Cultural Aspects in African Literature through "Things Fall Apart" and No "Longer at Ease":

Analytic Study (2018)

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August / 2018
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Date of Examination  8 / 8 / 2018
Dedication

I dictate this humble work to

my Parents

my Brothers and Sisters

All the extended family and friends
Acknowledgements

Praise be to Allah who bestowed me with patience to accomplish this work and without his mercy this work would have never been done. I wish to express my sincere gratitude to my supervisor Dr. Afraa Abd El Gadir Ahmed for her constant help, special thanks to Dr. Abd Elgadir Mohamed Ali for his valuable advice, precious suggestions and valuable advice. I will not forget, of course, to express my gratitude to all teachers and students who have kindly accepted to cooperate, without whom, this work would not have been possible.
مقالة الثقافة في الأدب الأفريقي في روايتي "لا راحة بعد الآن" و"أشياء تتداعي":
دراسة تحليلية (2018).
محمد إسماعيل مزمل محمد أحمد

ملخص الدراسة

ملامح الثقافة الأفريقية واضحة في أعمال جنوا إنجي الأدبية، كتب جنوا إنجي روائيه باللغة الإنجليزية ووظفها لنشر الثقافة الأفريقية في جميع أنحاء العالم. وتمثل الملامح الثقافية في أعمال جنوا إنجي الأدبية الثقافة الشعبية التي تتماشى في الحكاوي والأساطير والخرافات والأشكال الشعرية والأغاني والقصائد وتمثل الملامح الثقافية في روايته أيضاً الثقافة الاجتماعية التي تتمثل في الدين والتقاليد والعادات. هدفت الدراسة إلى البحث عن الملامح الثقافية الأفريقية ومدى تأثيرها بثقافة المستمر وتوسيع دور جنوا إنجي في نشر الثقافة الأفريقية عالمياً، وانهت الدراسة المنهج التحليلي النتدي في تحليل ومناقشة الملامح الثقافية في أعمال جنوا إنجي الأدبية. ووصلت الدراسة إلى عدة نتائج إن الكاتب الإنجليز الشهير جنوا إنجي له دوراً كبيراً في تعريف الثقافة الأفريقية ونشر معرفة هذه الثقافة عالمياً صور جنوا إنجي حياة المجتمعات الأفريقية قبل وبعد الاستعمار من حيث العادات والتقاليد والدين والمعتقدات وأسلوبهم في الحياة. كما نجد طابع ثقافة المستمر وتأثيره على الثقافة الإنجليزية وضمناً في روايات جنوا إنجي الأدبية، روائيه "أشياء تنهار"، تناولت الصراع الثقافي الذي بين قيامة إقمو المستمر مما أدى إلى تغيير المعتقد الدنيوي عند الكثيرون في القبلية. وركز جنوا إنجي في روايته لا راحة بعد الآن على انهيار القيم الاجتماعية الأفريقية بسبب ثقافة المستمر واستخدم جنوا إنجي كثير من الأمثال الشعبية في روايته "أشياء تنهار" وأيضًا روايته "لا راحة بعد الآن" كملحم من ملامح الثقافة الأفريقية ومن خلال هذه الأمثال الشعبية عكس جنوا إنجي الموروث والثقافة الأفريقية. واستخدم الأغاني والقصائد في روائيه كملامح ثقافية إفريقية عبر عن الأحاسيس والأفراح والأحزان والدين والاحتفالات والمناسبات الاجتماعية، وكذلك استخدم الحكاوي والأساطير ليتم بها توصيل المعرفة الثقافية الأفريقية تدريجياً. جنوا إنجي الأدبية غنية بملامح وأشكال ثقافات إفريقية لم تذكر في هذا البحث فمن التوصيات أن تهتم أقسام دراسة اللغة الإنجليزية بالجامعات المختلفة بتشجيع الطلاب على القراءة المكثفة الجادة لرواتب جنوا إنجي الأدبية والبحث عن ملامح الثقافة الأفريقية التي تتعلق بالعادات والتقاليد الاجتماعية الإفريقية والموروث الثقافي الأفريقي المشهرين، ومن توصيات الدراسة أيضاً تدعية جميع روائات جنوا إنجي الأدبية لطالبات اللغة الإنجليزية في كلية الأدب والتربيه لبدلاً عن التركيز في تعريض رواية واحدة لهذا الكاتب الشهير وتوجه الدراسة على ضرورة توفير المراجع والكتب الأدبية الإفريقية بكل من مكتبات كلية الأدب والتربيه حتى تسهل عملية البحث في الأدب الإفريقي. كما حلت الدراسة طلاب اللغة الإنجليزية على الاهتمام بروايات اللغة الإنجليزية للكاتب الأفريقي.
Abstract

