Characteristic Features of African Literature as Embodied in Four of Chinua Achebe's Novels

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Dedication
I dedicate this study

To Dr. Lubab AL Tayeb AL Mukashfi

To the soul of my mother

To my father
To my dear husband to his patience, help and support
To my caring aunt, brothers, sisters, cousins, friends and my colleagues.

To all who work hard to fight illiteracy & burn to light people’s minds
To all who read and research in African literature

Acknowledgement
All praise and thanks are due to Almighty Allah,

I would like to express my gratitude and thanks to all those who helped and supported me to write out this study especially

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My thanks are also to the staff members at the Department of English and the librarians in faculty of education –Hantoub University of Gezira

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Abstract
Literature is a powerful medium, through which people construct messages about their cultures and roles in societies. So African English literature by holding this idea spreads African cultures round the world and imposes its distinguished characteristic features which are represented in folktales, legends, fables, proverbs, superstitions, songs, poems and local linguistic items. This study aimed at investigating the characteristic features that the great African novelist Chinua Achebe makes use of in his four major novels namely; *Things Fall Apart*, *No Longer at Ease*, *Arrow of God*, and *A Man of The people*. The analytical critical method was used to conduct the study. The characteristic features were analyzed and discussed in the four novels. The study reached the following findings: the novelist succeeds in drawing a real picture of African societies before and after the colonialism reflecting their customs, traditions, religions, beliefs, native local languages and their style of life. Achebe uses native local items widely in his works in order to give his novels an African spirit. Employing proverbs as a tool that reflects genuinely the African cultures and heritages in the novels as one of the characteristic features of African literature that is used most. Achebe presents fifty proverbs in *Arrow of God* twenty one in *A Man of The People*, sixteen in *Things Fall Apart*, and twenty in *No Longer at Ease*. Songs also clearly appear in Achebe's works as a tool used by Africans to express their feelings that accompany their religious and social ceremonies and finally the embodiment of folktales in the novels mirrors the Africans traditions and heritages. The study recommends that EFL learners and readers, should be acquainted with the characteristic features of African literature, department of English language at both university and secondary levels should encourage the students to research into or read widely in African literature especially Chinua Achebe's works. In addition, all Achebe's novels should be included in the courses of the faculties of Art and Education for the students who study English instead of selecting one novel to be studied. The students should read more about African writers whose books should be readily and widely available to them in the school and university libraries. And finally the students at tertiary level should be encouraged to research into African cultures, customs, and traditions to enrich their knowledge about their continent and especially in the field of literature.

**السمات المميزة للأدب الأفريقي كما جسدها جينوا أجيبي في أربع من رواياته**

**اميمة عمر عبد الرؤف أحمد**

**ملخص الدراسة**
يُعتبر الأدب وسيلةً، يستخدمها الناس لنشر ثقافتهم ودورها في المجتمعات. إذاً فإن الأدب الإنجليزي الأفريقي حاملاً تلك الفكرة قام بنشر الثقافة الأفريقية وفرضها بسماتها المميزة حول العالم من خلال الحكاوي الشعبية والأساطير والأمثال والخرافات والأغاني والأعمال، وفي هذا المنتج من الدراسات نهدف إلى تحقيق البحث في السمات المميزة للأدب الإنجليزي الأفريقي والتي استخدمها وجدته الكاتب الأفريقي العظيم جينياجيبي في رواياته الأربع موضوع الدراسة وهي: الأشياء تتهاوي، سهم الرب، رجل الشعب. اتبعت الدراسة المنهج التحليلي النقدي في تناول السمات المميزة في تلك الروايات الأربعة. توصلت الدراسة لعدة نتائج منها: نجح الكاتب في رسم صورة حقيقية للمجتمعات الأفريقية قبل وبعد الاستعمار عاكسة عاداتها وتقاليدها ودياناتها ومعتقداتها وقصصها المحلية، ورسمه الطبقة الاجتماعية للثقافات والموارد الأفريقية كأحدى السمات المميزة للأدب الإفريقي الأكثر استخداماً في رواياته كما في روايته سهم الرب حيث قدم الكاتب خمسين مثلاً وأحيى وعشرين في رواية رجل الشعب وستة عشر في رواية الأشياء تتهاوي. ونلاحظ أن المثلى كان هو من أسراره لتعبر عن مشاعره، والتي تركز دوماً على طقوسه الدينية والاجتماعية. ونستعرض نتائج الدراسة: بضرورة إدراج الأعمال الأدبية في الكورسات الدراسية، حيث يقدم الكاتب خمسين مثلاً وحنية في رواية سهم الرب، حيث يستخدم الكاتب شخصية الكاتب الحقيقي كأداة لنشر الأفكار المعززة للجميع، ونستعرض نتائج الدراسة: بضرورة إدراج الأعمال الأدبية في الكورسات الدراسية، حيث يقدم الكاتب خمسة مثلاً في رواية رجل الشعب، حيث يقدم الكاتب شخصية الكاتب الحقيقي كأداة لنشر الأفكار المعززة للجميع.
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CHAPTER ONE
INTRODUCTION

1.0 Background

African literature or literary works of the African continent consists of a body of different languages and various genres ranging from oral literature in local languages
to literature written in colonial languages (French, Portuguese, English). It has a long
history rooted in the continent's famous storytelling and performance traditions and its
classical civilization which are as old, as that of any other geographical region of the
world.

European world literary authorities, especially English, claims that the African
continent does not have their own identity in the field of literary works. As Joseph
Conrad describes Africa as 'primitive land' in his novel 'The heart of darkness' and
Joyce Cary's Mister Jonson. However, ancient African records prove that the African
man used to have his own literature represented by tales, fables, oral traditions and, all
in all, culture. However, since the twentieth century especially the last half, African
literature has become an institutionalized subject of study and debate in the
institutions of education world wide, for its distinguished features.

1.1 STATEMENT OF THE PROBLEM

It has been claimed by many critics that African English literature has its own
distinguished prominent features. This study is an attempt to explore Achebe's works
so as to pinpoint exactly the characteristic features of African literature embodied in
Achebe's novels. Four novels will be studied namely; Things Fall Apart, No Longer at
Ease, Arrow of God, and A Man of The People.

1.2 OBJECTIVES OF THE PROBLEM

1- To explore the characteristic features of African literature embodied in Achebe's
novels.

2- To detect which features of African literature are used the most in Achebe's novels.

3- To find out whether Achebe attends to colonial culture and radical politics in most
of his novels.

4- To give insights into Chinua Achebe's use of African culture in his novels.

1.3 QUESTIONS OF THE STUDY

1- what are the characteristic features of African literature which are used the most in
Achebe's novels?
2- To what extent does Achebe handle colonial culture and politics in his novels?
3- To what extent does the use of African culture serve the purpose of Achebe's literary writings?

1.4 HYPOTHESES OF THE STUDY

1- Achebe uses native local items and fables in his works.
2- Achebe employs proverbs in his fiction.
3- Achebe's novels represent most of African characteristic features.
4- Colonial culture and politics affect most of Achebe's novels.
5- Achebe's writing provide the readers with deep insights into African culture.

1.5 SIGNIFICANCE OF THE STUDY

This study is expected to be useful and of value to those who study or teach African literature at secondary and university levels, and those who are interested in African literature in general and in Chinua Achebe's novels in particular, to know more about African culture and African writers. The study can serve as a base for further studies in Achebe's works. It also adds to the field of literary studies.

1.6 METHODOLOGY OF THE STUDY

The study will follow the analytical critical method through which the characteristic features will be pointed out, analysed, discussed and interpreted in terms of four of Chinua Achebe's novels namely; *Things Fall Apart- No Longer at Ease, Arrow of God and A Man of The People*. The novels will be analyzed according to each characteristic features separately.

1.7 LIMITS OF THE STUDY

This study is limited to the characteristics features of African literature as embodied in Chinua Achebe's novels, namely; *Things Fall Apart* (1958)-*No Longer at Ease* (1960), *A Man of The People* (1960) and *Arrow of God* (1964). This study is expected to be completed during (2013-2014).
CHAPTER TWO

Background to African Literature

2.0 Introduction

This chapter is limited to the coverage of the historical background of African, English literature and Achebe's biography.
2.1 Historical Background to African literature and African English
literature

African literature was mainly oral until the 20th century. Oral tradition of
proverbs, mythological narrative and poetry persist and later influence contemporary
writing. A wide variety of narrative, dramatic and lyric forms exist in African
literature. In prose narrative, the folktale often featuring an animal hero is one of the
most common genres; stories of trickster-heroes are particularly popular. There are
also many religious myths, and stories that preserve in legendary from the history and
the world view of particular groups. Writers from western Africa have used
newspapers to express their views since the early 19th century. There were several
founded newspapers that served as vehicles for expressing nationalist feeling. French
speaking African in France led by Leopold Senghor were active in the ngritude
movement from the 1930s; along with León Domas and Aime Cesaire, French
speakers from French Guiana and Martinique asserted the validity of the cultures that
the colonials had tried to destroy.

As African began demanding their independence after world war II, more African
writers were published such writers as Wole Soyinka, Chinua Achebe, Ousmane
Sembene, Kofi Awoonor in Western Africa, and in Eastern Africa Ngugi Wa
Thiong'o, Okot, P Bitek and Jacques Robemanajara. They produced poetry, short
stories, novels, essays, and plays. Those writers were writing in Europeans languages
and often they did share the same themes like the fight between indigenous and
colonial cultures, disapproval of Europeans subjugation, pride in the African past and
hope for the continent's independent future.

2-1-1 The Beginning of African Literature

The first African literature emerged about (2300-2100) B.C, when ancient
Egyptians began using burial texts to accompany their dead as George Joseph,
(1997:303) mentions in his book. Not only that but papyrus; from which the word
paper originated was invented by Egyptian, and writing flourished. In contrast, Sub-
Saharan Africa features a vibrant and varied oral culture. African oral arts are "arts for life's sake", not as Europeans' "arts for art's sake" so African arts may be considered foreign and strange by European readers. However, they provide useful knowledge, historical knowledge, ethical wisdom and creative stimuli in a direct fashion. Oral culture takes many forms: proverbs and riddles, epic narrative, oration and personal testimony, praise poetry and songs, chants and rituals, stories, legends and folk tales.

The earliest written sub-Saharan literature is heavily influenced by Islamic literature. The earliest example of this is the anonymous history of the city State of Kilwa Kissiwani. The first African history of Sudan is written by Abd-Rahman al-Sadi in Arabic style. Travelling performers, called griots kept the oral tradition alive, especially the legends of the Empire of Mali. In 1728 the earliest written Swahili work, Utendi Wa Tambuka borrowed heavily from Muslim tradition.

2.1.2 The Period of Colonialism

During the period of colonization, African oral tradition and written works came under a serious outside threat. Europeans tried to destroy the primitive culture of Africans to make them more flexible slaves. However African literature survived this attack. In 1789 the first slave narrative was published, The interesting Narrative of Life of Olaudah Equiano or Gustava Vassa. Kidnapped from Nigeria, an autobiography of this Ibo man wrote in Great Britain in English and use his narrative to attack the injustices of slavery and cultural destruction. Back in Africa, Swahili poetry also threw off the dominating influence of Islam and reverted back to native Bantu forms. Utendi Wa Inkishah (Souls awakening) was one example of the reaction against the European attack to destroy African culture.

Europeans helped further the development of literature, by bringing journalism and government schools to Africa. So many local newspapers appeared and often did they feature sections of local African poetry and short stories. While originally those resembled the Europeans forms but slowly they broke away and became more and more African in nature. Oliver Schreiner was one of those writers whose novel Story of an African Farm(1883) is considered the African classic analysis of radical and sexual issues. Other notable writers are Samuel Mghayi and Thomas Mofolo.
The negritude movement established itself as one of the best literary movements of its time in the 1920s and 1930s. It was a French speaking African search for identity which took them back to their roots in Africa. In 1967 interview Cesaire (p.278) states:

"we lived in an atmosphere of rejection, and we develop an inferiority complex. The desire to establish an identity begins with a concrete consciousness of what we are...that we are black...and have a history...

that there have been beautiful and important black civilizations...that its values were values that could still make an important contribution to the world."

One of the prime thinkers of this movement was Leopold Se'ngher, who eventually became president of the country of Senegal, creating a tradition of African writers becoming active political figures.

African literature appeared to the world stage with Alan Paton’s publishing of ‘Cry the Beloved Country’ in 1948. Other African writers were Fraz Fanon who published ‘Black Skin, White Masks’ in 1967, and Camera Laye with his masterpiece The Dark Child (1953). African satire was popularized by Mango Beti and Ferdinand Oyono. The African critic Kofi Awoonor collected and translated into English much of African oral culture and art forms, preserving native culture. Chinua Achebe then presented this native African culture in his work Things Fall Apart, which provides a level of deep cultural details rarely found in European literature. George Joseph, 1996 (Ch, 12.PP:306-310)

2.2 Types of African Literature

2.2.1 Pre-colonial Literature

According to Africanist.wordpress.com, there are numerous examples of pre-colonial African literature: Oral literature of West Africa includes the "Epic Sundiata" composed in medieval Mali, and the older "Epic of Dinga" from the old Ghana Empire. In Ethiopia there is substantial literature written in Ge'ez going back at least
to the 4th century AD. The famous work in this tradition is the *Kerba Negast* or "Book of Kings". The trickster story is also considered one of the popular forms of traditional African folktale, *Encarta* (2012). Other works in written form are abundant, namely in North Africa, the Sahel regions of West Africa and on the Swahili coast. There were an estimated 300,000 or more manuscripts from Timbuktu kept in various libraries and private collection mostly written in Arabic but some in the native languages. On the other hand, Swahili literature similarly draws inspiration from Islamic teachings but developed under indigenous circumstances. One of the most famous and earliest pieces of Swahili literature has been *Utendi Wa Tambuka* or "The story of Tambuka".

In Islamic times, North African writers such as *Ibn Khaldun* attained great distinction within Arabic literature. Medieval North Africa boasted universities such as those of Fes and Cairo with plentiful amounts of literature to supplement them.

### 2.2.2 Colonial African Literature

The interesting narrative of the life of *Olaudah Equiano* (1789), is considered the best known African works in west from the period of colonization and the slave trade.

In the colonial period Africans, exposed to western languages began to write in them, such as *Joseph Ephram, Casely Hayford* of the Golden Coast (Ghana) in 1911 published the first novel written in English, *Ethiopia Unbound*.


The African literary works of this time relatively discovered from the issue that it tackled. Many indeed, suffered deeply and directly, such as *Christopher Okigbo* who
was killed in battle for Biafra against Nigerian movement of the 1960s civil war, Mongare Wally Serote was detained under South Africa's Act No83 of 1967 between 1969 and 1970, and released without ever having stool trail. Also in London his country man Arthur Norje committed suicide. Malawi’s jack Mapanje was imprisoned with neither charge nor trail because of an off-hand remark at a university pub, and in 1995 Ken Sero Wiwa died by the gallows of the Nigerian junta.

2.2.3 Post Colonial African Literature

Since most African nations gained their independence in 1950s-1960s with liberation and increased literary motives African literature has grown dramatically in quantity and in recognition, with numerous African works appearing in western languages and in traditional African languages.

There are seven conflict themes as used in African writings mentioned by Ali A-Mazrui etl (Ch19,Vol iii, PP:564) ; the clash between Africa's past and present between tradition and modernity, between indigenous and foreign, between individualism and community, between socialism and capitalism, between development and self reliance and between Africanity and humanity. Other themes in this period included: social problems such as corruption, the economic differences in newly independent countries, and rights and roles of women. During this period female writers were far better represented in published African literature than the period before the independence. In 1989 Wole Soyinka became the first post-independence African writer to win the Nobel prize in literature ,also the Algerian – born Albert Camus had been awarded the 1957 prize.

