night, people said it was refusing food, as a sullen husband refuses his wife’s food when they have quarreled (p 75).”

“…whenever she thought she saw their shape it immediately dissolved like a melting lump of darkness (p 75).”

“And she realized with something like a jerk that Chielo was no longer moving forward (p 75).”

“And Ekwefi felt like a sleepwalker (p 76).”

“The priestess, with Ezinma sleeping on her back, had crawled out of the shrine on her belly like a snake (p 79).”

“But the Hills and Caves were as silent as death (p 80).”

“Oierika’s compound was as busy as an ant-hill (p 81).”

“It was as big as a small cow (p 81).”

“All this ant-hill activity was going smoothly when a sudden interruption came (p 82).”

Metaphor

“He was always alone and was shaped like a coffin (p 87).”

“For two or three moons the sun had been gathering strength till it seemed to breathe a breath of fire on the earth. All the grass had long been scorched brown, and the sand felt like live coals to the feet. Evergreen trees wore a dusty coat of brown (p 93).”

“… the world lay panting under the live, vibrating heat. And then came the clap of thunder. It was an angry, metallic and thirsty clap, unlike the deep and liquid rumbling of
the rainy season. A mighty wind arose and the air with dust. Palm trees swayed as the
combed their leaves into flying crests like strange and fantastic coiffure (p 94).” **BOTH**

- “But it was like beginning life anew without the vigour and enthusiasm of youth, like
learning to become left-handed in old age (p 94).”
- “He had been cast out of his clan like a fish on to a dry, sandy beach, panting (p 94).”
- “Is it right that you, Okonkwo, should bring your mother a heavy face and refuse to be
comforted (p 94)?” **metaphor**
- “It said other white men were on their way. They were locusts, it said, and that first man
was their harbinger sent to explore the terrain (p 100)?” **metaphor**
- “The imagery of an  in the language of the clan was a man who sold his matchet and
wore the sheath to the battle. Chielo, the priestess of Agbala, called the converts the
excrement of the clan, and the new faith was a mad dog that come to eat it up (p 103).” **Metaphor**
- “Evil men and all the heathen who in their blindness bowed to wood and stone were
thrown into a fire that burnt like palm-oil (p 104).”
- “It was one of those gay and rollicking tunes of evangelism which had the power of
plucking at silent and dusty chords in the heart of an Ibo man (p 105).” **Metaphor**
- “He felt a relief within as the hymn poured into his parched soul (p 105).” **Metaphor**
- “The word of the hymn were like the drops of frozen rain melting on the dry plate of the
panting earth (p 105).”
- “… Mr. Kiaga, the interpreter, who was now in charge of the infant congregation (p
108).” **Metaphor**
- “Their church stood on a circular clearing that looked like the open mouth of the Evil
Forest. Was waiting to snap its teeth together (p 108)?”
- “To abandon the god of one’s father and go about with a lot of effeminate men clucking
like old hens was the very depth of abomination (p 110).”
- “Okonkwo was popularly called the ‘Roaring Fire’…. He was a flaming fire (p 110).” **Metaphor**
- “Living fire begets cold, impotent ash (p 111).” **Metaphor**
- “But they have cast you out like lepers (p 114).”
“When I think that it is only eighteen months since the Seed was first sown among you,’ he [Mr. Brown] said, ‘I marvel at what the Lord hath wrought’ (p 115).” Metaphor

“The rainbow began to appear, and sometimes two rainbows, like a mother and her daughter, the one young and beautiful, and the other an old and faint shadow (p 118).”

“The rainbow was called the python of the sky (p 118).” Metaphor

“Obiageli called her [Ezinma] ‘Salt’ because she said that she disliked water (p 118).” Metaphor

“He can curse the gods of his fathers and ancestors, like a hunter’s dog that suddenly goes mad and turns on his master (p 120).”

“The clan is like a lizard; if it lost its tail it soon grew another (p 131).”

“He mourned for the clan, which he saw breaking up and falling apart, and he for the warlike men of Umuofia, who had so unaccountably become soft like women (p 131).”

“It only showed that they [the new converts] were seeds sown on a rocky soil (132).” Metaphor

“Enoch’s devotion to the new faith seemed so much greater than Mr Brown’s that the villagers called him The Outsider who wept louder than the bereaved (p 133).” Metaphor

“But it was only a momentary check, like the tense silence between blasts of thunder (p 135).”

“It was like the good old days again, when a warrior was a warrior (p 138).”

“Umuofia was like a startled animal with ears erect, sniffing the silent ominous air and knowing which way to run (p 141).”

“Okonkow’s compound like a deserted homestead. It was as if cold water had been poured upon it (p 141).”

“They spoke at the top of their voice because everybody was talking, and it was like the sound of a great market (p 144).”

“There was immediate silence as though cold water had been poured on a roaring flame (p 145).”
CHAPTER FIVE
CONCLUSION, FINDINGS AND RECOMMENDATIONS

5.0 Conclusion

On the basis of the stylistic analysis of Achebe’s two novels: Things Fall Apart and Arrow of God, the researcher has come out with the following findings and recommendations:

5.1 Findings

1. Stylistic analysis of Achebe’s two major novels helps to furnish a comprehensive deep reading of African literature and culture.
2. Stylistic analysis of Achebe’s two major novels may deepen the knowledge of the readers of African societies, both ancient and modern.
3. Achebe manages to mix both African good and bad customs before and after colonization.
4. Achebe possesses the talent to write in policy.
5. Chinua Achebe’s two major novels: Things Fall Apart and Arrow of God focus on the main characters. Specially considered in these characters evaluation is how they demonstrate the traditional aspects of their societies, their perceptions of good and evil, like and dislike.
6. Achebe’s two major novels: Things Fall Apart and Arrow of God look at the nature of intercultural communication as necessitating not only a commonality of language but also a commonality of viewpoint and assumption.
7. Responsibilities of citizenship and its obligations are prominent aspects in Achebe’s novels of the study.
8. The use of proverbs, stories, tales and legends, Igbo and English, is integral to the way Achebe’s characters communicate with one another.
9. Achebe’s novels of this study illustrate that the threat was greater to religion since all political actions were based on religion.

5.2 Recommendations

The researcher recommends the following:

1. Readers of African literature must be acquainted with its characteristics.
2. Departments of Foreign Languages both at secondary and university levels should encourage students to read and research in African literature in all its genres.

3. More African novelists, poets, playwrights, essayists and their works should be embedded in the courses of faculties of Arts and Education or students who study English, instead of depending on two or three African literary writers.
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