Aspects of African culture are clear, in Achebe's literary works. Achebe wrote his novels in English through which he sent a message about African cultures to the world. His African literature spreads African cultures all over the world, and imposes its distinguished aspects, which represented in oral culture as; Folktales, Myths, Superstitions, Proverbs, Songs, Poems, and social culture, as religion, customs and habits. This study aimed at investigating cultural aspects that the novelist Chinua Achebe used in his novels “Things Fall Apart” and “No longer at Ease” how African culture was affected with colonial culture and how Achebe introduced African culture to the world. The analytical critical method was used to conduct the study. Cultural aspects are analysis and discussed in / Things Fall Apart / and / No longer at Ease/. The study findings are: Achebe drew the real life of African societies before and after colonialism, reflecting their customs, traditions, religions, beliefs and their style in life, shows that, African culture was affected with colonial culture. The embodiment of folktales in Achebe’s novels portray African traditions and heritage African people use them as tools for teaching their children. Achebe employing proverbs as a tool that, reflects African cultures and heritage in his novels, as an aspect of culture in African literature. Achebe wrote too much proverbs in his novels Things Fall Apart and No longer at Ease. Songs also are clear in Achebe's novels, as a tool used by Africans to express their feelings, their religions and their social ceremonies. The study recommends Departments of English Language at Universities to encourage students to read more about Achebe's novels, and to research into culture aspects in Achebe's novels, all Achebe's novels should be told in the Faculties of Arts and Education. Also books and references of African literature should be available in the libraries of the Faculties, students who study English should read more novels of African writers in English.
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CHAPTER ONE
INTRODUCTION

1.0 Background

African culture is varied. It consists of a mixture of tribes. Each one has its own unique features in art, folklore, music as well as social tradition, what was advantage African culture is African literature, which consists of different languages. From old oral literature in local languages to literature wrote in French, Portages and English languages. During the middle of 19th century, Africa was described as dark continent unknown historical part of the world, by non African colonizers. They considered Africa is primitive land. For that African authors tried to make Africa known as they described African culture through prolonged description, and with appearance of Chinua Achebe the greatest African author in the field of the literature new positive understanding born, and deep bright side of knowledge, became more clear to the world towards African culture. Representation of African culture this is particularly true for. Novelists who are writing about non western cultures for western audiences such as the case in "Things Fall Apart" by Chinua Achebe in which the author writes about members of a Nigerian tribe, while Achebe's literary intention in "Things Fall Apart" were probably noble his achievement in the eyes of many critics, fall a short of the mark by presenting some beliefs, rituals and characteristic of the community about which he wrote. Achebe necessarily leaves out other important details about Igbo culture. Many authors and critics have written about Achebe's literary work adding a valued opinion on what he was trying to say and his decision to write in English. Achebe's decision to write in English instead of his native Igbo allowed him to teach a worldwide audiences and have readers understand African culture. Achebe's novel "Things Fall Apart" exists not only in English it exists in close to sixty languages this allows diverse readers to experience Achebe's novels and what Achebe is trying to show. This study is an attempt to show how Achebe introduced African culture to the world.

1.1 Statement of the Problem

Africa is described as the dark continent unknown historical part of the world, during the middle of 19th century by non African colonizers. African culture something ambiguous. But latter, African authors introduced African culture, and some critics
claimed that African English literature has distinguished feature, and this study is an attempt to explore Achebe's literary work, as to show how cultural aspects embodied Achebe's novels. as well as to prove how African authors introduced African culture to the world through their written. Achebe's novel Things fall Apart and No longer at Ease will be study as an example to the great role of Achebe in introducing African culture.

1.2 Objectives of the Study
This study is carried out to
a. Point out cultural aspects embodied in Achebe's literary work .
b. Explain the impact of colonial culture on African culture
c. Prove that how Achebe has introduce African culture to the world through his written.

1.3 Questions of the Study
Some questions are carried out are
a. What are the cultural aspects which are embodied in Achebe's literary works.
b. What is the impact of colonial culture on African culture.
c. How Achebe introduced African culture to the world.

1.4 Significance of the Study
This study is of great value and significance to those who study and teach African literature in general and Achebe's literary works in specific. This study will be showing the role of African authors in introducing African culture to the world, as well as benefit to those at secondary and university level teachers, students and others interesting in the search of cultural aspects in African literature.

1.5 Methodology of the Study
This research will follow the descriptive and analytical method to explain cultural aspects embodied in Things Fall Apart and No longer at Ease, which are represented in oral tradition as proverbs, poetry, myth, folktale and superstitions as well as social culture as social identity, language, religion, customs, festival, masculinity, femininity, beliefs, judicial system and the impact of colonial culture on African society.
1. Limits of the Study

This study will be limited to two novels "Things Fall Apart and No longer at Ease".
CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

This chapter will shed light on the background of African literature, the definition of culture, some aspects of culture in Africa, Chinua Achebe biography as well as introduction to his literary works.

2.1 African Literature

African literature according to "the New Caxton (1979:79), African literature in the absence of an alphabet has been oral as took the form of hunting tales tribal history ritualistic formulas, initiation songs handed down from generation to generation preserved for us by such collectors as the German ethnologists leofrobenius and Jacques Roumain, in the hunting tale dramatic episode alternated with humorous incidents. This particular form of oral literature was the basic subject of improvised that recitation dance and pantomime reflected the complexity of primitive man's experience and activity, so African literature was oral until the 20th century oral tradition of proverbs mythological narrative and poetry persist and later influence contemporary writing. A wide varied narrative and dramatic and lyric forms exist in African literature in prose narrative, folktale often featuring an animal hero is one of the most common genre's. Stories of trickster heroes are particularly popular there are also many religious myth and stories that preserve in legendary form.