African literature today consists of an age-old oral tradition that makes use of the continent's numerous languages and a more recent tradition of written works, many of which are produced in languages of European and other origins, which African have adopted.

2.3 Chinua Achebe and the Birth of African English Literature

African literature's institutional life emerged in the late 1950s and 1960s of determined literary creators on the African continent; The promotional work of local
and international publishing houses, as it mentioned in inscrible journal, (2011/02),
the birth and growth of African literary criticism, the studying of African studies in
schools and universities both inside and outside Africa. The pan-Africanist ideology
were wide spread on the continent in the late of 1950s and made the way to the
appearance of African institutions of literary and scholarly culture, which caused the
birthing of African literature. This took Achebe's genius to write his first novel Things
Fall Apart, which is considered as a sentimental text qualified to stand at the defining
head of a new tradition, emergent in the world literature.

Achebe's novels, stories, poetry, and essays have made him a respected and
noticeable figure in Africa. He was admired in western countries where he traveled,
taught, and lectured widely as a major writer who has given an entirely new direction
to the English-language novel. Achebe has created the African post colonial novel
with its new themes and characters and also has created a complex narrative point of
view that questions cultural images including its own with subtle irony and
compassion born from bio-cultural experience. Achebe writes as he says in an
interview(1972) "from inside" that for him as for many other writers 'literature is
important because it liberates the human imagination, it begins as an adventure in self
discovery and ends in wisdom and human conscience.'

2.3.1 Chinua Achebe's Life

Chinua Achebe was born in the town of Ogidi an Igbo speaking town in Eastern
Nigeria on November 16-1930. He was the fifth of the six children in the family of
Isaiah Okafa Achebe, a teacher for the church, missionary society.

Achebe's parents christened him Albert after prince 'Albert' husband of Queen
Victoria. When he entered university, Achebe rejected his British name in favor of his
indigenous name Chinua which abbreviates Chinuaiu Mogu; or 'my spirit come fight
for me'.

Achebe's novels reflect a picture of Igbo society. That there are two cultural that co-
exist in Ogidi : on the one hand African social customs and traditional religion and on
the other, British colonial authority and Christianity. Instead of being torn between the
two, Achebe found himself curious about the ways of life and interested in the dual
perspective that came from living at cross roads of cultures.
He attended church schools in Ogidi where instruction was carried out in English. After the first two years, Achebe read the various books in his father's library, most of them primes of church related. But he also listened eagerly to his mother and sisters when they told traditional Igbo stories. Achebe entered a prestigious government college (secondary school) in Umuahia where he took advantage of its well stocked library. After graduating in 1948, Achebe entered university college of Abadan- a scholarship to study medicine. In the following year he changed to a programme on liberal arts that combined English history and religion studies. Research into the last two fields, deepened his knowledge of Nigerian history and culture. Reading Joyce Cary's 'Mister Johnson' (1939), a novel recommended for its description of life in Nigeria, he was shocked to find Nigerians described as violent savages with passionate instincts and simple minds and so in an interview (1972) he says: "I thought if this was famous, then perhaps someone ought to try and look at this from inside." He began writing ,while at university, contributing articles and sketches to several campus papers and publishing four stories in the university Herlad, a magazine whose editor he became in his third year. Chinua Achebe 1930.(in survey of world literature , (1992) ).

2.3.2 Chinua Achebe's Jobs

After receiving his BA in 1953, Achebe joined the Nigerian Broadcasting service working in the talks section and traveling to London in 1959 to attend the British Corporation staff school. He promoted very quickly, he was named head of talks section in 1957, controller of the Eastern head of the talks section in 1959 and in 1961 director of external services in charge of the voice of Nigeria.

Backing Biafra in the Nigerian civil war (1967-70), Achebe worked for the government as an ambassador .In 1967 Achebe founded the publishing company Citadell, press at Enugu with Christopher Okigbo a gifted poet who joined the army and was killed in action in August 1967 and consequently the operation of the press was terminated. Achebe's writing from this period reflects his deep personal disappointment with what Nigeria had become since independence. He narrowly escaped death. Many of his poems written during the war collected in Beware, soul Brother (1971), which won the Commonwealth poetry prize. In There was a country
a personal history of Biafra, (2012) Achebe returned to the war years and their effect on his work and identity.

When the Biafra struggle ended in defeat, Achebe rejoined the African studies department at university of Nigeria, Nsukka. In 1971 Achebe began editing okike, the leading journal of Nigerian new writings. Returning to Nigeria in 1976, Achebe was appointed research fellow at university, and after serving as a professor of English, he retired in 1981. Since 1985, Achebe was a professor emeritus, but in 1990s he taught literature to undergraduates at Bard college, liberal arts school.

Achebe also taught at the university of Massachusetts and the university of Connecticut, and he received over twenty honorary doctorates from universities round the world. He received Nigeria's highest honor for intellectual achievement, the Nigerian National Merit Award, in 1987. His novel Anthills of Savannah was shortlisted for the Booker Mc Connell prize the same year.

He was married and had four children. He lived in the United States, where he held a teaching position at Bard. An automobile accident on Lagos-Ibadan expressway in 1990, left Achebe confined to a wheelchair permanently. Chinua Achebe died after a brief illness on March 21,2013, in Boston Massachusetts, where he held the position of David and Marianna Fisher university professor and professor of Africana studies.

2-3-3 Chinua Achebe's Works


African literature has the sense of being simultaneously old, in its themes and forms, and new, the latest addition to global literary culture.

Written and oral literatures in Africa are associated with the continent’s drive for freedom from colonialism and the search for a common identity. Yet the most powerful and compelling literary texts are associated with slavery and colonialism. That the first African writers in the Europeans languages in the Eighteenth century, turned to writing to assert their own humanity, reclaim the memories lost in the process of enslavement, or affirm their new identities in the enslaving cultures. At the same time the foundations of modern African literature were laid by the process of colonialism. In fact it was the institutions of colonialism which enabled the production of what are the dominant forms of African literature.

The creative expression forms developed in Africa outside the effect of colonialism bear witness to African independent tradition and the continent’s living heritage of oral literature. The literatures in ancient African languages such as Arabic also emerged outside the teaching of colonialism. However, the written literature spread across the continent and became the important element of its cultural geography; it was during the high colonial period in 19th and 20th centuries; the major periods of African literary history have been associated with the colonial encounters and its aftermath. This association between colonialism and the production of African literature creates an irony that has to be one of the key features of the continent's literary history. While the majority of African writers were the products of colonial institutions, they turned to writing to oppose colonialism especially its political, cultural, and social programs and practices, or to question the central claims in its doctrine of the rule and conquest.

African literature seems to reach its high point with the two decades of decolonization, the 1950s and 1960s, when the majority of African countries became independent of their European colonizers. Literature celebrated the coming into being
of the new African nation and the assertion of new culture and identity. (exploring 
Africa-matrix:mus.edu)

2.5 Forms of African Literature

2.5.1 Oral Literature

Oral literature has flourished in Africa for many centuries and took different 
forms such as folk tales, myths, epics, funeral dirges, praise poems and proverbs.

Oral literary forms must not be conceptualized as simply pre-colonial, ancient or 
traditional. Oral literary forms, such as folk tales and praise songs still flourish in 
contemporary Africa. Those performances of oral tales are now featured on radio, 
television and in films. They are performed and created by women and men. Many 
African written literary expressions incorporate with forms and tropes of oral 
literature. Emmanuel, Obiechina. (1992)

2.5.2 Myths

Myths, according to Oxford Advanced learners dictionary, means a story from 
ancient times, especially one that was told to explain natural events or to describe the 
early history of a people. Or something that many people believe but that does not 
exist or is imaginary.

Myths are meant to explain or enforce social conventions on issues relating to age, 
gender, class, or religious rituals. Myths are popular methods of education; they 
communicate religious knowledge and morality while amusing or frightening those 
who hear or read them

2.5.3 Epics

Epics are elaborate literary forms, usually performed only by experts on special 
occasions. They often recount the heroic exploits of ancestors. Examples of epics 
include the Muindo epic of Banta-speaking Nyang a people in Democratic Republic 
of Congo, which intermingles prose and verse, it has been collected and published. 
Another example the epic of Sundjiato and also the long Swahili Utendzi which have 
been compared to epics.
2.5.4 Dirges

According to Owomo Yela (1979:14): Dirges chanted during funeral ceremonies, lamenting the departed praise his/her memory and ask for his/her protection.

2.5.5 Praise Poem

Praise poems are "epithet called out in reference to an object: a person, a town, an animal, a disease, and so on, in celebration of its outstanding qualities and achievements.

Praise poems have a variety of applications and functions. Professional groups often create poems exclusive to them. Prominent chiefs might appoint a professional performer to perform their praise poems on special occasions. Those performers of praise poems might also travel from place to place and perform for families and individuals for alms or a small fee. An example of praise poems that praise poem to Shaka, the Zulu warrior and king.

2.5.6 Proverbs

Most well known of African oral forms is probably the proverb, a short ironic statement, metaphorical in its formulation, that aims to communicate a response to a particular situation, to offer advice, or to be persuasive. The proverb looks back to an African culture as its origin and source of authority. It creates that African culture each time it is spoken and used to make sense of immediate problems and occasions.

Igbo proverbs in Nigeria are the most important factor in formal and familiar speeches and in other forms of popular communication among Igbo people. A good Igbo idiomatic expression, either proverbs or parable, is devised to enliven and enchant the listeners not only to smile or laugh and show appreciation, they are also compelled to think.

2.6 Use of Language

Africa is incredibly rich in languages. There are over 3,000 indigenous languages by some counts, and many creoles, pidgins, and lingua francas. In addition,
many other non-indigenous languages are spoken in Africa, with English as the most prominent.

However, African literature written in English is not only a literature of great variety and power, but it is also a literature of world importance, describing characters' appearances, actions, habits, inner feelings and thoughts.

So African writers use the language that can arouse strong emotions to show their own feeling towards the objects or persons described. They use words with poetic and evocative connotations, words that are affective, metaphoric, imagistic, rhythmic, and symbolic. Edmund L. Epstein & Robert Kole (1998)

2.7 African spirits

According to David Angel (2002), myths and legends developed over the thousands of years south of Sahara. There are many factors that influenced their development. Among them were the mass migrations which took place from time to time. Such migrations caused myths and legends to spread from group to group and led to a mixing of myths and legends. The migrations also gave rise to new stories about events in the history of these people.

The people of Africa did not use written language until modern times. Instead, they possessed rich and complex oral traditions, passing myths, legends and history from generation to generation in spoken form. Written accounts of African mythology began to appear in the early 1800s, and present-day scholars record the continent's myths and legends before they are lost with time and culture change.

African mythologies include supernatural beings who influence human life. Some of these beings are powerful deities. Other are lesser spirits, such as the spirits of ancestors.

Most African traditional religions have multiple gods, often grouped together in family relationships. Nearly, every culture recognizes a supreme god. Various African people refer to the highest god as *Amma* or *Olorum*, while some East Africans use the name *Mulungu*. Africans who have adopted Christianity or Islam sometimes identify the supreme deity of those faiths with the supreme deity of traditional African
religions and mythology. The number of gods and goddesses varies from culture to culture. Many people regard the earth, sun and moon as gods.

In addition, to deities, African mythology is filled with spirits, invisible begins with powers of good or evil spirits are less grand, less powerful, and less like humans than gods, who often have weakness and emotions. Many spirits are associated with physical features such as mountains, rivers, wells, trees, springs, and Nations, people and even small communities may honor local spirits unknown outside their borders.

All humans, animals and plants have spirits exist after death. These spirits dwell underground in a world much like that of the living but upside down, according to some people's beliefs. Other groups place the realm of the dead in the sky.

Many African groups believe that the spirits of the dead ancestors remain near their descendents to help and protect them as long as these relatives perform certain ceremonies and pay them due respect.

In some cultures, it is said that the soul of the dead grandfather, father, or uncle can be reborn in a new baby boy. Another common belief is that dead souls, particularly those of old men, may return as snakes, which many Africans regard with respect.

Ancestors cults play a leading role in mythologies of some people, especially in East and South Africa. The honored dead, the larger clan or kinship, the community, or entire culture become objects of worship and subjects of tales and legends. Many groups trace their origins, or the origins of all humans, to first ancestors.

In addition to deities and spirits in African myths, the rulers and heroes are considered one of the myths and legends, beliefs and topics. There, the ancestral kings and heroes may be transformed into minor deities for communities or entire nations. Some mythic ancestors began as real life personages whose deeds were exaggerated over time, while others are purely fictional. The Yoruba storm god Shango, for example, may originally have been a mighty warrior. Many African people traditionally regarded their rulers as divine or semi divine.

Other legends involve culture heroes who performed great feats or embodied important values. www.african mythology. Myths Encyclopedia-(2013)

2.8 Literature Written in African Language
literature. Written in African languages such as Swahili and Hausa languages which were religious in direction and influenced by Arabic dates from the 16th century. An example is the ancient Swahili poem *Inkeshafe*. There are also numerous narrative poems in Swahili. East Africa has been the source of much contemporary political and lyrical poetry in Swahili. *Shaaban Robern* (1909-1962) is considered a well known Swahili poet.

In the 19th and early 20th centuries the first written works in western and southern Africa were associated with Christian missionary activity. Hymns and didactic tales were analogous to Bunyan's progress and rejecting non-Christian practices and beliefs, for example *Thomas Mofloos* (1975-1948 (*Shaka*)), written in Sotho and later translated into English.


### 2.9 African literature written in European language

Individual African born writers have made sporadic contributions to European letters since the Renaissance, mainly in English, French and Portuguese. Early works include those of the classical scholar Juan Olaudah Equiano.

Among the earlier African writings are the south African historical novel of pre-colonial times *Mhudi* (1917) by *Sol Plataje* (1877-1932) and the plays and poetry of *HIE Dhlomo* (1905-1945).

Later writings include autobiographies such as that by *Es'kia Mphalele* (1919), the poetry of the exiled *Dennis Brutus* (1924-2009) and the novels of *Alex La Guma* (1925-1985). Add to this, the works of the Ghanaian poet *Kofi Awoonor* (1935) and the Nigerian writers such as *Chinua Achebe*, the Ibo poet *Christopher Okigbo* and the novelist *Amos Tutuola* (1920-1997).
2.10 Writers of African Literature in English

Africans who write in English have generally rejected Negritude as an unrealistic idealization of African past, Chinua Achebe's novels recreate the conflicts within traditional Ibo society and show how those traditional Ibo societies were destroyed by colonialism. The plays of the Nigerian author Wole Soyinka also reject attempts to glamorize the past. In south Africa drama, there has been an important instrument of political protest, particularly in the work of Athol Fugard.

2.11 Modern African Literature

Modern African literature is a responder to its historical context. The most outstanding feature of this modern historical context is pre-independence era and the formal achievements of independence. In his collection of essays, Home Coming, Ngugi Wa Thiongo'o (1979 PP:55-57), the Kenyan writer provides a concise summary of what he sees as the main features of modern period of Africa. He divides it into four phases, the stage of colonial conquest, the years of colonial rebellion, independence and then the post-independence phase.

According to Ngugi the first phase of modern period in Africa is the stage of colonial conquest, in which the economic and political institutions were moulded into those of the metropolitan power. The aim was to create the good docile native, a willing source of raw material and cheap labour. The native was subjected to constant barrage of suggestion that western culture was all.

The colonial conquest had some weapons used against Africans; one of them for instance was education, which was doubled edged, for, as Ngugi points out, the Africans watched "the institutions of the master and noted their weakness."