2.1.1 Pre–Colonial African Literature

According to "African literature" Wikipedia African literature has numerous examples of pre–colonial African literature Oral tradition of west African has included the Epic of Sundiala composed in medieval Mali and the old Epic of Dingas from the old Ghana Empire in Ethiopia. In Ethiopia there is substantial literature has wrote in going back at least to the 4th century AD. The famous work in this tradition in the kerba Negast or Book of kings the trickster story is also considered one of the popular form of traditional African folktale. Other ward in written form are abundant namely in north Africa, the Shahel of west Africa and the Swahili coast from Timbuktu alone, there are on estimated 300,000 or more manuscripts tucked away in various libraries and private collection on the other hand Swahili literature similarly draws inspiration from Islamic teaching bull developed under indigenous
circumstances. One of the most renowned and earliest pieces of Swahili literature the story of Tambuke. In Islamic times, North African such as Ibn-Khaldun attend great distention within Arabic literature. Medieval north Africa boasted universities such as those of Cairo with copious amounts of literature to supplement them.

2.1.2 Colonial African Literature

The interesting narrative of the life of Olaudeh Equiano (1789) is considered the best known African work in the west, from the period of colonization and slave trade. In the colonial period Africa exposed to western language, began to write in them, such as Joesph Ephram, Casely Hauford of the Glden Coast (Ghan) in 1911 published the first novel written in English Ethiopia unbound.

During this period African drama especially play, began to emerge. Herbet Isaac, Ernest Dhlomo of south Africa published the first English language African play. The girl who killed to slave Noggawuse the liberator in 1935 in 1962 Ngug African literature in late colonial period showed themes of liberation independence and negritude. One of the leaders of the negritude movement Leopold Seder Se n great the poet published in 1948. The first anthology of French language poetry written by African. The African literature works of his time relatively discovered from the issue that it tacked many indeed suffered deeply and directly such as Christopher Okigho who was killed in battle of Biafrog against Nigerian movement of the 1960s civil war.

2.1.3 Postcolonial African Literature

Biodun Jeyifo (1991:4-8) state there is a great variety of view about literature in postcolonial Africa. This point is crucial to perceptions of tradition and thus those who insist that colonialism was entirely unambiguously and creativity as take view that postcolonial African literature should abandon western literary influences. Among major proponents of this view are the late Ugandan poet, cultural anthropologist, and theorist Okotp and the Nigerian Critic and cultural journalist Chinweizu. The opposite view is expresses by people like Zairian philosopher and novelist who hold that reassertion of literary tradition, even when they are based on pre-colonial sources, cannot be pure products unaffected by colonialism but are indeed re-inventions shaped by colonialism, they speak of syntheses between Africans forms and sources and western influences. In between these two positions, other commentators take more flexible perhaps theoretically and Ideologically weaker positions. Ali Mazrui, for instance, talk of a "triple heritage " which includes pre
colonial Africa, Arabic Islamic and western traditions. Another view involves simple empiricist account of the chronological supersession of colonial Africa by postcolonial Africa, with attendant and inevitable pains of modernization and westernization.

In African literary critic, this view is the best exemplified by the editorial text of the important journal today. In the opinion of this writer, the most useful accounts of this relationship come from a composite group of social theorists, philosophers, writers, and cultural critics, mostly of the revolutionary or democratic left, a group that includes names like Amilcar Cabral, Frantz Fanon, Samir, Amin, Paulin Hountondji, Marcien Towa, Stanislaus, Chinua Achebe, Mahooud Mamdani and Besie Head. There is within this group a great diversity of ideas about postcolonial African critical thought and literature. The most important issue in African cultural politics is the relationship of Africa to itself, the encounter of African nations, societies and peoples with one another. The idea of a colonial line of descent for postcolonial African literature is not a mere given fact of great consequence for both the production and the reception of the literature.

The postcolonial does not come merely adventitiously after colonialism. Complex and ambiguous historical dynamics link the two and link both to Pre-colonial Africa. The most accomplished postcolonial write draw up on structures feeling perhaps once treasured in pre-industrial European culture but long vanished from either the present-day living stock of ordinary speech or it is incorporations into literary language the examples are legion the Ghanaian poet and novelist Kofi Awoonor draws extensively on the funeral dirges. The song of ritual a bus and contests of the Ewe – speaking people and achieves cadences otherwise unimaginable in English almost tutuol's characters and narratives come from an exuberant Yoruba metaphysical universe worked over by colonial and postcolonial influences and this gives his writhing celebrated hunting, enigmatic quality, the black south African poet Mazizi Kunene reinvents a new heroic, epic poetry in English by drawing on ancients Zulu poetic, chanted modes–perhaps the greatest practitioners of this quintessentially postcolonial literary practice are Chinua Achebe and wole Soyinka.

Achebe draws on the brooding myths of Igbo within novelistic from that are utterly realistic and an Ideational universe that is relentlessly rationalist and skeptical. Indeed one of the postcolonial writing is provided by Achebe himself the narrative arts, the cultural value telling a good story and of reclaiming a threatened past
through fiction all remain relatively unchallenged in Africa and developing world by the technological and social revolution of knowledge production and consumption that are decisive phenomena of the cultural science in the developed world. These is an enormous cultural aspect, and it does underscore the rituality and growth of African writing against so much that is dismal in the continent at the present times.

### 2.2 The Definition of Culture

According to the new Caxton (1979: 129) culture a concept established by Edward Taylor (1917: 832), who took the term from German social thinkers in his famous definition culture for civilization is that complex whole which includes knowledge belief art, custom and other capabilities and habits, acquired by man as member of society. Culture is a complex of feature held by a social group, which may be as small as a family or tribe, or as large as a radical or ethnic group, a nation, or in the age of globalization, by people all over the world Culture has been called “the way of life of an entire society”. As such, it includes codes of manners, dress, language religion, rituals, norms of behavior, such as law and morality, and system of belief. The elements of culture are first adopted by members of the social group, found to be useful and then transmitted or propagated to others. In this way, culture is both defined by the social activities of the members of the society.

Culture is not fixed or static rather, it involves a dynamic process as people respond to the changing conditions and challenges. Different definitions of culture reflect different theories for understanding, or criteria for valuing, human activity. Another common way of understanding culture sees it as consisting of three elements: Values, norms, and artifacts. Values comprise ideas about what in life, beliefs and judicial system seem important. They guide the rest of culture. Norms consisting of expectations of how people will behave. In 1952 Alfred L.Krober and Clyde Klvckhohn, compiled a list of more than 200 definitions. They organized these diverse concepts of culture into categories:

1. **Topical**: A list of topics such as social structure, religion, economic system, so forth.
2. **Historical**: Social heritage or traditions passed from generation to generation.
3. **Behavior**: Shared learned human behavior, a way of life.
4. **functional**: The way people solve problems and adopt to their environment.
5. Mental: Complex of ideas, or learned habits, that distinguish people from animals.
6. Structural: Patterned and interrelated ideas, symbols, or behaviors.
7. Symbolic: Arbitrary assigned meanings that are shared by a society.

(www.newworldencyclopedia.org/entry/Culture)

2.2.1 Culture and Religion

Religion is integral to culture; it influences the arts, the values and history of the people. Christianity was the dominant feature in shaping modern philosophical thought; it has very much been influenced by Christian philosophers such as St. Tomas Aquinas and Eramus. Islam’s influence has dominated much of the North African, middle, and the far fast regions for 1500 years; sometimes for example Islam’s influence can be seen in diverse philosophies such as Ibn Bajjah, Ibn Tufail, Ibn Khaldun, as well as poetic stories and literature like Hvivbn Yagdhan. The conference of Birds in addition to the art and architecture such as the Umayyad mosque, Dom of the Rock, Faisal mosque Hagia Sophia and many style of Arabesque.

(www.newworldencyclopedia.org/entry/Culture).

2.3 Cultural Aspects in Africa

African culture is varied and manifold, consisting of a mixture of countries with various tribes that each have their own unique characteristics. It is a product of the diverse population that inhabit the continent of Africa and the African Diaspora, African culture is expressed in its arts and crafts, folklore and religion, clothing, cuisine, music, and language. (Wikipedia culture of Africa).

2.3.1 Oral Tradition

Oral traditions are messages that are transmitted orally from one generation to another. The messages may be passed down through speech, song, and may take the form of folktales and fables, epic, histories and narrations, proverbs, or sayings and songs. Oral traditions make it possible for a society to pass knowledge across generation without writing. They help people make sense of the world and use to teach children and adult about important aspects of their culture. (WWW.wchauston.org).

2.3.2 Story Telling

There are a rich traditions throughout Africa, of oral story telling, written history existed for centuries in west Africa, most writing was in Arabic and the
majority of people did not read or write in Arabic, so the transmission of knowledge 
history and experience in west Africa, was mainly through oral tradition and pre-
formal rather than on written text. Oral traditions guide social and human morals 
giving people a sense of place and purpose. There is often a lesson or a value to instill 
and transmission of wisdom to children is a community responsibility parents, 
grandparents and relative take part in the process of passing down the knowledge of 
culture and history. Story telling provides entertainment develops the imagination and 
teaches important lesson about everyday life words but gestures, body movements and 
acting to make stories memorable interesting sometime are used to enhance a 
performance epics that can be hours or even day long that relate history battles and 
political uprisings of a community. They use riddles proverb and myth to educate and 
entertain, storytelling is an important shared even with people sitting to gather 
listening and even participating in account of past deeds, belief taboos, and myths 
Gifted or well known. Story tellers often repeat the Tory with some expression in 
each performance as they travel. They also add new material to an old story to make it 
more interesting or meaningful to different audience.

2.3.3 Myth

According to international Journal of Educational Administration (2014:1-2) 
Generally. Myth is a story which is believed to be true and has it's origin in for distant 
past history of a people. Alagoa (19789 ) argued that they are historical information 
trans mitted orally by process pecu 
liar to each community myth are man–made stories 
that play explanatory functions in the Africans understanding of reality. Britannica 
defined myth as, a story handed down in oral form our father which explain reality 
concepts, beliefs and further serve as explanations of nature events such as creations 
origin on of things, history and a race or people. This show that myth is not just a 
product of human imagination but direct expression of reality. Some thinkers have 
rightly observe that myth are pre – philosophic in nature, that philosophy started 
where myth stopped which pre supposes that philosophy has it is root in myths 
Generally, myth contain three kinds of stories namely story of origin, explanatory 
stories and didactic stories each of these stories is mean to explain a particular 
phenomenon explanation is not an intellectual explanation or artistic Imagery but 
living chronicles in minds of African. They contain and express the history, the
culture and inner experience of the African himself. African use myths to explain how things came to be through the efforts of a super national being.