However, this colonial education system caused problems for the young Africans who managed to find a way into the schools: that the system of education presented a kind of radical discrimination in the allocation of schools, of teachers, and of teaching facilities. The discriminatory system mirrored other features of a colonial society.

A similar process was portrayed at work right through out Britain's African territories. Kofi Awoonor, in his study of the culture and literature of Africa entitled
The Breast of the Earth (1971:P.30) directs attention towards the alienation, and uncertainty that were set in for the educated African. Awoonor sees "the fundamental erosion of the African's confidence in himself as beginning with the first Christian convert. The African, writes Awoonor was cast in the white man's image a woeful caricature of this man with focus or identity". This phase challenge replaced acceptance. These were immediate pre-independence years-that the African writers and their writings stood in relation to the colonial situation. Ngugi makes the point that in traditional African societies "art was functional". It was not saved from physical social and religious needs of the community. Ngugi writes part of a community's wrestling with its environment, part and parcel of the needs and aspiration of the ordinary man.

Another African writer Lewis NKosi, notes the role of the poet or artist within the community following what he calls "the destruction of traditional African values by European imperialism and concomitant Christianization of Africans." NKosi points to the radical nature of the change.

In the light of these changes, many African writers can be replaced in the ranks of "highly educated few" according to their biographical details. Their works in its very making stands close to that group. Additionally, the fact that they are writing in the English language tends to divorce their reception from total community towards which their work is addressed. On the other hand, the nature of the writers socio-political concerns similarly tends to alienate their work from the leaders of the community who may hold differing views. Chinua Achebe from Nigeria, is a striking instance of this trend.

The third phase of the modern period of Africa according to Ngugi is the independence phase. The end of direct colonial rule in Ghana (1957) set the pattern of apparent imperial retreat. Ghana was followed by Nigeria, Tanganyika, Sirra Leone, Uganda, Kenya, Zambia, Malawi, and Gambia. The hope of African freedom appeared to have been significantly realized.

So more African writers were published. They wrote in European languages and shared the same themes.
In South Africa, the horrors of apartheid have until the present, dominated literature. Writers such as *Es'kia Mphahlele, Nadine Gordimer,*...etc reflect in varying degrees in their writings the experience of living in a racially segregated society.

The fourth phase of modern period in Africa as Ngugi sees, it is the post-independence phase in which much of the contemporary African literature reveals disillusionment and dissent with the current events, for instance *Mudimbe in Before the Birth of the Moon* (1989) explores a doomed love affair played out within a society riddled by deceit and corruption. In Kenya *Ngugi Wa Thiong’o* was jailed shortly after he produced a play in Kikuyu, which was perceived as highly critical of the country's government.

Apparently the use of songs to emphasize its messages is the most offensive about drama. The weaving of music into the Kenyans' play points out another characteristic of African literature. Many writers incorporate other arts into their work and often weave the oral convention into their writing like *P’Bitek, Achebe, Ousmane Sembene.*

2-12 Previous Studies

The researcher has scanned a number of Sudanese University libraries, in order to find previous studies on Achebe. Many books, articles and essays were written about the great writer. It is clear that no one of these works was designed to study "The Characteristic features of African Literature as embodied in four of Achebe's Novels". However Fawzi Mahmoud Mohammed from University of Gezira carried out a research (2002) for the degree of M A. The study deals with "The Stylistic Analysis of Achebe’s Four Major Novels". In this study the researcher aimed at investigating Achebe's style by analyzing stylistically the four novels *Things Fall Apart, No Longer at Ease, Arrow of God* and *A Man of The People*. The researcher focused on the African oral tradition and Achebe's use of English, Igbo and pidgin as elements to reveal his style.

Widad Salim Osman from University of Gezira wrote a study which was entitled "Prominent Aspects of African Culture in some of Achebe’s Novels" (2004). Widad’s research is an attempt to investigate prominent aspects of African culture in some of Achebe's novels, where Achebe has much concern about prominent aspects of African
culture. The researcher deals with these aspects as simple, peaceful and primitive before the arrival of the invaders and after the encounter of the colonization. This study discusses such aspects of African culture as religion, religious practices, wedding, the burial of the dead, the throwing away of twins, the myths, proverbs and festivals.

On the other hand, Luciano Paulo's study "Conflict and Social Transformation in Nigerian Society as Displayed in Achebe's Novels" University of Gezira(2010), is aimed at investigating the aspects of social conflicts of the Nigerian society within Chinua Achebe's novels. The researcher traces the changes which had happened in different periods of time by studying the four novels of Achebe. Luciano finds out that the life style of the Nigerians was a primitive one which was controlled by local traditions and customs before the coming of the colonizers. Traditional priests, in primitive societies, were actual leaders of their people. Tribal conflicts between Nigerians- from time to another had been for different reasons such as land, revenge, and showing power. The coming of the colonizers affected the cultural and social life of Nigerian people. The political conflict is expressed in a violent manner.

On the other hand the researcher own study is a critical analytical study which concentrates mainly on the characteristic features of African literature as Achebe embodied in his four major novels. So the study is different from the above mentioned studies because it deals with the characteristic features of African literature generally and especially in Achebe's novels. The study analyzes the characteristic features such as folktales, superstitions, proverbs, songs, poems and local linguistic items in each of the four novels separately as Achebe presents them. So it differs from Fawzi's study which deals with the style of Achebe's writing and his use of English, Igbo and pidgin as elements of this style. The study is also different from Widad's study is that Widad studies the four novels to investigate the prominent aspects of African culture in Achebe's novels which are represented in religion, religious practices, wedding, the burial of dead, the throwing away of twins, the myths, proverbs and festivals. It differs also from Luciano Paulo's study which deals with the conflicts that Africans suffered from before and after colonization and its effects on their social and political life.
The following chapters will be dedicated to the presentation, analysis and discussion of Achebe's four novels under study.
CHAPTER THREE
Plots and Themes of Achebe's four Novels
3-0 INTRODUCTION

This chapter is limited to the plots and themes of Chinua Achebe's four novels, *Things Fall Apart*, *No Longer at Ease*, *Arrow of God* and *A Man of The People*

3-1 Things Fall Apart

3-1-1 Plot

*Things Fall Apart* will undoubtedly remain the book for which Achebe is best known. It is considered one of the most successful African novels which introduces Africa to the western countries and worldwide. It was the first novel Achebe wrote in 1958. It is a story about a traditional Igbo village with its tribal life as a Nigerian village before and after the coming of colonialism. The novel describes the situation of modern men and modern societies that are forced to adapt and compromise if they wish to survive.

The main character of this story is called Okonkwo, who is an ambitious and powerful leader of an Igbo community who counts on physical strength and courage. He is a self-made hero who worked hard to overcome his father's weakness till he got a great position and reputation among his clansmen in the district of Umuofia. So he is respected by his fellow villagers. When Okonkwo accidentally kills a clansman, he is exiled from his village for seven years and his clansmen destroyed his compound, and so he lived with his mother's kinsmen in another village.

The downfall of Okonkwo comes as a result of his blindness to circumstances and the missionary church, which bring with it the new authority of the British District Commissioner.

In these circumstances, this great hero is destroyed because his unwillingness to change, set him apart from the community and he is fighting alone against colonialism i.e. Okonkwo's greatness flaw is his inability to adapt to cultural change. He is so humiliated that Umuofia does no rise in his support and go to war against the white man. In a final desperate act, he murders the District Commissioner's messenger and hangs himself. At the end of the novel, Okonkwo stands alone, self-proclaimed defender of his culture. He does not understand that Umuofia is a living culture that has always adapted in order to meet new challenges. The novel describes the situation
of modern men and modern societies that are forced to adapt and compromise if they wish to survive.

Achebe took the title of the book from William Bulter Yeast's *The Second Coming* - 'Things fall apart, the centre cannot hold'

**3-1-2 Themes**

In the novel *Things Fall Apart*, there are several major themes. The first one is the theme of family strength. This is well represented in the novel in several different ways. Another one is change. This is the main theme of the novel and is expressed within the novel in many different ways.

The theme of change can be shown in many different ways. Change occurs when the white men came to the tribe. These white men brought along a new religion with them. A new religion is a hard thing to grasp especially when it is something totally different from what the tribe has known to be true all its life. The change that took place within the tribe led to inner conflict inside the tribe. These conflicts lead to much worse events such as violence and death.

Okonkwo's inner conflict with himself is one of the major themes in the novel. He works exceptionally hard at gaining titles for himself. He is worried about his status in the tribe because his father was a lazy man who never mounted to anything but debt. So Okonkwo does not want to be like his father and have a lot of debts and no titles. He does not always use rational judgment in his decision making.

Okonkwo's greatness and ambition also is considered one of themes of the novel, that is his determination to be a leader of his clan. He rises from humble beginnings to a position of leadership, and wealth. He is driven and determined, but his greatness comes from the same traits that are the source of his weakness. He is often too harsh with his family, and he is haunted by a fear of failure.

Other themes are memory and documentary life of Igbo people before and after colonialism; that is the story of Okonkwo's tragedy, but it also a record of Igbo life before the coming of the white man. The novel documents what the white man destroyed. The readers learn much about Igbo in the novel.
Masculinity is one of the themes. That it is one of Okonkwo's obsessions, where he defines masculinity quite narrowly. For him, power lies in authority force. But the novel shows men with more sophisticated understanding of masculinity. Okonkwo's harshness drives Nwoye away from the family and into the arms of the new religion.

The other themes include fear. That Okonkwo in spite of his desire to be strong, he is afraid of failure and being considered weak. This fear leads him to harshness, and in the end contributes to his death. Justice is also one of the themes. It is another powerful pre-occupation of the novel. For the Igbo, justice and fairness are matters of great importance. They have complex social institutions that administer justice in fair and rational ways. But the coming of the British upsets that balance. The British claim that local laws are barbaric, and use this claim as an excuse to impose their own laws, which Igbo people consider hypocritical and inhumane. The final events leading up to Okonkwo's death concern the miscarriage of justice under the British District Commissioner.

3-2 No Longer at Ease

3-2-1 Plot

*No Longer at Ease* is the sequel to Achebe's *Things Fall Apart*. It was written in (1960).

It is a story of an idealistic, young Nigerian bureaucrat, trapped between his traditional background and his European education.

*No Longer at Ease* opens and closes at the bribery trial of Obi Okonkwo, a young civil servant in the colonial Nigerian government and the grandson of the tragic hero Okonkwo of Achebe's *Things Fall Apart*. But in *No Longer at Ease*, Obi does not lead a simple primitive life as that of his grandfather, Okonkwo. Obi is civilized, has been educated at university in England, has been raised Christian, and has a position as a civil servant in Lagos. Like many of his peers, Obi cut his root in traditional society, and discovers in his return, that the demands of the tradition are still strong and is hopelessly caught in the clash between the old and the new.

Obi is the first from his village to receive a European education, and his expenses are paid by clansmen who hope to improve the status of their village and to
obtain future economic dividends. Obi's life, however, is complicated by idealistic romance and his failure to manage his finance. He falls in love with a woman who is Osu, marked by a traditional, hereditary taboo. Obi rejects the taboo as primitive superstitions, but his naïve determination to be completely modern places him in direct conflict with his family and his clan. At first he avoids the customary practice of accepting bribes, self-righteously viewing it as an anachronistic behaviour that the new generation of educated and idealistic civil servants will wipe out, but his obligation to repay the clan and his determination to maintain a lifestyle matching with his position as a civil servant eventually lead him to accept payments. When he does give in the custom, he handles the bribery so he is caught and convicted.

Obi has been shaped by the traditional Igbo culture of Umuofia, the Christianity of his father, the idealism of English literature, and the corrupt sophistication of Lagos, but he is at ease nowhere. As a child in Umuofia, he dreams of the sparkling lights of Lagos. In England he writes pastoral visions of an idealized Nigeria. Disappointed by the corruption of Lagos, he returns to his home village only to witness a lorry driver attempting to bribe a policeman and to be greeted by his parents' rejection of his proposed marriage. Obi naively tries to maintain the idea of his own integrity as a detribalized, rational, thoroughly modern man, but his reintegration into Nigeria is a failure because he is unable to assimilate successfully any of the competing cultures he passes through. He finds it impossible to mediate the conflicting duties that are thrust upon him, and his steady progress in the novel is toward despair and withdrawal.

Achebe's title is drawn from the closing lines of T. S. Eliot'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."

3-2-2 Themes
No Longer at Ease holds many themes between its lines such as:

A- The corruption of civil servants

The corruption in Nigeria is one of Chinua Achebe's main socio-political criticisms in No Longer at Ease. From the moment the book begins the main character, Obi Okonkwo, is confronted with the issue of bribery.

At first Obi is as critical as Achebe of bribery. He refuses to take bribes and also finds it necessary for himself to be a "pioneer" in Nigeria, bringing down corruption in government and instigating change. It seems that corruption runs rampant and that everyone in Nigeria from the "white man" to the Umuofian Progressive Union participates in it. Obi believes that by not taking bribes he can make a difference. He had written, while he was at university in London a paper in which he theorized on what would change the corruption of high positions in Nigeria. He believed that the "old Africans" at the top of civil service positions would have be replaced by a younger generation of idealistic and educated university graduates, such as himself.

The book starts with Obi's trial, it is as if Achebe, by beginning in the end, is saying that Obi was doomed from the start. Obi's position is a difficult one. He is born in Igbo, but he has been educated in England and often feels himself a stranger in his own country. He has lost his love because of a rule of the past, he has suffered under great financial distress, he has exerted himself because of the expectation others have placed on him, and he has lost his mother. All of this brings the hero of the novel to fall into a terrible and corrupt act.

B- The influence of education

One of the most important aspects of Obi's life is that he was educated in England. This small fact shows the way others treat him and shapes what others expect of him. At the same time the education he holds dear is one for which he has left guilt and one which has often made him a stranger in his own Nigeria.

Upon his return from England, Obi secured a position in the civil service, given a car, money, and respect. At the same time, however, he seems to be making constant mistakes because of what he has learned to be like, what he has come to understand,
and what he has never learned. His education has brought him status and has placed him in a position where others expect the most and best of him. No one can understand, in the end, how a man of "his education and promise" could take a bribe. Ironically, the only thing his "education" did not teach him was how not to get caught.

Another important aspect of education, is the fact that Obi’s generation uses its education as a tool, paradoxically, against colonialism. In other words, a man like Obi can use his education to take his country back, even if his education is something that the colonizer gave him. It is important to remember that the only way to survive in a world where two cultures have met is to allow a certain amount of mixture to be used in a positive regard.

C- Tradition versus Progression

While Obi in England, he misses his home, longs for his family, and writes poetry about Lagos and the sun and the trees of his homeland. He even begins to feel a certain degree of guilt, at times, for studying English and not being in Nigeria with other Igbo people. Nevertheless, this "English" has become a part of him, one he cannot erase when he arrives back in Nigeria.

Obi is in love with his native tongue, and it holds a place in his heart. At the same time, however, he is also comfortable with the English language. The struggle of languages is just one of the many examples of how African tradition and English culture collide in this novel. Obi loves his roots dearly. This is not to say, however, that he will not rebel against his roots because of things he has learned elsewhere. Obi possess the more liberal, and even "European" belief, that he may marry anyone he wishes, even though his family and his countrymen are opposed to it. And, even though he wishes to marry Clara in the end, despite her history, he is tied to his mother, a symbolic traditional root.

It is this struggle between tradition and European ways that is evidenced throughout and that is further amplified by the European presence of characters like Mr. Green. And aside from the obvious Mr. Green, there are also the more suitable presences of Europeans at lounges and restaurants throughout Nigeria serving English food and importing European beers. Some of these colonial importations and
introduction, are good, as is evidenced by the scene about the radiogram between Obi and the minister of state. Nevertheless, the struggle exists, and it is obvious that Achebe has a strong negative opinion about colonialism as a whole.