2.3.4 Folklore

Folklore According to English dictionary is the traditional stories, customs and habits of a particular community or nation. The lgbo tribe in west Africa have a system of folklore belief that explains how everything in the world come in to being it explains what functions that heavenly and earth bodies toward gods, sprits and one's ancestors, the lgbo believe the world is peopled by invisible and visible force, by the living, the dead and those yet to be born. (www.eveuy culture.com).

2.3.5 Superstitions

Superstations are any belief based on fear or ignorance that is inconsistent with known laws of science or with what is generally considered in the particular society and in Collins dictionary the lgbo people belief in the superstitions they warn their children not to whistle at night because they are afraid that the evil spirits come out they even think that the dangerous animals become more sinister during the night. A snack was never called by it is name at night because it would hear. ( www.eveuy culture.com).

2.3.6 Proverbs

Grzbet (1994) state, A proverb is a simple and concrete saying popularly known and repeated, that expresses a truth based on common sense or experience they are often metaphorical. Proverb fall into the category of formulaic language. Proverbs are often borrowed from similar languages and cultures and sometimes come down to the present through more than on language. Lgbo proverbs opines one of the lgbo prominent son Chinua Achebe are the salt with which words are eaten, lgbo proverbs are not only central to propagation of lgbo culture in all its ramification they are infect the foremost factor in formal and familiar speaks and in other forms of popular communication. enyi– one- of- naij – Blog Spot.

2.3.7 Poetry

According to Ruth Finnegan much of what is normally classed as poetry in Africa oral literature is designed to be performed in a musical setting and the musical and verbal elements are thus inter dependent and the significance of this statement
does not consist in any conceptual innovation in literary tradition but rather in it is
calling attention to a truism that has always been for inseparable relationship between
poetry and music has been for each of these arts in dispensable factor in it is
existence. And among the earliest people .The arts which we have distinguish as
music, poetry and the dance were united in one common whole the regulating force
of which as rhythm a factor which determined a like words, music and dance figure.
That a poem until it is read, the vocal element the song – factor, is thus as important in
poetry as its in the art of music, and it is mainly on the basis of this oral quality of
poetry, and of song nature which lgbo traditional poetry assumes.

2.4 Chinua Achebe Biography

According to the famous people com Chinua Achebe called “the father of modern African writing” Chinua Achebe was one of the most widely read novelists from Nigeria who played a pivotal role in the development of African literature. Considered to be a major writer in not just the country of his birth but throughout the world his debut novel Things Fall Apart has sold over 12 million copies worldwide and has been translated into more than 50 languages. As an academically brilliant student at school he was often praise by his teacher for his reading skills. He easily got accepted into a prestigious college where he discovered his love for African culture and reading. He began writing during his university years and became a teacher after graduation. Avaricious reader, he was disappointed with the European interpretation of African culture and disturbed by the non African authors ignorance about African and it is people. Determined to present a realistic picture of African to the world, he set about writing his novel Things Fall Apart which was published after considerable editing. The book was well received and went on to become one of the most significant books in African literature. He wrote several other critically acclaimed novels and eventually won the Man Booker international prize.

2.4.1 Achebe Childhood and Early Life

He was born as Albert chinualumogu Achebe in Nigeria to Isaiah Okafo Achebe and Janet Ilogbunam he had five surviving siblings. His parents had stopped practicing their traditional religion and had converted to Christianity. Therefore as young boy Achebe was exposed to combination of traditionalism as well as Christian influence.
2.4.2 Achebe's Career

Achebe worked as a teacher at a small school in dilapidated building for four months he encouraged his student to develop a reading habit. In 1954 he got an opportunity to work for the Nigerian Broadcasting service (NBC) in Lagos. His job was to prepare scripts for oral delivery. His experience there helped him in writing realistic dialogues later on his writing career during this time he also began working on a novel. As student he had been critical of the manner in which European writers portrayed Africa and it is culture, and was determined to depict his culture realistically himself. He was inspired by the works of the Nigerian writer Cyprian Ekwensi who was primarily an exception in the literary world which had been few other notable writers from Nigeria. He was appointed at the staff school run by the British Broadcasting (BBC) in 1956 and this give him the chance to go to London and get feedback on the novel he was working on. After editing and revising his novel sent to a London company for publishing.

Storytelling was a part of their rich Nigerian tradition and he grew up listening to the stories told by his family members. He joined sit Philip's central school in 1936 He was a very bright student and appreciated by his teachers. He was accepted into the highly prestigious Government college in Umualia in 1944. An exceptionally brilliant student, he completed his studies there in just four years instead of the standard five. He loved the library and spend hours reading books by different authors. He got admitted as a major scholar in Nigeria first university the university college in 1948 and was also given a scholarship to study medicine.