3-3 Arrow of God

3-3-1 Plot

Arrow of God is a political and cultural novel set in Nigeria in the twentieth century (1964). The novel is concerned with traditional Igbo life as it fought with colonial powers in the form of missionaries and colonial government. It is a story of Ezeulu, the priest of God Ulu, who, sends one of his sons to missionary school, and gains in some respect the approval of the English district commissioner. However, Ezeulu suffers because when he is defending the tradition of his people, he is unyielding, unable to reach a compromise and afraid of losing his authority.

As a matter of fact Ezeulu's downfall occurs as a result of his son's death while participating in a night masquerade. Ezeulu thinks that his only son is killed. According he isolates himself from his people and the old deities become powerless.

3-3-2 Themes

The dominant theme in Arrow of God is the clash of cultures and eventual defeat of African religion by Christianity. With respect to minor themes, Ezeulu largely symbolizes truth and self control, native intelligence, reality, and determination. Obika, his son, is a symbol of admirable youthfulness, impulsiveness, and courage. Akuebue is a symbol of good friendship—a friend in need, a friend indeed.

3-4 A Man of The People(1966)

3-4-1 Plot

A Man of The People is a satire of corruption and power struggles in an African state. The central characters are the minister of culture, Nanga, the man of the people, and the teacher Odili, and the African lucky Jim, who tells the story. Odili stands against government, but not because of ideological reasons. He has personal
interests: Nanga has seduced his girl friend. Their political confrontation becomes violent, Nanga's inflict havoc and chaos, and the army responds by staging a coup

3-4-2 Themes

Money is a prerequisite to power and *Micah Nanga* was used as a symbol of corruption. He was a man of the people because he had money, even though the people completely knew him as a fraudulent man, they continued to worship him. In the novel, money holds women, people, and choices.

Money controls even press, the media and in this case, *Nanga* was definite about how money is able to make his name more appealing to the public.

It also controls the life and choices of the woman, *Edna*. That she is supposed to marry *Nanga* because of money and because her father, Odo insists on that. *Nanga* has the money and that is what exactly Odo needs for himself. He needs money to suffice his personal desires; and his needing makes him want *Nanga* for *Edna*, who does not want to marry *Nanga*, but as she claims (P.98) "He paid for me to go to college."

In the story the lawyer, *Maxwell Kulamo* who aims to fight the ongoing fraudulent system, accepts money form *Nanga*’s party. He resorts to bribery so that his party will be able to pay for a minibus.

A Man of the People exposes to the world that politics and power require a lot of money, and it is in fact a still living reality.

In the following chapter two of Achebe's novels: *Things Fall Apart* and *No longer... at Ease* will be analyzed, discussed and interpreted in terms of the characteristic features of African literature which Achebe embodies in them.
CHAPTER FOUR

Analysis of Things Fall A part and No Longer at Ease
4.0 Introduction

This chapter will deal with the analysis of two of Chinua Achebe's novels namely; *Things Fall Apart* and *No Longer at Ease* focusing on the characteristic features of African literature. These characteristic features are represented in: folktales, proverbs, myths, legends, local linguistic items, songs and poems.

4.1 Things Fall Apart

4.1.1 Folktales

Achebe, who believes that cultures use folklore to pass on great culture richness and because it is an important feature of Ibo culture finds an appropriate place in his novels for folktales. So in his great novel *Things Fall Apart* the readers enjoy the interesting folktales which are embodied to enrich the novel with some kind of reality of an African society. Those folktales like that one of the didactic animal tales appear not only in *Things Fall Apart* but also in almost all Achebe's novels.

So in *Things Fall Apart* the story of the wily tortoise (p.96-97), is told by Ekwefi to her daughter Ezinma; which it talks about how the tortoise convinced the birds to allow him to go with them to a feast which they are invited to in the sky; and he made them borrow him some of their feathers to make wings, and he deceived them and ate all the food that was offered in the feast and let the birds flew home hungry and full of anger. So they decided to take revenge from him, by taking their feathers back from him and left him without wings, but the tortoise begged them to take a message to his wife. Firstly, the birds refused then the parrot agreed to hold it. The parrot gave a different message to the wife, instead of telling her that the tortoise wanted her to bring out all the soft things and cover with them the compound to jump down from the sky without great danger, he told her to bring all the rough and hard things to cover the compound with them. So, the tortoise fell down from the sky and broke his shell as a punishment for his deeds.

Myths and legends had a two-fold purpose: to provide and explain history and beliefs of the Ibo people, while at the same time to show the rise and fall of Okonkwo and his culture. This is done through stories such as that story of the Birds and
Tortoise: which is the story of the sudden rise and fall of Tortoise, just as Things Fall A part is the story of the rise and fall of Okonkwo and his clan. Actually the simple tale of the birds and the tortoise is the outline of the whole story.

Another narrative that is mentioned in Things Fall A part, is the myth of the quarrel between Earth and Sky (P. 53-54). It is implied in the context of the crisis of confidence between Okonkwo and his son Nwoye, a sensitive teenager who is afraid of his father. His father wants to bring him up in the warrior tradition by telling him "masculine stories of violence and bloodshed" while Nwoye prefers "the stories that his mother used to tell which included the cosmic myth of the primeval quarrel between Earth and Sky long ago," when the Sky withheld rain for seven years, until crops withered and the dead could not be buried because the hoes broke on the stony Earth. At last Vulture was sent to plead with the sky, and to soften his heart with a song of suffering of the sons of men. At last Sky was moved to pity, and he gave to Vulture rain wrapped in leaves of coco-yam. But as he flew home his long talon pierced the leaves and the rain fell as it had never fallen before. And so heavily did it rain on Vulture that he did not return to deliver his message but flew to a distant land, from where he had espied a fire. And when he got there he found it was a man making a sacrifice. He warmed himself in the fire and ate the entrails.

There is also another folktale of the Mosquito myths (p.75), which is told to Okonkwo by his mother when he was a child, Achebe embodies it here soon after Ikemefuna's death. Okonkwo's conscience is beginning to recover its serenity after three days of great internal confusion. On the third night, he falls deeply asleep but he is tormented by mosquitoes. His mind recalls this story. The story is given a message that no one must humiliate any one according to his size or class. That even those who appeared small or simple may have a great influence in some ways; "Mosquito had asked Ear to marry him, whereupon Ear fell on the floor in uncontrollable laughter, and said 'How much longer do you think you will live? You are already a skeleton.' Mosquito went away humiliated, and any time he passed her way he told Ear that he was still alive."

In addition to folktale in Things Fall A part, there is a story legend about Yam foo foo (p.37). Achebe implies this story to enrich the value of hospitality in Ibo societies and how Yam is the most important crop that represents wealth, manhood and prosperity of the person or society as a whole: "the story was about a wealthy man
who set before his guests a mound of foo-foo so high that those who sat on one side could not see what was happening on the other, and it was not until late in the evening that one of them saw for the first time his in-law who arrived during the course of the meal and had fallen on to the opposite side. It was only then that they exchanged greetings and shook hands over what was left of the food.

Chinua Achebe embodies also a folktale of 'The snake lizard' (p.83) so as to teach the children that they must obey and trust their mothers in whatever they said to them, so this story is told by Ezinma Okonkwo's daughter to her mother, when they were cooking vegetables: "That the Snake lizard gave his mother seven baskets of vegetables to cook and in the end there were only three. And so he killed her. Then he brought another seven baskets and cooked them himself. And there were again only three. So he killed himself too."

As well as those stories that are told by mothers and fathers or people in Things Fall A part, there is a story told by Uchendu, Okonkwo's uncle. The author inserted it here to say on Uchendu's tongue as a piece of advice to the people that they should have knowledge about things before taking action or the result will be a disaster. So Uchendu told this story to prove this idea, when Obierika, Okonkwo's friend told them about the story of the people of Abame(P.140). "Mother-kite once sent her daughter to bring food. She went and brought back a duckling….."

In this novel there is also a folktale of Locusts' myths (p. 54-55); it provides a handle on a phenomenon that is outside the immediate focus of everyday experience. "the elders said locusts came once in a generation, reappeared every year for seven years and then disappeared for another lifetime. They went back to their caves in a distant land, where they were guarded by a race of stunted men. And then after another lifetime these men opened the caves again and the locusts came to Umuofia..."

Other folktales in the novel include the unfinished story of the Tortoise and the Cat (p.100) which is told by Ezinma to her mother when they took turns in telling stories, and she didn’t finish it because she heard a high-pitched voice break the outer silence of the night.
In *Things Fall Apart* there are also stories told by Okonkwo to his son Nwoye and Ikemefuna about wars and wrestling and strong people (p.54). Okonkwo wants from these stories to make his son strong and brave;

So from all these folktales Achebe embodies in his first and great novel *Things Fall Apart*, one can find a lesson be taught by a mother or father to her/his children or by an old man to his people. So folktales are used to express solutions to problems people faced indirectly, give advice to them and teach children good lessons, if they commit mistakes, without giving them severe punishment. Also it enriches the value of African culture through the customs and traditions people use to enforce in their children generation by generation.

Most of the stories in *Things Fall Apart*, whether they are legends or myths, or any kind of narrative, which deal with animals such as: Tortoise, Bird, Lizard, snake,…etc which represents and reflects human's life in different conditions from its good or bad sides; to give the readers or listeners many lessons, knowledge, and experience according to their ages or their social conditions.

### 4.1.2 Superstitions (Mythologies)

African culture is full of superstitions that the people believe or lead their life through them. These myths enrich African culture passing influence from generation to another. These African mythologies include supernatural beings who influence human life. Some of them are powerful deities others are lesser spirits like the spirits of the ancestors.

So Achebe through his writings includes some of these myths. In *Things Fall Apart* (P.77), he mentions the naming of a child: if his mother suffers from losing children at an early age, she can give her following children names that express her despair which may prevent death to come again. So Ekwefi Okonkwo's second wife named one of her children, a pathetic cry, *Onwumbiko*-----"Death I implore you". But in spite of the name, Death took no notice, and he died in his fifteenth month. The next child was a girl, *Ozomene*, 'may it not happen again'. She died in her eleventh month, and two others after her. Ekwefi then became defiant and called her next child *Onwuma*------'Death may please himself', and he died.

Another myth in the novel, which talks about how Ekwefi can not lose her children
at early age. That was told to Okonkwo by the medicine man (P.77)" **When your wife becomes pregnant again, he said, let her not sleep in her hut. Let her go and stay with her people. In that way she will elude her wicked tormentor and break its evil cycle of birth and death.**

People of Umuofia as Achebe writes has different myths like this one of mutilating the child(P.78-79); that when Ekwefi gives birth to another child and calls him *Onwumbiko*, he also dies and he was not given proper burial. Okonkwo goes to a famous medicine man who tells him not to sleep with his wife in her hut but call her into his. And he tells them that there should be no mourning for the dead child. He brings out a sharp razor from the goatskin bag and begins to mutilate the child. Then he takes it away to be buried in the Evil forest, holding it by the ankle and dragging it on the ground behind him. After such treatment it would think twice before coming again, unless it was one of the stubborn ones who returned carrying the stamp of their mutilation.

The clan also believes that the deities are a source of superstitions as Achebe writes about the Earth goddess(P.36):

> "The feast of the New Yam was an approaching occasion for giving thanks to Ani, the earth goddess and the source of fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more, she was in close communion with the departed fathers of the clan whose bodies had been committed to earth."

People of Umuofia also believe that when the moon rises late in the night(P. 105), it is refusing food as a sullen husband refuses his wife's food when they have quarrelled.

They also believe in certain things that are connected with nature, animals, themselves,…..etc, for example if they see or feel a certain thing good or bad it will happen to them. When Ekwefi and her daughter are plucking the hen feathers Ezinma says: "my eyelid is twitching." So her mother says to her, "It means you are going to cry." Then Ezinma says, "No, it is the eyelid the top one." Her mother says, "that means you will see something."

Another example of people beliefs is that if some one calls out, the answer to the call must be 'is that me' that was the way people answer calls from outside. They never
answer yes, for fear it might be an evil spirit calling. As in the novel(P.41), when Nwoye's mother calls to Ekwefi out of the other hut, Ekwefi calls back, "is that me?"

The people believe in certain things from nature, such as; some kinds of trees like that of ancient silk cotton( P.47) which they consider a sacred that the spirits of good children live in it waiting to be born. On ordinary days young women who desire children come to sit under its shade.

In addition to superstitions that Achebe implies in this novel, Umuofia was feared by all its neighbours(P.11-12). It was powerful in war and in magic .Its most potent war-medicine was as old as the clan itself. Nobody knew how old. But they agreed that the active principle in that medicine had been an old woman with one leg. In fact the medicine itself was agadi-nwayi, or old woman. It had its shrine in the centre of Umuofia, in a cleared spot. And if anybody was so foolhardy as to pass by the shrine after dusk he was sure to see the old woman hopping about.

Besides that people believe in things from nature, one can find their fear of the night time(except on moonlight nights) because they believe that the evil spirits come out .As Achebe talks about it in the novel(P.9):

"The night was very quiet. It was always quiet except on moonlight nights.

Darkness held a vague terror for these people even the bravest among them. Children were warned not to whistle at night for fear of evil spirits. Dangerous animals became even more sinister and uncanny in the dark.

A snake was never called by its name at night, because it would hear.

It was called a string."

Ibo people also believe that only wicked children usually die at an early age. That appears in the novel(P.77) when the medicine man and also a diviner of Afa oracle told Okonkwo that the child was' Ogbanje ', one of those wicked children who, when they died, entered their mothers' wombs to be born again.

As it is mentioned above, the Igbo people had strong belief in their gods, goddesses and the spirits of their ancestors. These ancestral spirits are represented in Things Fall A part by the egwugwu(P.89), who it appears to settle people problems and represent the village's highest spiritual and judicial authority. And people are afraid of his sound and shape.
Another superstition that people of Umuofia believe in, is that the week of peace is the best time to grow crops like Yams, as it comes in the novel (P.30-31): When Okonkwo beat his wife during the week of peace, Ezeani, the priest of the earth goddess 'Ani,' calls on Okonkwo in his obi and orders him to bring certain things to the shrine of Ani to please it in order to bless their crops or all the clan will be ruined.

Besides all these, they also believe that the Evil Forest is where all the bad spirits live (P.148):

"every clan and village had its 'evil forest'. In it were buried all those who died of the really evil diseases, like leprosy and smallpox. It was also the dumping ground for the potent fetishes of great medicine men when they died. So 'evil forest' was therefore, alive with sinister forces and powers of darkness."

People of Umuofia has a strong belief (P.16-17), that the oracle Agbala is very powerful in telling people what they should do and what the future might hold.

African people have ritual sacrifice that used to appease tribes and gods, and this is embodied by Achebe through Unoka (P.17): "Every year, before I put any crops in the earth, I sacrifice a cock to 'Ani', the owner of all land. It is the law of our fathers. I also kill a cock at the shrine of Ifejioku, the god of the yams. I clear the bush and set fire to it when is dry..."

In their beliefs, the Ibo people considered twins were somehow evil (P.61-62): "Nwoye had heard that twins were put in earthenware pots and thrown away in the forest.

"Nneka had had four previous pregnancies and childbirths. But each time she had born twins, and they had been immediately thrown away. Her husband and his family were already becoming highly critical of such a woman. " (P.151)

4-1-3 Proverbs

Proverbs are well known statements that enable the speaker to display his/her wit, wisdom and his/her distinctive ability to manipulate the language. In Things Fall Apart, Achebe mixes western linguistic forms and literary traditions with Igbo words and phrases, proverbs, fables, tales and elements of African oral and communal story
telling traditions in order to record and preserve African oral tradition as well as to subvert the colonialist language and culture.