However his interest was not in medicine and he shifted to study English history and theology, and lost his scholarship in the process. He started writing while at the university and made his debut as an author with his article Polar undergraduate in the "university Herald" in 1950 he also wrote numerous other stories, essays and letters during his time. He graduated from the college in 1953. His debut novel, Things fall Apart released in 1958. The book was well received, and the Observer called it an excellent novel. His second novel, No longer at EASE (1960) dealt with a man who gets entangled in a world of corruption and is arrested for taking a bribe. He became the director of External Broadcasting at the NBS and helped to create the voice of Nigeria network. The networks first broadcast transmission was on new year's day 1962 he attended an executive conference of African writers in English in Uganda.
where he met other prominent writers from around the world including Kofi Awoonor, Wole Soyinka and Langston Hughes his novel Arrow of God was out in 1964, followed by a man of the people in 1966. In 1967, he along with a friend Christopher Okigbi started a publishing company called Citaded press to promote better quality of African literature available to children. It became a research fellow and later a professor of English at the University of Nigeria in 1976 and held his post till 1981. He spent most of the 1980s, traveling attending conferences and delivering speeches. His novel "Anthills of Savannah" published in 1987 was about a military coup in a fictional.

African land in 1990 he was involved in a tragic car accident that left him paralyzed from waist below, he would have to use a wheel chair for the rest of his life. The disability however could not demoralize the courageous write and he became the Charles P. Stevenson professor of languages and literature at Bard College New York. In 2009, he became a member of the Brown University faculty as the David and Marianna Fisher University professor of African studies. Achebe’s major works his debut novel things fall Apart is one the first African novels in English to have received global critical acclaim. The book is widely read throughout the world and has been translated into more than 50 languages.

2.4.3 Achebe's Awards And Achievements

He was presented the man booker international prize in 2007 for his literary career. Judge Nadine Gordimer called him the father of modern African literature at the Award ceremony. He won the Dorothy and Lillian Gish Prize in 2010. The annual prize is given to: a man or woman who has made an outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life.

2.4.4 Achebe's Personal Life And Legacy

Achebe married Okoll in 1961 and had four children, he went on to become a grand father of six. He died after an illness in 2013.

2.5 Introduction to Things Fall Apart by Achebe

novel Things Fall Apart (TFA) (1958) is written by the late Chinua Achebe (1930-2013) who was a Nigerian author. The setting of the novel is in the outskirts of Nigeria in a small fictional village, Umuofia just before the arrival of white missionaries into their land. Due to the unexpected arrival of white missionaries in
Umuofia, the villagers do not know how to react to the sudden cultural changes that the missionaries threaten to change with their new political structure and institutions. Most texts give the definition of colonialism before they define the meaning of the term post-colonialism. Colonialism as defined by The OED refers to “the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically”. Therefore, post-colonialism is sometimes assumed to refer to “after colonialism” or “after-independence” (Ashcroft et al.1995: 12) describing the wide range of social, cultural and political events arising specifically from the decline and fall of European colonialism that took place after World War II (McEwan 18). Post-colonialism expresses the opposite idea of colonialism. Hence, post-colonialism literature is a consequence of colonialism. Through literature we understand the primary focus of Achebe’s Things Fall Apart: a novel written by an individual who grew up under colonial rule in response to the effects of colonialism on his culture, Achebe writes back at the writings of European writers and the misrepresentation of Africa in their writings.

A colonised individual is usually forced to follow the culture of their colony regardless if they are against it or not. Post-colonial writers usually write about how their rich native cultures were destroyed under the power of imperialism. One scholar has suggested that although most countries have gained independence from their colonisers, they are still indirectly subjected in one way or another to the forms of neo-colonial domination (Ashcroft 1995 et al.:7). Post-colonialism continues to be a process of hostility and reform. This is seen in the development of new elites in post-colonial nations that are often supported by neo-colonial institutions, as is suggested by the development of divisions within these societies that are based on discriminations as varied as race, language or religion. In a heterogeneous society (a society consisting of many different ethnic and/or ‘racial’ groups, social classes, languages and/or dialects, and cultural traditions [Palmer]) post-colonial writers usually try to reassign new ethnic and cultural meanings to the groups of people that are treated as insignificant by their society.

The literature also aims at inviting the colonised to work together collectively. If they work together and put their differences aside they are surely bound to overcome the pain of losing their culture. This will enable them to focus on ways that will help preserve the elements of their culture that still exist. However, the literature does not show the colonised as victims of colonialism, but rather it shows that they
are confused about their sense of belonging. Most colonised individuals do not know whether to follow their own culture or the culture of the coloniser. Because of this they find themselves combining some of the elements of the two different cultures which make them move back and forth in between their present and past lives, hence their confused sense of belonging. This back and forth movement in most instances leads to a miscommunication that can be meaningful.

2.5.1 Things Fall Apart themes

Themes are the fundamental and often universal ideas explored in a literary work.

a. The Struggle between Change and Tradition

As a story about a culture on the verge of change, ‘Things Fall Apart’ deals with how the prospect and reality of change affect various characters. The tension about whether change should be privileged over tradition often involves questions of personal status. Okonkwo, for example, resists the new political and religious orders because he feels that they are not manly and that he himself will not be manly if he consents to join or even tolerate them. To some extent, Okonkwo’s resistance of cultural change is also due to his fear of losing societal status. His sense of self-worth is dependent upon the traditional standards by which society judges him. This system of evaluating the self inspires many of the clan’s outcasts to embrace Christianity. Long scorned, these outcasts find in the Christian value system a refuge from the Igbo cultural values that place them below everyone else. In their new community, these converts enjoy a more elevated status. The villagers in general are caught between resisting and embracing change and they face the dilemma of trying to determine how best to adapt to the reality of change. Many of the villagers are excited about the new opportunities and techniques that the missionaries bring. This European influence, however, threatens to extinguish the need for the mastery of traditional methods of farming, harvesting, building, and cooking. These traditional methods, once crucial for survival, are now, to varying degrees, dispensable. Throughout the novel, Achebe shows how dependent such traditions are upon storytelling and language and thus how quickly the abandonment of the Igbo language for English could lead to the eradication of these traditions.

b. Varying Interpretations of Masculinity

Okonkwo’s relationship with his late father shapes much of his violent and ambitious demeanor. He wants to rise above his father’s legacy of spendthrift, indolent behavior,
which he views as weak and therefore feminine. This association is inherent in the clan’s language—the narrator mentions that the word for a man who has not taken any of the expensive, prestige-indicating titles is agbala, which also means “woman.” But, for the most part, Okonkwo’s idea of manliness is not the clan’s. He associates masculinity with aggression and feels that anger is the only emotion that he should display. For this reason, he frequently beats his wives, even threatening to kill them from time to time. We are told that he does not think about things, and we see him acting rashly and impetuously. Yet others who are in no way effeminate do not behave in this way. Obierika, unlike Okonkwo, “was a man who thought about things.” Whereas Obierika refuses to accompany the men on the trip to kill Ikemefuna, Okonkwo not only volunteers to join the party that will execute his surrogate son but also violently stabs him with his machete simply because he is afraid of appearing weak.

Okonkwo’s seven-year exile from his village only reinforces his notion that men are stronger than women. While in exile, he lives among the kinsmen of his motherland but resents the period in its entirety. The exile is his opportunity to get in touch with his feminine side and to acknowledge his maternal ancestors, but he keeps reminding himself that his maternal kinsmen are not as warlike and fierce as he remembers the villagers of Umuofia to be. He faults them for their preference of negotiation, compliance, and avoidance over anger and bloodshed. In Okonkwo’s understanding, his uncle Uchendu exemplifies this pacifist (and therefore somewhat effeminate) mode.

c. Language

Language is an important theme in Things Fall Apart on several levels. In demonstrating the imaginative, often formal language of the Igbo, Achebe emphasizes that Africa is not the silent or incomprehensible country that books such as Heart of Darkness made it out to be. Rather, by peppering the novel with Igbo words, Achebe shows that the Igbo language is too complex for direct translation into English. Similarly, Igbo culture cannot be understood within the framework of European colonialist values. Achebe also points out that Africa has many different languages: the villagers of Umuofia, for example, make fun of Mr. Brown’s translator because his language is slightly different from their own. On a macroscopic level, it is extremely significant that Achebe chose to write Things Fall Apart in English—he
clearly intended it to be read by the West at least as much, if not more, than by his fellow Nigerians. His goal was to critique and emend the portrait of Africa that was painted by so many writers of the colonial period. Doing so required the use of English, the language of those colonial writers. Through his inclusion of proverbs, folktales, and songs translated from the Igbo language, Achebe managed to capture and convey the rhythms, structures, cadences, and beauty of the Igbo language.

2.6 Introduction to No Longer At Ease by Achebe

No Longer at Ease (1958) by Chinua Achebe won the Nigerian National. Trophy for Literature, which relates the story of a Nigerian man named Obi Okonkwo who struggles with culture and loyalty. It deals with the issues like nationalism, colonialism, conflict and self-identity. The novel focuses on a young man's life and his lost connection with African roots. Throughout the novel, the author shares many themes of conflict and struggle. The struggle extends from Obi’s personal perceptions of what is right and wrong, but also addresses the conflict that exists within the country of Nigeria. The novel is set in modern Nigeria, in the days immediately before Independence. The title of the novel is taken from the selection of verses by Eliot’s poem The Journey of the Magi (1927) which is narrated in the perspective of the Magi, the narrator who goes away to find the peace but comes to the conclusion that the home is the worse place and losses his faith about old religion, his people and the things make him alien and he wishes for the death. The epigraph is as follows “We returned to our places, these Kingdoms, But no longer at ease here, in the old dispensation, With an alien people clutching their gods, I should be glad of another death,” (Eliot, 1927: 40-43).

The protagonist Obi spends time both in his native country and in Europe. He grows up in native Nigeria, a country that has witnessed the spread of colonialism and mingled those traditions with the traditions of native people's living in Nigeria Eliot’s idea to explain. But no longer at ease here, in the old dispensation’ is similar to the protagonist Obi Okonkwo in the novel. When he is caught between the two cultures and finds no security and solace in his own community and ethical values. In the journey from his village Umuofia to England, where he experiences an intellectual and cultural birth that is more like death. When he returns to his country, Nigeria, he feels culturally dislocated. He is ‘no longer at ease’ among his countrymen, with their
religion and their way of life. It records Obi’s professional, social and moral decline after returning from England to Nigeni.

2.6.1 Themes

a. Corruption

One of Chinua Achebe's main socio-political criticisms in No Longer At Ease is that of corruption in Nigeria. From the moment the book begins the main character, Obi Okonkwo, is confronted with the issue of bribery. From the moment he arrives at customs to the point at where he gives in to taking bribes himself, the voice of Achebe lingers in the backdrop through the words. 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 "seeing" people about what they need done. Men offer money, and women offer their bodies, in return for favors and services.