In *Things Fall Apart* Achebe embodies the proverbs in each context because the Igbo said that 'proverbs are the palm oil with which words are eaten.' So the reader finds many proverbs from Africa that teach him/her a lesson, solve a problem, or give advice. The following proverbs illustrate the point:

1- "If one finger brought oil, it soiled the others." (P.125)

This proverb is said by Obierika in *Things Fall Apart*, when Okonkwo killed the son of Ezeudu and he had to flee from the clan and his compound is destroyed by Ezeudu's friends and Okonkwo's greatest friend was among them. He was a man who thought about things. The proverb said that a shameful act by a person brings shame to him and by extension to his family and community.

2- "A man could not rise beyond the destiny of his chi"(P. 131) This proverb is said about Okonkwo's punishment, when he killed Ezuedu's son. It means that a person does not change his fate.

3- "As a man danced so the drums were being beaten for him." (P .185) It is said about Mr. Smith. That means if any one creates a way, the others follow it.

4-" Whenever you see a toad jumping in broad daylight , then know that something is after his life." That means there is a cause for anything strange that happens or there must be a reason behind it. This proverb is said by Okika when he gave a speech to people of Umuofia after releasing the leaders from the prison.

5- "Eneke the bird was asked why he was always on the wing and he replied 'men have learnt to shoot without missing, so he has learnt to fly without perching on a twig."(P. 203)It means changing situations give birth to innovation. This proverb is also said by Okika when he asked about the sons of Umuofia.
6- "The lizard that jumped from the high Iroko tree to the ground said he would praise himself if no one else did." (P. 21) This is said by Okonkwo when he went to Nwakibie to express his difficulties before him, and it means if you do not appreciate your worth and dignity yourself, people may not bother to do it for you:

7-" An old woman is always uneasy when dry bones are mentioned in a proverb." (P.20-21) It means that people who have negative features feel disturbed when such features are being highlighted. It is said by Nwakibie when he talked with others about Obiaka. It shows how Okonkwo always felt a shame of his father.

8- "A man who pays respect to the great paves the way of his own greatness"(P. 19) The proverb means that if the person respects others, they will respect him as well. The proverb is said by Okonkwo to Nwakibie. It is implied to show the value of respecting old and important men in Igbo society.

9- "The sun will shine to those who stand before it shines on those who kneel under them." (P.7-8) This proverb discourages laziness and implies the need for everyone to be hard working. It is said by Unoka when he talked to Okoya who came to Unoka to return the two hundred cowries Unoka had borrowed from him more than two years before.

10- "If a child washes his hands, he could eat with kings." (P.8)

This means if a person does the right thing at the right time, good fortune, honour, reverence, esteem and credit will be his, just like eating with kings. This proverb is said by the writer, when he describes Okonkwo and how he builds himself by himself.

11- "when the moon was shining, the cripple becomes hungry for a walk." (P.10) The message of this proverb is that a good cause or motivation occasions a good effect or line of action. This proverb is embodied here in the description of the moon light night to strengthen the meaning.

12- "Let the kite perch and let the eagle perch too."(P.19) It means let all people share the goodness of anything. It is said by Nwakibie and it is inserted to express the force of African customs and traditions.
13- “You can tell a ripe corn by its look.” (P.22) It means a good person is known by his deeds. It is said by Nwakibie to Okonkwo, when he came to ask for his help.

14- “Looking at a king's mouth, one would think he never sucked at his mother's breast.” (P.26) The proverb's message is that a person may not look like his parents or relatives. It is said by an old man about Okonkwo, who had risen so suddenly from great poverty and misfortune to be one of the lords of his clan.

15- “When mother-cow is chewing grass, its young ones watch its mouth.” (P.70-71) The message of the proverb is that young children learn from and imitate their parents. It is said by Obierika's eldest brother, when he was talking about Obierika's son, Maduka.

16- “A baby on his mother's back does not know the way is long.” (P.101) The proverb is said by Chielo the priestess and it means the child trusts his mother and depends on her. Nothing worries him, when he is with her. It also means because the child does not walk on his/her feet, he/she does not see the way whether long or short.

4-1-4 Songs

As well as proverbs and folktales, Achebe also includes in his novels songs as one of the distinctive features of African literature. The songs in African societies are sung on different occasions and to men's praise like great wrestlers, orators or great farmers, if they are alive or dead. So Achebe embodies in his novel, a celebration song which it was sung in Obierika's daughter ceremony of paying her bride price, a praise song, a religious song, a song that expresses the Africans anger against the messengers (kotma), and Ikemefuna's song, so as to reflect real African societies to his readers. As an example of the songs that Achebe mention is that one people sing when a woman dies (P.134-135):

"Then listen to me, it's true that a child belongs to its father...

. have you ever heard the song they sing when a woman dies?
For whom is it well. For whom is it well?

There is no one for whom it is well

Another example of the religious songs, that the missionaries use to draw people's attention to the new religion and to reflect a message (P175):

Then the missionaries burst into song. It was of the gay and rollicking tunes of evangelism which had the power of plucking at silent and dusty chords in the heart of an Igbo man....

There is also an example of the praise song in the novel (P50-51):

Who will wrestle for your village?

Okofa will wrestle for our village.

Has he thrown hundred Cats?

He has thrown four hundred Cats.

Then send him word to fight for us.

Besides these songs there is also an example of the stories songs (P.35):

"the rain is falling, the sun is shining.

A lone Nnadi is cooking and eating."

4-1-5 Local Linguistic Items

As Achebe is considered the father of African literature, he shows a great degree of continuity, consistency and creativity, in his writings which builds on a strategy which involves linguistic and cultural translation.

So to reflect the culture of African societies especially Igbo, Achebe embodies many local linguistic items in his novels and provides its English meanings so as make the readers have a deep knowledge of African culture and traditions. So in his great novel Things Fall A part, Achebe utilizes numerous Igbo words and expressions such as
some names of food, buildings, ceremonies, titles, religions and traditions, without distorting the English language grammar. In the table below some examples of local linguistic items are provided:

**Table (1) Local linguistic items :** Achebe Chinua, Things Fall Apart (1958)

<table>
<thead>
<tr>
<th>Igbo words</th>
<th>English words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- iyi-uwa (P.80)</td>
<td>A special kind of stone</td>
</tr>
<tr>
<td>2- uli (P.96)</td>
<td>A dye used by women for drawing pattern on the skin.</td>
</tr>
<tr>
<td>3- python of the sky (P.163)</td>
<td>Rainbow</td>
</tr>
<tr>
<td>4- ogwu (P.187)</td>
<td>Medicine</td>
</tr>
<tr>
<td>5- iyanga (P.43)</td>
<td>Showing off or bragging</td>
</tr>
<tr>
<td>6- jigida (P.71)</td>
<td>String of waist beads</td>
</tr>
<tr>
<td>7- tufia-at (P.101)</td>
<td>a cruse or oath in Igbo language</td>
</tr>
<tr>
<td>8- oji odu achijiji-o-o (P.114)</td>
<td>A cow, the one that uses it's tail to drive flies away. One of those evil essences.</td>
</tr>
<tr>
<td>9- ogbuagli-dua (P.104)</td>
<td>Loosed upon the world by the potent 'medicine'</td>
</tr>
<tr>
<td>10- iba (P.76)</td>
<td>Fever</td>
</tr>
<tr>
<td>11- onwumbika</td>
<td>Means 'death I implore you'</td>
</tr>
<tr>
<td>Ozoemena</td>
<td>Means 'may it not happen again'</td>
</tr>
<tr>
<td>Onwuma</td>
<td>Means 'Death may please himself'</td>
</tr>
<tr>
<td>12- Nne (P.76)</td>
<td>Means mother</td>
</tr>
<tr>
<td>13- Albino (P.138)</td>
<td>Means a person without colour with white hair and red eyes</td>
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<tr>
<td>14- kotma (P.174)</td>
<td>Means court messengers. The word is not of Igbo origin but is a corruption of 'court messengers'.</td>
</tr>
<tr>
<td>15-osu (P. 155)</td>
<td>Means outcast. Having being dedicated to a god, the osu was taboo and was not allowed to mix with the free born in any way.</td>
</tr>
<tr>
<td>16- efulefu (P.143)</td>
<td>Worthless men.</td>
</tr>
<tr>
<td>17- ozo (P. 168)</td>
<td>A loan word for Igbo name of one of the titles or ranks.</td>
</tr>
<tr>
<td>18- ag adi-nwayi (P.11)</td>
<td>An old woman.</td>
</tr>
<tr>
<td>19- Agbala (P.13)</td>
<td>Means a woman, also used of a man who has no titles</td>
</tr>
<tr>
<td>20- Ndichie (P.4)</td>
<td>Means elder</td>
</tr>
<tr>
<td>21- chi (P.31)</td>
<td>a personal god.</td>
</tr>
<tr>
<td>22- Nneka (P.133)</td>
<td>Means mother is supreme</td>
</tr>
<tr>
<td>23- Ogbanji (P.77)</td>
<td>Wicked children that they thought when they died they entered their mothers' wombs to be born again.</td>
</tr>
<tr>
<td>24- Umwnna (P.110)</td>
<td>a wide group of kinsmen (the masculine from the word umuada).</td>
</tr>
<tr>
<td>25- obodo dike (P.121)</td>
<td>a land of the brave</td>
</tr>
<tr>
<td>26- Nza (P. 31)</td>
<td>a very small bird</td>
</tr>
<tr>
<td>27- Afa (P. 77)</td>
<td>Oracle or god</td>
</tr>
<tr>
<td>28- egwugu (P.88)</td>
<td>A masquerader who impersonate one the ancestral spirits of the village.</td>
</tr>
<tr>
<td>29- Nso-ani  (P.31)</td>
<td>A religious offense of a kind abhorred by everyone, literally earth's taboo.</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>30- kwenu (p.89)</td>
<td>shout greeting</td>
</tr>
<tr>
<td>32- Agbala-do-o-o-o!Agbala ekeneo-o-o!chi negbu madu, ubosi ndu ya nata y auto daluo-o-o-o!..(P.107)</td>
<td>Greeting the god Agbala</td>
</tr>
<tr>
<td>33- Nno  (P.198)</td>
<td>means welcome</td>
</tr>
<tr>
<td>34- ilo  (P.198)</td>
<td>a word means the village green, where people assemble for sports.</td>
</tr>
<tr>
<td>35- Obi  (P.72)</td>
<td>the large living quarters of the head of the family</td>
</tr>
<tr>
<td>36- Uri  (P.110)</td>
<td>a loan word for an Igbo ceremony, when bride's dowry is paid.</td>
</tr>
<tr>
<td>37- Isa-ifi (P.131)</td>
<td>A ceremony held if a wife had been separated from her husband for sometimes and were then to be re-united with him. This ceremony would be held to ascertain that she had not been unfaithful to him during the time of their separation.</td>
</tr>
<tr>
<td>38- ekwe  (P.120)</td>
<td>A musical instrument. A type of drum made of wood.</td>
</tr>
<tr>
<td>39- Udu and ogene  (P.6)</td>
<td>Loans words for Igbo musical instruments, but udu is a type of drum made from pottery and ogene is a kind of gong.</td>
</tr>
</tbody>
</table>
4-2 NO LONGER AT EASE

4-2-1 Folktales

As it is mentioned before Chinua Achebe includes a lot of folktales in his novels, as one of the distinctive oral traditions of African literature. So he uses some folktales or stories in his novel No Longer at Ease to explain accidents or phenomenon or to give a moral lesson.

Achebe embodies the travelling far away myth to explain what African people thought about the white man land and how its faraway to them and the one who visits it is like he who visits the land of spirits.

This narrative myth is told by one of the men from Umuofia who talked to Obi about his travelling to London(p.46):

"Think of that, said the man to the others, No land for one whole market week. In our folk stories a man gets to the land of spirits when he has passed seven rivers, seven forests, and seven hills. Without doubt you have visited a land of spirits."

Another folktale Achebe utilized in this novel to explain how folktales are important in his society and how everybody knows them and tells them to each other. It is a kind of cultural heritage. This was mentioned when he talks about Obi who has grown up without hearing or saying folktales because of his father religion(p.53-54):

"... 'It was a story of the wicked Leopardess who wanted to eat the young lambs of her old friend the Sheep. She went to the Sheep's hut when she knew, she went to the market and began to search for young lambs. She did not know their mother had hidden them inside some of the palm kernels lying around. At last she gave up the search and brought two stones to crack some of the kernels and eat before going, because she was very very hungry. As soon as she cracked the first, the nut flew into the bush. She was amazed. The second also flew into the bush. And the third and the eldest not only flew into the bush but, in Obi version, slapped the Leopardess in the eye before doing so.'
The writer also employs one of those folktales or tricksters to illustrate the ill effect or greed.

Achebe also implies another folktale of the young kite and the duckling here again to make a comparison between Obi’s action toward Mr. Mark and the action of the young kite (P.80): "He feels like the inexperienced kite that carried away a duckling and was ordered by its mother to return it because the duck had said nothing, made no noise, just walked away...."

Making use of folktales through the novel and within incidents gives the novel the sense of reality. So in this novel Achebe includes the story of the Tortoise in a time to make Obi feel shame of not attending his mother's funeral (P.148-149): "Tortoise went in a long journey to a distant clan. But before he went he told his people not to send for him unless something new under the sun happened. When he was gone, his mother died...."

Another folktale Achebe uses in No Longer at Ease, is a short story about the bird Nza. He represents it to show how pride makes a person blind to what he is in reality. This story is told by one of the Igbo people who came to visit Obi (P.148): "He is like the little bird nza who after a big meal forgot himself as to challenge his chi to a single combat."

Achebe in order to put the readers in the characters' atmosphere especially Obi and to feel his feelings when his mother died, and to show how life is a cycle that stops only at the person's death, and whatever how much the sadness of a person, it will reduce within days, he gives the story of king David as an example (P.149), who refused food when his beloved son was sick, but washed and ate when he died.

In addition to those folktales there is also a narrative story of the sacred he-goat (P.150) which Obi remembered about his father and mother:

"In the second year of marriage his father was catechist in a place called Aninta. One of the great gods of Aninta was Udo, who had a he-goat that was dedicated to him. This goat became a menace at the mission. Apart from resting and leaving droppings in the church, it destroyed the catechist's yam and maize crops. Mr. Okonkwo complained a number of times to the priest of Udo, but the priest
said that Udo's he-goat was free to go where it pleased and do what is pleased...."

4-2-2 Superstitions (Mythologies)

Myths are played big role in African life. Their beliefs of gods and goddesses, spirits of ancestors, and certain things in nature control their life and represent one of the features of their culture. So Achebe implies some myths in this novel:

One of the beliefs of Igbo people is that if a person kills a dog by his car, that will bring to him good luck(P.14):

" Obi used to wonder why so many dogs were killed by cars in Lagos, until one day the driver he had engaged to teach him driving ...'Na good luck, said the man. Dog brings good luck to new cars. But duck be different. If you kill a duck you go get accident or kill man.' "

People also believe that if they pull a child up from sleeping, his/her soul may not be able to get back to his body before he wakes up. But a person must call the child by name before waking him up (P.56):

" Agnes, Agnes screamed their mother... how often must I tell you to call a child by name before waking him up?'Don’t you know! Obi look, pretending great anger, that if you pull him up suddenly his soul may not be able to get back to his body before he wakes up?' "

Igbo people also believe that if they did certain things or see certain things good or bad things would happen to them as Obi said(P.124): " Obi lay perfectly still on his back looking up at the bamboo ceiling, the way he had been told as a child not to sleep. For it was said if he slept on his back and a spider crossed the ceiling above him, he would have bad dreams." They also believe that in a man's wedding day if the wife or husband cut the cake first he/she would be the senior partner. This belief comes along with the white man's custom in marriage(P.150):" ...He relied heavily on his wife at such moments. He always said in jest it all started on their wedding day. And he would tell how she had cut the cake first."
4-2-3 Proverbs

As the African people say 'proverbs are the palm oil with which words are eaten.' One can find that proverbs are embodied through the lines of each of Achebe's novels. So in No Longer at Ease there are some examples of African proverbs:

1/ "The fox must be chased away first, after that the hen might be warned against wandering into the bush." (p.5) The proverb is embodied here to illustrate the reaction of people of Umuofia (UPU) about what Obi did (taking bribe) and how they will stand by him till this case is finished. It means it is not time for warning or blaming, it is the time to take an action. But when the time of warning comes, the men of Umuofia could be trusted to give it in full measure.

2/ "If you want to eat a toad look for a fat and juicy one." (p.5) The proverb means that if you take or do things, take the perfect things and do the best things not the worst ones. It is said by the president of UPU about Obi’s case of bribery.

3/ "A house rat who went swimming with his friend the lizard and dead from cold, for while the lizard's scales kept him dry, the rat hairy body remained him wet." (p.5) The message this proverb sends is that the lack of experience makes a person get into troubles. It is said by one of UPU men when they were talking about Obi and his case without finding out how it was done.

4/ "He that brings kola nuts brings life." (p.5) The proverb explains how kola nut is important in African societies and customs. It is said by the oldest man in the meeting of UPU.

5/ "A man who lives on the bank of Niger should not wash his hands with spittle." (P.9) It means that if a person has wealth or even some money, he must show it to people by making feasts and giving presents. It is said in the novel by Isaac Okonkwo to his wife.

6/ "Don't be like the young antelope who dances herself lame when the main dance was yet to come." (P.10) The message beyond this proverb is that thinking before doing things is better than rushing in it. It is said by the UPU people when they gave advice to Obi.
7/ "If you pay homage to the man on top, others will pay homage to you when it is your turn to be on top." (P.18) The meaning of this proverb is that if a person treats people in good or bad ways when he is in authority, he will receive the same treatment from others when they become in the authority. It also means that authorities do not last with some one forever. It is said by Obi to his friend Christopher.

8/ "Ours is ours, but mine is mine." (P.29) It means that it is important to a person to have his own possession to defend it, besides the general possessions of the community who has a share in it. It is uttered by one of the members of UPU when he talked about Obi.

9/ "A person who has not secured a place on the floor, should not begin to look for a mat." (P.54-55) The proverb means that there are things that must be the basis in the man's life. He must start with them not the minor ones. It is included in the novel to explain the importance of work in a person's life because it is the basis of life. It is mentioned by Obi's father to him.

10/ "If one finger brings oil it soils the others." (P.67-68) The proverb illustrates that if a person did a shameful thing, this would not only effect him but also involve his own people. It is said by Obi’s friend Joseph. This proverb is mentioned also in Achebe's Things Fall Apart.

11/ "He who has people is richer than he who has money." (P.72) This proverb is illustrative of the importance of people; relatives, family, friends neighbours, etc in the person's life more than money. The proverb is said by an old man from UPU in the meeting.

12/ "If all snakes live together in one place who would approach them?" (P.73) The proverb is used here by Achebe to reflect the value of unity in African societies. Obi inserted this proverb here to enrich his speech among the people of his clan.

13/ "A debt may become mouldy but it never rots." (P.88) The meaning of this proverb is that, no matter the time be long for a debt, there will come a day to be paid. It is said by Charles a messenger in Obi's department to Obi, when he asked him to repay his debt.
"When there is a big tree small ones climbs on its back to reach the sun." (P.88)
Achebe inserted this proverb here to show the needs of people for each other that no one can live alone parted from others. This is also mentioned by Charles to Obi.

"The start of weeping is always hard." (P.89) The proverb is mentioned here to say that the beginnings are always difficult. It is presented in this part of the novel to describe Obi's financial condition.

"It is not right to ask a man with elephantiasis of scrotum to take on smallpox as well." (P.90) The meaning of the proverb is that if a person suffers from big problems he will not bear even a small problem in addition to what he has. It is said here also to describe how Obi's financial conditions became worse.

"Digging a new pit to fill up an old one." (P.98) It means do not solve a problem by creating another one. The proverb is said by Clara, Obi's friend to him.

"When a coward sees a man he can beat, he becomes hungry for fighting." (P.124) The proverb illustrates that when a weak person finds the weakness in another person he becomes eager to fight. It is mentioned here to show how Obi exploited his father's silence and won the argument fight with him.

"Whatever was hot must in the end turn cold." (P.144) The meaning of the proverb is that nothing continues in the same condition and everything in life changes. It is said to encourage people if they have troubles. It is said by Christopher to Obi advising him not to try to see Clara in her present frame of mind.

"Wherever something stands, another thing stands beside it." (P.145) This Ibo saying means that everything happens in the world has a meaning. The proverb is embodied here to explain Obi's situation as his people see him.

**4-2-4 Songs**

Songs are considered one of the important features of African culture. So Achebe enriches his novels by many of African songs. The themes of these songs generally deal with people, animals, rituals, religion, etc.

In *No Longer at Ease* songs are used to reflect African culture in different sides:

The first song Achebe presents is one of those songs concerning religion (P.10):
Leave me not behind Jesus. Wait for me

When I am going to the farm.

Leave me not behind, Jesus, wait for me

When I am going to the market.

Leave me not behind, Jesus, wait for me

When I am eating my food.

Leave me not behind, Jesus, wait for me

When I am having my bath.

Leave me not behind, Jesus, wait for me

When he is going to the white man's country.

Leave him not behind, Jesus, wait for him.

The following song is also a religious one. It is also sung by people also at their gathering in Okonkwo's compound:

Praise God from whom all blessing flow.

The third song Achebe includes in the novel is about people and the traders sang it on the road. (P.42):

"the traders burst into song again....

An in-law went to see his in-law

Oyiemu-o

His in-law seized him and killed him

Oyiemu-o

Bring a canoe, bring a paddle

Oyiemu-o
The paddle speaks English

Oyiemu-o

The fourth one is a song sung by school children when there is a competition. It is sung in Obi’s reception by school pupils. (P.45-46):

Otasili osukwa Onyenkuzi fada

Emissisi yaodi awo-o

Which is translated into English as follows:

Palm-fruit eater-Roman catholic teacher

He missus a devourer of toads.

The fifth song that is included in No Longer at Ease is a happy song which is sung by Bisi Christopher's  girfriend (P.101):

Nylon dress is a lovely dress

Nylon dress is a country dress

If you want to make your baby happy

Nylon is good for her.

The sixth song is that about (Gentleman Bobby) which is sung by the band. The song expresses the corruption of the society in Lagos. (P.103):

I was playing moi guitar jeje

A lady gave me a kiss

Her husband didn’t like it

He had to drag his wife away

Gentleman please hold your wife

Father and mum, please hold your girls
The calypso is so nice.

If they follow, don't blame Bobby.

The seventh song in the novel reflects the value of unity in the society. It is the song of the heart which is sung by a band of young women who come to salute Obi (P.117):

A letter come to me another day

I said to Mosisi 'Read my letter for me'

Mosisi said to me 'I don’t know to read'

I went to Innocenti and asked him to read my letter to me

Innocenti said to me: 'I do not know how I read.'....

4-2-5 Poems

Poems are also considered as one of the features of African oral literature. So in No Longer at Ease, Achebe utilizes some of the poems to enrich the novel with the atmosphere of real African society. So the poems which are included in the novel, some of them written and said by one of the novel's characters or inserted to strengthen the speech of the speaker:

The first poem shows how Obi misses his country, Nigeria, and longs for it. (P.14-15):

"How sweet it is to be beneath a tree

At every time and share the ecstasy

Of jocund birds and flimsy butterflies

How sweet to leave our earthbound body in its mud.

And rise towards the music of the spheres

Descending soft with wind."
And the tender glow of the fading sun."

This poem also shows how Achebe has made use of nature in his works. This poem is also about Nigeria, which call people to be in united and without any differentiation in religion, tribe or speech. P.94 and also repeated in (P.136):

*God bless our noble fatherland,*

*Great land of sunshine bright,*

*Where brave men chose the way of peace,*

*To win their freedom fight....*

Another poem reflects how Africans like poems. (P.94):

"At the bottom was written London July 1955. He smiled, put the piece of paper back where he found it and began to read his favourite poem 'Easter Hymn'.

4-2-6 Local Linguistic Items

As he always intends to convey the message of African literature worldwide, Achebe as he does in *Things Fall Apart* uses many local linguistic items in his novel. So in *No Longer at Ease* he uses some of Igbo words to give an African flavour to his novels and to show other nations that Africans have their own glorious language.

**Table (2) Local Linguistic Items:** Achebe Chinua No Longer at Ease(1960)

<table>
<thead>
<tr>
<th>Igbo words</th>
<th>English words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 'ori-oda' (P.15)</td>
<td>curse word.</td>
</tr>
<tr>
<td>2/ 'agbada' (P.28)</td>
<td>a local clothes.</td>
</tr>
<tr>
<td>3/ 'koam-kwen' (P.45.)</td>
<td>exact perfect</td>
</tr>
<tr>
<td>4/ 'Olulu ofu oge' (P.53)</td>
<td>the beginning of folktales</td>
</tr>
<tr>
<td>5/ 'Osu' (P.64)</td>
<td>out cast.</td>
</tr>
<tr>
<td>'ikenga' (P.6)</td>
<td>A name of deity</td>
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</tr>
<tr>
<td>7/ 'lifu' (P.114)</td>
<td>to squander.</td>
</tr>
<tr>
<td>8/ 'Olorun' (P.127)</td>
<td>to pray to god, or leave the matter on the hands of God.</td>
</tr>
<tr>
<td>9/ 'Ndo' (P.148)</td>
<td>express condolence.</td>
</tr>
</tbody>
</table>

In the next chapter, *Arrow of God* and *A Man of the People* will be fully discussed in details.
CHAPTER FIVE
Arrow of God and A Man of The People
Analysis of Arrow of God and A Man of the People

5-0 Introduction

As it is stated in the previous chapter, Achebe depicts a high sense of literary ability in using certain devices, which have done great credit to his novels. He identifies flashback method, economic use of language, translation or literal translation, clarity in choice of diction, proverbs, folktales, fables, myths, songs, etc.

In his novels: Arrow of God and A Man of The people, Achebe benefits a great deal from these characteristic features, which will be illustrated in the following section.

5-1 Arrow of God

5-1-1 Folktales

Achebe in his great aim to reflect African culture to the world, and to describe his culture fruitfully, he implies many folktales in his novel Arrow of God as he does in Things Fall Apart and No Longer at Ease.

One of these folktales is the legend about the great wrestler (1964.P 29):

"Once there was a great wrestler whose back had never known the ground. The wrestled from village to village until he had thrown every man in the world. Then he decided that he must go and wrestle in the land of spirits, and become champion there as well. He went and beat every spirit that come forward.

Some had seven heads, some ten, but he beat them all. His companion who sang his praise on the flute begged him to come away, but he would not, his blood was roused, his ear nailed up. Rather than hear the call to go home, he gave a challenge to the spirits to bring out their best and strongest wrestler.

So they sent him his personal god, a little wiry spirit who seized him with one hand and smashed him on the stony earth."

The above folktale gives a message to the people that one must not think he is the best. It is also said that one can be an enemy to himself.
Another narrative legend that is embodied in the novel is the story about the python (P.49): Which illustrates how the Igbo people respect the royal python and believe that if some one kills it, he will be considered a killer of his kinsman.

Beside these stories there is also a story about Ikolo legend (P.71) which explains how the use of drums is important in African culture and how its rhythms are different when they are beaten for peace or war.

There are also stories in the novel that illustrate some African beliefs (P.148-149):

"Ezeulu's father had indeed been a great medicine-man and magician. He performed countless marvels but the one that people talked about the most, was his ability to make himself invisible. There was a time when war was raging between Umuaro and Aninta and no one from the one clan dared set foot in the other's. But the chief priest passed through Aninta as often as he wished. He always went with son Okeke Onenyi, who was then a little boy He gave the boy a short broom to hold in his left hand and told him not to speak or salute any passer-by but walk close the right edge of the path. The boy went in front and the chief priest followed at a distance behind, always keeping the boy in sight..."

In inserting this legend in the novel, Achebe mirrors African beliefs about priests and their great ability in medicine and magic.

There is also a story about the Leopard in Arrow of God like those stories of animal tricksters, Achebe uses to reflect the culture or African beliefs (P.200):

"They said it was the fighting posture of a boar when a leopard was about: it dug a shallow hole in the earth, sat with its testicles hidden away in it and waited with standing bristles on its head of iron. As a rule, the leopard would go its way in search of goats or sheep."

This story is mentioned here figuratively to show how wicked men do any thing to achieve what they want even these things would destroy people or things.

Another folktale that is embodied in the novel which reflects the rich African culture and beliefs. It is the story of deities (P.72-73). It is told by Ezeulu to his
kinsmen to explain to them the great responsibilities he holds and sufferings he encounters as a chief priest.

5-1-2 Mythologies (superstitions)

African people in their small or big communities believe in certain things that come from their own cultures or beliefs. Those things are superstitions. So Achebe as he implies some of these superstitions in his novels Things Fall A part and No Longer at Ease, he also embodies some of them in Arrow of God:

An example of these myths, is the belief of Africans in the moon to bring good or bad luck; their welcoming of the new moon as it is shown in the novel:(P.2) when Matefi, the senior wife of Ezeulu saw the moon: "Moon may your face meeting mine bring good fortune." Another myth about the moon: "A bad moon does not leave any one in doubt like the one under which Okutata died. It's legs were up in the air."? Its Said by Matefi.

There is also another myths is implied to explain the beliefs of Africans in certain things like to be near to the stream Ota:(P.7),that the people must not sit or come near the stream at a certain time or something bad will happen to them because the stream had been abandoned.

African also believe in spirits and ancestral spirits, so Achebe represents some examples of those beliefs. (P.8) In the novel there is the myth of the spirit which Obika Ezeulu's son saw.

People in all communities round the world have certain beliefs about certain animals, birds, natural objects…etc so Achebe in this interesting novel implies some of African beliefs like that of the python:(P.49&62): They said that the python if it is killed, it might bring an ill omen.

Another example of African beliefs in certain things they see, hear, or happen to them is that something good or bad may happen. Achebe mentions this in the novel:(P.62-P.66- P.92)"When a man sees an unfamiliar sight, then perhaps his death is coming."

"It's this lick lick lick which prevents from growing a beard." It said by Nwafo to her daughter.
"some people said perhaps Amoge's milk had gone bitter. She was asked to squirt some of it into a bowl to see if it would kill an ant." Another example of people beliefs (P.92-93)

"Edogo's mind was in pain over the child. Some people were already saying that he was none other than the first one. But Edogo and Amoge never talked about it; the woman especially was afraid. Since utterance had power to change fear into a living truth they dared not speak before they had to." Igbo people also believe that the medicine man is a dangerous fellow so children run when they see him and he also does harmful things to people as it is mentioned in the novel (P.120.&P.150) " children in all neighbourhood knew the medicine man and fled on his approach because they said he could turn a person into a dog by slapping him on the buttocks."

"some said that Okeke Onenyi had tied up the womb of Ezeulu's first wife after she had borne him only three children."

They also believe the dead husbands come up in certain days, as Achebe mentioned in his novel (P.197):

"Every widow in Umuachala prepared foo foo and palm nut soup on the night of Akwu Nro and put it outside her hut. In the morning the bowls were empty because her husband came up from Ani- mmo and eaten the food."

They also have a belief that some trees are sacred to ancestral spirits like the Udala tree. This is revealed in Arrow of God (P.199):

"Udala trees in Umuaro was sacred to ancestral spirits. Even now many children were playing under it waiting for the occasional fall of ripe, light brown fruit-the prize for the fastest runner or the luckiest child nearest whom it fell. The tree was full of tempting fruit but no one young or old was allowed to pick from the tree. If any one broke this rule he would be visited by all the masked spirits in Umuaro and he would have to wipe off his footsteps with heavy fines and sacrifice.

5-1-3 Proverbs
People who use proverbs draw their images and symbols from, for instance: plants and nature, people's habits, customs, beliefs, social and political institutions. The strength of a proverb lies in the choice of words.

So Achebe uses Igbo folk ways to enrich his narrative, to give it form, structure, and depth and from there to fill it strongly with meaning. This is the tradition he has established in his novels. So in Arrow of God as well as Achebe's other novels readers find many proverbs which reflect the African culture. He uses proverbs that draw images and symbols from nature such as:

1/ "Do you blame a vulture for perching over a carcass." (P.9) The proverb means a hungry man can eat anything he finds. It is said by Matefi to her daughter when she told her that she found Nwafo, the son of Ezeulu's other wife polishing off the soup.

2/ "If the lizard of the homestead should neglect to do things for which its kind is known, it will be mistaken for the lizard of the farm-land." (P.18) The proverb means those who know things are better to do it themselves than others. It is said by an old man to Akukalia who is sending to Okperi.

3/ "A toad does not run in the day unless something is after it." (P.21-22) It means that the important issues are always known from its signs. It is said by Uduezue from Okperi to Akukalia and his friend.

4/ "When we see a little bird dancing in the middle of the pathway, we must know that its drummer is in the nearby bush." (P.41) The meaning of this proverb is, if a person did things that were unexpected from him, there will be someone behind him or encouraging him to do it. It is said by the writer when he talks about Nwaka.

Achebe makes use of proverbs that draw images about people such as:

5/ "When a hand shake goes beyond the elbow we know it has turned to another thing." (P.13-14) It is said by Ezeulu to his son Oduche when he told him to go help his brothers in building his brother's barn but he said he must go to Okperi the next day and bring the loads of his new teacher in the church.

6/ "When we hear a house has fallen do we ask if the ceiling fell with it?" (P.19) The meaning of the proverb is that when big problems happen one does not ask about
small ones. It is said by Ezeulu at the meeting of the clan to decide to go in war with Okperi.

7/ "When a man of cunning dies, a man of cunning buries him." (P21) It means the people who have the same features, they know and understand each other. It is said by Akukalia to his companions. This corresponds to the English proverb, 'Birds of the feather flock together'.

8/ "Let the slave who sees another cast into a shallow grave know that he will be buried the same way when his day comes." (P.27) The proverb means that one can take lessons from what happens to others.

9/ "Whatever music you beat on your drum there is somebody who can dance to it." (P.47) It means that the children learn from their fathers or imitate them. The proverb shows how the head of the family affects his family and how the family has members of different behaviours and attitudes.

10/ "A coward may cover the ground with his words, but when the time comes to fight he runs away." (P.51) The proverb means bravery is actions not words. It is said in the novel by Mosses to Oduche when he talked to him and Mr. Good country about the sacred royal python.

11/ "An old woman is never old when it comes to the dance she knows." (P.71) The proverb means a person can not be old for the thing he knows well. It indicates the great relation between the Igbo people and music especially drums. Even when they become old, they do not forget its rhythms or how to beat.

12/ "If a man sought for a companion who acted entirely like himself he will live in solitude." (P.95) The proverb indicates that people are different and no one can find a friend who resembles him in behaviours and attitudes. This proverb is mentioned by the writer when Edogo remembered his mother's saying about his father.

13/ "A woman who began cooking before another must have more broken utensils." (P.102) The proverb explains that experiences are gained by hard and more practices. Akuebue said this proverb to Edogo about his father.

14/ "Whatever tune you play in the compound of a great man there is always someone to dance to it." (P.102) It holds the same meaning of the proverb 'whatever
you beat your drum…” Akuebue also uttered it during his conversation with Edogo about his father.

15/ "Greeting in the cold harmattan is taken from a fire place." (P.115) This proverb reflects the greeting value between people and it must be a warm one not cold one. It is said by Akuebu, when Ezeulu visited him and found him sitting on the floor of his obi preparing seed-yams.

16/ "The lizard who fell down from the high iroko tree he felt entitled to praise himself if nobody else did." (P.117) The proverb elicits the self-contentment and joy of good work. Its English equivalent of 'If you do not blow your trumpet nobody will blow it for you.' That is if you do not appreciate your worth and dignity yourself, people may not bother to do it for you. It is used by the writer to describe Obika when his bride arrived and how he admired himself as an upholder of custom.

17/ "The man who brings ant-infested faggots into his hut should not grumble when lizards begin to pay him a visit." (P.134) It means that no one does a certain thing with his own hands then comes to complain of it. The writer used the proverb on Ezeulu's tongue when he talked to his friend Akuebue about the white man.

18/ "A man who has no where else to put his hand for support he puts it on his own knee." (P.135) It is used by Ezeulu in defence of his decision to send Oduche to a strange religion of the white man. It is also used to provide reasons for his action. The message that the proverb holds is that a person in difficulty finds support from his own people.

19/ "If you thank a man for what he has done he will have strength to do more." (P.144) It means a person must thank and appreciate others for what they have done, to encourage them to do more. The proverb is uttered also by Ezeulu at the meeting, which he held to tell the men of Umuraro about the visit of the court messengers to him and decide what to do.

Besides those proverbs there are also proverbs in the novel that draw images from people customs and habits such as:

20/ "When an adult is in the house the she-goat is not left to suffer the pains of parturition on its tether." (P.18-19) This proverb explains the importance of the elders
in the family, and community to do and say the wise or best things. It is said by Ezeulu at the meeting held to decide the war with Okperi.

21/ "Let us first chase the wild cat, afterward we blame the hen." (P.101) It means it is not time for blaming when a big problem needs solution and it indicates the value of being wise in solving problems. Ezeulu uttered it when he talked about his son Obika.

22/ "A man who visits a craftsman at work finds a sullen host." (P.115) The proverb encourages the value of work between people. It is uttered by Ezeulu when he visited his friend Akuebue when he was working on his yam.

23/ "The lizard who threw confusion into his mother's funeral rite did he expect outsiders to carry the burden of honouring his deed? " (P.127) the meaning of the proverb is that the person who did evil things would not expect good things would be done for him. Achebe shows how Ezeulu enemies think about him when he sent his son to join the new religion.

24/ "A woman cannot place more than the length of her leg on her husband." (P.170) The proverb shows the value of hospitality in African societies, and that the person shares what he has in his house with his guests. It is said by Nwodika to Akuebue when he thanked him for what he offered to Ezeulu.

25/ "A woman who carries her head on a rigid neck as if she is carrying a pot of water will never live long with any husband." (P.174) It means that a woman with difficult behaviours cannot stay long with a husband. This proverb is used by Akuebue when he talks about his daughter:

Achebe in this novel Arrow of God includes more than fifty proverbs, the above provided proverbs are only examples.

5-1-4 Songs

Songs are considered one of the features that distinguish African culture from other cultures. So Arrow of God as well as other Achebe's novels contain many kinds of songs such as songs from folktales, praise songs, death songs, festival songs…etc
The first song Achebe embodies in this novel is a song sung by Obiageli Ezeulu's daughter who as the writer mentioned turned everything into a song (P.2-3):

*The moon kills little boys*

*The moon kills ant-hill nose*

*The moon kills little boys...*

It is a welcoming song to the new moon but Obiageli changed its words to revenge on her brother who said to her when she asked her mother 'does the moon kill people? 'So he answered her instead of her mother moon kills little girls

The rain song is the second song in the novel. It was sung by children to the coming rain (P.31):

*Rain come quick quick*

The song indicates the happiness of children to the coming of the rain.

The third song is the flute and drum song (monologue) It is a praise song (P.40-41):

*Folk assembled, listen and hear my words....*

And the big drum replied,

*When I go there the first friend I made turned out to be a wizard...*

It is sung by the mask who spoke of his challenge to Ulu.

The fourth one is the prisoner's song when they were cutting the grass. It is implied here to show how Africans like singing songs even when they are suffering or celebrating because it is an important part of their culture (P.57):

*When I cut grass and you cut*

*What's your right to call me names?*
It is a song that the workers or prisoners sang to encourage them to work hard.

The fifth song is a folktale song which is sung also by Obiageli (P.67):

"And who will punish this water for me

    E-e Nwaka Dimkpolo

    Earth will dry up this water for me

    E- e Nwaka Dimkpolo

    Who will punish this earth for me"

This song is one of the stories or folktale songs and it is in the story to make it more interesting and children can share the singing of the story and replying to it.

The work song is the sixth song used in the novel, to explain how Africans encourage the values of working between societies and families. The workers sang it when they were working in the new road (P.78):

"Lebula toro toro

    A day

    Lebula toro toro

    A day"

Then the dirge is the seventh song in the novel. Achebe means to show a part of African customs of taking the corpse into the burial forest (P.225):

Look! A python!

Look! A python!

Yes, it lies across the way

To reflect the African traditions, Achebe utilizes the eighth song in Arrow of God 'The chant of thanks', which is sung by the women who came with Obika's bride (P.119):
Kwo-kwo-kwo-kwo!

Kwo-oo-o-oh!

We are going to eat again as we are wont to do!

Who provides?

Who is it?

Who provides?

Who is it?

Obika Ezeulu he provides.

Ayo-o-o-o-oh!

Another song in the novel is to show the African customs in wedding. It is the ninth song in the novel. It is a song called 'Ife oma'(P.118)

"Goodly. Thing had come, so let every one

Who had good things bring them before her

As offering."

The tenth song in Arrow of God that is repeated twice is the song that is sung to the child to sleep. It is sung also by Obiageli, when she was carrying Amoge's child (P.189):

"Tell the mother her child is crying

Tell the mother her child is crying

And then prepare a stew of u'ziza'

and also stew of u'ziza'

Make a watery pepper-soup

So the little birds who drink it
will all perish from the hiccups..."

Achebe also presents the song of welcoming the new moon as the eleventh song in his novel which is sung by the children as one of the traditions Africans have (P.165):

*Onwa atu-o-o-o! Onwa atu-o-o-o!*

It is a song in Igbo language which is sung to welcome the new moon.

The twelfth song in *Arrow of God* is a song for the rain which is also sung by children (P.185):

" *Alili zobe ezobe!*

*Ka mababa ogwogwo*

The Mask song is the thirteenth song in *Arrow of God*, it also reflects part of the African custom rituals (202):

"*Ko-ko-ko-ko-ko-oh!*

*Hum-hum-hum*

*Ko-ko-ko-ko-ko-oh*

*Oh-oyoy-oyoy-oyoy-oh: oh-oyoy-oh. Hum-hum"*

It is a song which accompanies the appearance of the new mask to the people, which a group of younger people present to them at one of their minor festivals which Ezulu's village, Umuachala, celebrated towards the end of the wet season. It was called *Akwu Nro*.

The fourteenth song in the novel is also a song sung by the mask. It is called "*Onye ebuna uzo cho ayi okwu*" (P.202)

Another Mask song is 'a salutation song. It is the fifteenth song in the novel (P.203):

"*Eje- ya- mma-mma-mma-mma-mma-mma-mma*
Sang its followers;

"ora-obodo, Agaba salutes you!

_Eje- ya-mma-mma-mma-mma-mma-

_eje-ya-mma!"

Have you heard the song of the spider?

_Eje-ya-mma-mma-mma-mma-mma-mma-ema-

The sixteenth song in this novel is a song of sorrow which is sung by a singer (P.225):

"I was born when lizards were in ones and twos

A child of Idemili. The difficult tear drops

Of sky's first weeping drew my spots

Being sky-born I waked the earth with royal gait

And mourners saw me coiled across their path

But of late

A strange ball

Has been ringing a song of desolation

Leave your yams and coca yams

And come to school

And I must scuttle away in haste

When children in play or in earnest cry

Look! A Christian is on the way.
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha…"

This song is a sorrow song, which was sung when death took place.

The last song Achebe made use of in *Arrow of God* is also one of the songs that followed the ritual ceremonies (P.228):

*Tun-tun gem-gem*

*Osomgbada bu nugwu*

*The speed of the deer*

*Is seen on the hill."

5-1-5  **Local Linguistic Items**

Choice of words is considered one of the major features that distinguish Achebe from other writers. So in his message which he sends through his writings, Achebe wants to show others that they have their own language which is one of the features of African literature. So he writes in English, but he inserts some local linguistic items in his novels to give them African spirit. So in this novel as well as his other major works, readers will come across these local items:

**Table (3) local linguistic items**: Achebe Chinua's 'Arrow of God' (1964)

<table>
<thead>
<tr>
<th>Igbo words</th>
<th>English words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/ ’Obi’ (P.1 &amp;P.59)</td>
<td>the head of the family's room or hut. And also mean king.</td>
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<tr>
<td>2/</td>
<td>'Ogene' (P.2)</td>
</tr>
<tr>
<td>3/</td>
<td>'Onwa atuo',</td>
</tr>
<tr>
<td>4/</td>
<td>'Oye, Afo, and Nkwo' (P.3)</td>
</tr>
<tr>
<td>5/</td>
<td>'alusi' (P.5)</td>
</tr>
<tr>
<td>6/</td>
<td>'Ikenga' (P.6)</td>
</tr>
<tr>
<td>7/</td>
<td>'Olu' (P.11)</td>
</tr>
<tr>
<td>8/</td>
<td>Umuaro 'kwenu'-Hem (P.16)</td>
</tr>
<tr>
<td>9/</td>
<td>'Eke': (P.19)</td>
</tr>
<tr>
<td>10/</td>
<td>'Chukwu': (P.24)</td>
</tr>
<tr>
<td>11/</td>
<td>'Ikolo ': (P.24)</td>
</tr>
<tr>
<td>12/</td>
<td>'Nna doh! Nna doh!' (P.25):</td>
</tr>
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<td>13/</td>
<td>'Otiji- Egbe': (P.38)</td>
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<td>14/</td>
<td>'Ogalanya'(P.40)</td>
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<tr>
<td></td>
<td>'ilo'</td>
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<td>15/</td>
<td>'Iguana'(P.48):</td>
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<tr>
<td>16/ 'nkwu' (P.61):</td>
<td>Igbo word means mask.</td>
</tr>
<tr>
<td>17/ 'nzu' (P.63):</td>
<td>a piece of chalk.</td>
</tr>
<tr>
<td>18/ ‘Ora Obada’ (P.66):</td>
<td>listen.</td>
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<tr>
<td>19/ Uli and ogalu (P.68):</td>
<td>are kinds of materials women used to make their make up.</td>
</tr>
<tr>
<td>20/ 'Ugonachomma' (P.70):</td>
<td>a man or a boy.</td>
</tr>
<tr>
<td>21/ ‘ozo’ (P.71):</td>
<td>a name of a title in Igbo society.</td>
</tr>
<tr>
<td>22/ ‘Nne Ofo’ (P.72):</td>
<td>the stick which was the mother of all staffs of authority</td>
</tr>
<tr>
<td>23/ ‘Otakagu’ (P.79):</td>
<td>a name given to age group to be admitted into full manhood and the one below it was called ‘Omumawa’.</td>
</tr>
<tr>
<td>24/ ‘Okposalebo’ (P.80):</td>
<td>a name given by Igbo people to palm tree.</td>
</tr>
<tr>
<td>25/ ‘ego-nes’ and ‘ego-net’ (P.81)</td>
<td>money.</td>
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<tr>
<td>26/ ‘egbu’ (P.83):</td>
<td>a name of a tree.</td>
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<tr>
<td>27/ ‘arumum’ (P.114):</td>
<td>a kind of disease.</td>
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<tr>
<td>28/ ‘jigida’ (P.118):</td>
<td>a kind of beads belt in Igbo language.</td>
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<td>No.</td>
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<td>29/</td>
<td>'egusi'</td>
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<td>'ego-nano'</td>
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<td>32/</td>
<td>'Okeakpa'</td>
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<td>33/</td>
<td>'iru-ezi'</td>
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<td>34/</td>
<td>'Nno'</td>
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<td>35/</td>
<td>'anwansi'</td>
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<td>36/</td>
<td>'Oti-anya-afu-uzo'</td>
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<td>37/</td>
<td>'ndichie'</td>
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<td>'dibia'</td>
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<td>'ukwalanta'</td>
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<td>42/</td>
<td>'iceku and udala'</td>
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<tr>
<td>43/</td>
<td>'alo' (P.184):</td>
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<td>44/</td>
<td>'uri ' (P.187):</td>
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<tr>
<td>46/</td>
<td>'mmo' (P.195):</td>
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<tr>
<td>47/</td>
<td>'Mgba Agbogho' (P.196):</td>
</tr>
<tr>
<td>48/</td>
<td>'Akwu Nro' (P.197):</td>
</tr>
<tr>
<td>49/</td>
<td>'Ilo Agbasioso' (P.198):</td>
</tr>
<tr>
<td>50/</td>
<td>'Ngene' (P.206):</td>
</tr>
<tr>
<td>51/</td>
<td>'Eke nekwg Onye uka' (P.207):</td>
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<tr>
<td>52/</td>
<td>'ntu- nanya-mili' (P.213):</td>
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<td>53/</td>
<td>'ugani' (P.220):</td>
</tr>
<tr>
<td>54/</td>
<td>'aru- mmo' (P.220):</td>
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<tr>
<td>55/</td>
<td>'ogulu- aro' (P.222):</td>
</tr>
</tbody>
</table>
As in his three major works: *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God*, Achebe enriches this novel with deep illustration of African culture through the folktales where the reader finds himself living among African societies in the past and present time. So in this novel *A Man of The People* he also makes use of folktales.

The story of the hunter is the folktale which is told by Max at the meeting to give explanations and examples to the audience (P.115), He said:

"Once upon a time a hunter killed some big-game at night. He searched for it in vain and at last he decided to go home and wait daylight. At the first light of morning he returned to the forest full of expectation. And what do you think he find? He saw two vultures fighting over what still remained of the carcass. In great anger he loaded his gun and shot the two
dirty uneatable birds. You may say that he was foolish to waste his bullet on them but I say no. He was angry and he wanted to wipe out the dirty thieves fighting over another man's inheritance."

5-2-2 Mythology

In A Man of The People, the writer also uses some superstitions to enrich the strong influence of culture in African societies and how they believe in gods, goddesses, ancestor spirits, nature and other things.

One of those superstitions that the Africans believe in is that when a mother dies in her first childbirth, that means this child will be unlucky 'wicked' and evil as Odili mentioned in the novel(P.24):
"My mother had been his second wife, but she had died in her first childbirth. This meant in the mind of my people that I was an unlucky child, if not down right wicked and evil one."

Another superstition that people believe in are that if a mother lost her child by death, they tell her to dry her eyes because it is better the water is spilled than the pot broken, as in the novel(P.25):
"Whenever my people go to console a woman whose baby has died at birth or soon after, they always tell her to dry her eyes because it is better the water is spilled than the pot broken. The idea being that a sound pot can always return to the stream."

5-2-3 Proverbs

Because proverbs give the language strong meaning and cultural effects, Achebe as mentioned above benefits from them in his writings. A great many of Achebe's proverbs concern matters of power and politics, particularly those related the effects of colonization. So in A Man of The People as well as his other three major novels, Achebe also regards proverbs highly to send his message through them because the Igbo people themselves regard the use of proverbs in conversation as a skill.

1/ "When poor man done see with him own eye how to make big man e go beg make e carry him poverty de go je je(P.14). It is uttered by Mrs. John.
2/ "When one slave sees another cast into a shallow grave he should know that when the time comes he will go the same way." (P.32) The proverb means that people must have lessons from what happened to others. It is represented to describe Chief Nanga's reaction when Chief Koko thought that his cook poisoned him.

3/ "I remembered the proverbial joke in my village about a certain woman whose daughter was praised for her beauty and she said 'you haven't seen her yet, wait till she's had a bath.' "(P.43) the proverb means that the beauty is natural not artificial. It is mentioned by Odili when he described Mrs. Akilo.

4/ "If you respect today's king others will respect you when your turn comes." (P.57) The proverb means that one must respect the people in authority to be respected when he becomes in authority one day. It is said by chief Nanga to Jalio the president of the writers' society when the chief opened the book exhibition.

5/ "When an old woman hears the dance she knows ,her old age deserts her." (P.61) It means when someone remembers his old days he feels his youth come to him. The proverb is uttered by chief Nanga to Odili when Odili recommended Nanga's speech.

6/ "It was like the man in the proverb who was carrying the carcass of an elephant on his head and searching with his toes for grass hopper." (P.65) The meaning of the proverb is that the person who has too much things occupying his mind and still he has time to think of small things. It is represented by the writer to describe Odili's condition at this stage in the novel.

7/ "Some people's belly is like earth. It never so full that it will not take another corpse." (P.77) The proverb means that some people are very greedy and nothing satisfying them. It is said by a palm wine tapper about Josiah the owner of the village's shop.

8/ "He has taken away enough for the owner to notice." It is said to someone who takes things from another person till this one at last notices what he took.

9/ "A man's cup might be full and none be the wiser." (P.78) The proverb's meaning is that man can have much experience and knowledge but can not be wise. It is embodied by the writer to describe people's ideas about Josiah.
10/ "When those standing have not got their share you are talking about those kneeling." (P.79) It means if the people who know everything do not get their chance in life, how the ignorant ones will get it. It is uttered by Mrs. Nanga to Odili, when she talked with him about why she would not go with her husband to America.

11/ "He holds the knife and He holds the yam"(P.82) The proverb illustrates the deep faith in the ability of God. It is said by Odili to Edna's father when they were talking about his wife illness.

12/ "If you fail to take away a strong man's sword when he is on the ground, will you do it when he gets up." (P.83) It explains how a person can take what he wants from a man in authority before this one loses his position. It is said by Edna's father to Odili about Chief Nanga's money.

13/ "When a mad man walks naked it is his kinsmen who feel shame not himself." (P.108) This proverb is embodied to show how the bad or wrong deed of a person affects all his people not only himself. It is uttered by Odili's father to him.

14/ "A mad man may sometimes speaks a true word". (P.111) It means that a person can believe a mad man because he sometimes says true things or speaks wise words. The proverb is also said by Odili's father about Chief Nanga.

15/ "Why don't you fall where your pieces could be gathered."(P.111) The proverb means that a person can does reasonable things or things that can be under his control. It is inserted here by Odili's father when giving him advice.

16/ "You have lost the sky and you have lost the ground." (P.111) It shows how Odili loses the chances offered to him by Chief Nanga. It is also uttered by Odili's father.

17/ "A goat does not eat into a hen's stomach, no matter how friendly the two may be." (P.115) The proverb says people have different desires and attitudes in life and they struggle to get them no matter they are from one family, tribe or country. It is uttered by Max in his speech to the people.
18/ "Ours is ours but mine is mine." (P.115) It is also uttered by Max to explain to people of Urua how they must keep their own things or property to themselves and let the things for general for general. It concerns the political affairs in the area.

19/ "There are only two things you could do with yam— if you don't boil it, you roast it." (P.118) The proverb is embodied by the writer to show how the things must be clear and the solution to any problem must be clear and strict.

20/ "A man of worth never gets up to unsay what he said yesterday." (P.125) The proverb emphasizes that a man of importance or a real man must keep his words or promises. This is said also by Odili’s father.

21/ "A man could only be sure of what he had put away safely in his gut." (P.137) This proverb concerns the political affairs and describe the state of the regime which controlled people at that time.

5-2-4 Songs

Achebe also implies songs in this novel to reflect the strong influence of African culture in African societies.

The first song in A Man of The People is a song sung by children on Christmas day (P.88), to show a part of African ceremonies on certain occasions:

Sunday, bigi bele Sunday

Sunday, bigi bele Sunday

Akatakata done come!

Everybody run away!

Sunday, Alleluia!

The second one is the 'Hip hip song (P.113) which is played through the loudspeakers on the land-rovers that Max and Odili campaign team are brought with them:

'Hip, hip-hip-'
'Hurrah!' 

'Hip, Hip, Hip-' 

'Hurrah!' 

'for they are jolly good fellows' 

for they are jolly good fellows 

for they are jolly good fellows 

And so say all of us. 

And so say all of us, hurrah!.... 

5-2-5 poems 

In A Man of The People, Achebe represents also poems as one of the characteristic features that differentiate African literature from others kinds of literature. 

The first embodied poem is a poem that is recited by Odili and his friend Andrew(P.19) : 

It's time to spread the news abroad 

That we are well prepared 

To tie ourselves with silvery chord 

Of sweet conjugal bond." 

The second one is the poem Odili's friend, Max ,wrote (P.67): 

"He was the poet Laureate of our school...he wrote when our school beat our rivals in the Inter-collegiate Soccer Competition: 

"Hurrah! To our unconquerable full backs."
The third poem is also written by Max (P.73). It is implied to show most of the African people dream of their home:

I will return home to her-many centuries have I wandered-

And I will make my offering at the feet of my lovely mother.

I will rebuild her house, the holy places they raped and plundered,

And I will make it fine with black wood, bronzes, and terracotta.

5-2-6 Local Linguistic Items

Not like the other Achebe's novels *A Man of The People* does not contain many local linguistic items through its pages, because this novel is written after independence and most of its characters are educated people.

'anikiljia' (P.12) : in Igbo language means: old rickety bicycle.

5-3 Verification of the study hypotheses:

5-3-1 Hypothesis One

Achebe uses native local items and fables in his novels.

This hypothesis is verified by the four novels under study, that Achebe makes use of the native local items to impose the African literature in the literary world to live strongly and vividly among other kinds of literature. So in his first and great novel *Things Fall Apart* Achebe inserts 39 Igbo words with its English equivalent meaning, in *No Longer at Ease* 9, in addition to *Arrow of God* 58. All these are to give a realistic and authentic picture of Africa and African culture through the tongue of Igbo characters. The novels also emphasize the use of fables to reflect the African
beliefs, customs and traditions to the world in order to prove to that world that Africans have their own culture and identity.

5-3-2 Hypothesis Two

*Achebe employs proverbs in his fiction;*

Proverbs as it mentioned in the study consider the backbone of the conversation of the Africans; without it speech loses its richness, so this hypothesis is proved by the four novels under study and throughout them Achebe strongly and widely uses the proverbs to give them African spirit and to make the readers live in a real African society, whether in Umuofia as in *Things Fall A part* or Umuaro in *Arrow of God.* Proverbs are considered one of the important items in African oral traditions.

5-3-3 Hypothesis Three

*Achebe's novels represent most of the characteristic features of African literature.* According to the analysis of the four novels under study the folktales, proverbs, superstitions, fables, legends, songs, poems and local linguistic items are clearly represented in details to hold the message for which Achebe writes to send worldwide.

5-3-4 Hypothesis Four

*Colonial culture and politics affect most of Achebe's novels.*

From the analysis of Achebe's four novels, colonialism affected a lot in Africa by changing the life of the Africans and affected their religion, customs, traditions and destroyed them completely. So in *Things Fall A part* and *Arrow of God* Achebe reflects the life of the Africans after the independence and how the regimes of governments affected the social and political life in the continent and how the corruption affected all ways of their life and this exposes widely in Achebe's novels: *No Longer at Ease* and *A Man of The People.*

5-3-5 Hypothesis Five
Achebe's writing provides the readers with deep insights into African culture.

With the reference to the four novels, it is obvious that the reader of any one of them acquaints with the African culture through what Achebe writes of folktales that are used to give a lesson or advise using animals or birds as the main characters. In addition to this there is the explanation of the social or religious ceremonies which make the reader live as one who practices them himself. The use of songs whether they accompanied folktales or religious ceremonies or death songs or praise songs. The reader also comes across the important use of proverbs in the novels in the course of conversations of the Igbo life and how they give wisdom and advice. The use of local linguistic items also gives the readers insights into African culture.

The conclusion, findings and recommendations will be presented in the following chapter.
CHAPTER SIX

Conclusion, finding and Recommendations
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6-0 Conclusion

On the basis of the characteristic features of African literature that Achebe embodies in his four novels: *Things Fall Apart, No Longer at Ease, Arrow of God* and *A Man of The people*, the researcher used the analytical critical method to analyze, point out, discuss and interpret these characteristic features so as to find out how Achebe's works embody them.

6-1 Findings

1/ Achebe employs a significant feature of African literature which is the utilization of nature items and fables.

2/ Another feature Achebe employs is the use of proverbs in his fiction, which are frequently used to reflect the richness of African culture and they have a significant role to play in the art of conversation, and that dominates all Achebe's novels especially *Things Fall Apart* which contains fifteen proverbs, *Arrow of God* which contains sixty, *No Longer at Ease* which contains twenty, and *A Man of The People* which contains twenty.

3/ Achebe's novels represent most of the characteristic features of African literature: folktales, fables, legends, myths, proverbs, songs, poems and local linguistic items.

4/ Colonial culture and politics affect most of Achebe's novels and this is widely represented in *Arrow of God* and *A Man of The People*.

5/ As he is considered the father of African literature, his writings provide the readers with deep insights into African culture.

6/ Achebe succeeds in drawing a real picture of African societies before and after the colonization with their customs, traditions, religions, beliefs, languages and many other ways.
7/ Songs are an important tool that is used by Africans to express their feelings; happiness, sadness, longing, depression, pride,…etc. Achebe implies fifteen songs in *Things Fall Apart*, six in *No Longer at Ease*, thirteen in *Arrow of God* and two in *A Man of The People*.

8/ Folktales play a great role in African life. They teach, explain, give examples to people as general and to children in specific way. The novelist implies nine folktales in *Things Fall Apart*, seven in *No Longer at Ease*, six in *Arrow of God* and one in *A Man of The People*.

9/ Embodying of Igbo words in Achebe's novels give them African spirits and identity. Using local words is a characteristic of African culture. Achebe embodies fifty eight words in *Arrow of God*, thirty six in *Things Fall Apart*, nine in *No longer at Ease* and only one in *A Man of The People*. The less use of local Igbo words in the novel *A Man of The people* may point to the atmosphere in which the novel is written.

6-2 Recommendations
The researcher recommends the following:

1/ Readers of African literature must be acquainted with its characteristics.

2/ Departments of English language both at secondary schools and universities should encourage students to read and research into African literature especially Chinua Achebe's works.

3/ All Achebe's novels should be embodied in the courses of the faculties of Art and general education for students who study English instead of depending on only one novel for a long time.

4/ Students at both secondary and university levels should read more about African writers and their books should be available to them.

5/ Students should be encouraged to research into African cultures, customs and traditions to know more about their own continent than others from outside it.
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