Obi believes that by not taking bribes he can make a difference. He had written, while at the 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 to be replaced by a younger generation of idealistic and educated university graduates, such as himself. Achebe, however, is not as optimistic as Obi because he has Obi fail.

Achebe takes us through the path of how someone like Obi can come to take bribes. The book begins on a negative note: starting 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 Ibo, 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 expectations others have placed on him, and he has lost his mother. All of this brings the protagonist of the novel to fall into what he once had believed was a terrible and corrupt act. Still, Obi always feels guilt at taking a bribe, and he had decided to stop taking them. By having Obi get caught, even amid an aura of repentance and guilt, Achebe further illustrates the hypocrisy of all who have participated in bribes and now throw stones at Obi. And, at the same time, it tells us
that, although he got caught, Obi is still a pioneer because he has sworn to not do it again. It may be that his beginning as a "pioneer" is a rough one, one that has taken a curved path, but it does not definitely mean that he cannot still lead toward change. Still, perhaps Achebe may be saying that this is not true, and that Obi, ultimately, has failed at the task he set before himself. Whether the book is a tragedy (an unresolved situation) in Obi's definition of the word or not is up to whether we believe that it is Achebe who is the greatest "pioneer" in the novel. In other words, it is the author's critical voice that will lead others out of such corruption, if not by only making the world and younger generations of Nigerians aware of it. (No Longer At Ease - WordPress.com:8)

b. Influence of Education

One of the most important aspects of Obi's life is that he was educated in England. This small fact molds the way others treat him and shapes what others expect of him. At the same time, the education he holds dear is also one for which he has felt guilt and one which has often made him a stranger in his own Nigeria. Upon his return from England, Obi is 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. For instance, when Obi first arrives, he is given a reception by the Umuofian Progressive Union at which he makes several mistakes. He has forgotten how to act in his home or simply does not agree with its ways: he wears a short-sleeved shirt and sees nothing wrong with it, for it is hot, and he speaks casually in English, instead of the kind of heavy English that the Umuofians admire in the president of the Union. 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. Of course, Achebe, says this cheekily since many who have accused him and who also hold high positions are guilty of similar transgressions. Ironically, the only thing his "education" did not teach him was how not to get caught.

Another important aspect of education, aside from the contradictions mentioned above, is the fact that Obi's generation uses its education as a tool, paradoxically, against colonialism. Sam Okoli, the Minister of State and also an educated man, verbalizes the position of the populace by saying that, yes, the white
man has brought many things to Africa, but it is time for the white man to go. In other words, a man like Obi can use his education to take his country back into his own hands, 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. (No Longer AtEase – Word Press.com: 9).

c. Old VS New ways

While Obi is in England he misses his home, longs for his family and writes nostalgic 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 Ibo people. Nevertheless, this "English" has become a part of him, one that 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 language is just one of the many examples of how African tradition and English culture collide in this novel. Obi loves his family dearly, and since his family is symbolic of his roots, it can be said that he 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 possesses 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 … his blood. 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 subtle presences of Europeans at lounges and restaurants throughout Nigeria serving English food and importing European beers. Some of these colonial importations and introductions 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 . (No Longer At Ease - WordPress.com:10).
2.7 Things Fall Apart Characters

a. Okonkwo: An influential clan leader in Umuofia. Since early childhood, Okonkwo’s embarrassment about his lazy, squandering, and effeminate father, Unoka, has driven him to succeed. Okonkwo’s hard work and prowess in war have earned him a position of high status in his clan, and he attains wealth sufficient to support three wives and their children. Okonkwo’s tragic flaw is that he is terrified of looking weak like his father. As a result, he behaves rashly, bringing a great deal of trouble and sorrow upon himself and his family.

b. Nwoye: Okonkwo’s oldest son, who Okonkwo believes is weak and lazy. Okonkwo continually beats Nwoye, hoping to correct the faults that he perceives in him. Influenced by Ikemefuna, Nwoye begins to exhibit more masculine behavior, which pleases Okonkwo. He maintains, however, doubts about some of the laws and rules of his tribe and eventually converts to Christianity, an act that Okonkwo criticizes as “effeminate.” Okonkwo believes that Nwoye is afflicted with the same weaknesses that his father, Unoka, possessed in abundance.

c. Ezinma: The only child of Okonkwo’s second wife, Ekwefi. As the only one of Ekwefi’s ten children to survive past infancy, Ezinma is the center of her mother’s world. Their relationship is atypical—Ezinma calls Ekwefi by her name and is treated by her as an equal. Ezinma is also Okonkwo’s favorite child, for she understands him better than any of his other children and reminds him of Ekwefi when Ekwefi was the village beauty. Okonkwo rarely demonstrates his affection, however, because he fears that doing so would make him look weak. Furthermore, he wishes that Ezinma were a boy because she would have been the perfect son.

d. Ikemefuna: A boy given to Okonkwo by a neighboring village. Ikemefuna lives in the hut of Okonkwo’s first wife and quickly becomes popular with Okonkwo’s children. He develops an especially close relationship with Nwoye, Okonkwo’s oldest son, who looks up to him. Okonkwo too becomes very fond of Ikemefuna, who calls him “father” and is a perfect clansman, but Okonkwo does not demonstrate his affection because he fears that doing so would make him look weak.
e. Mr. Brown: The first white missionary to travel to Umuofia. Mr. Brown institutes a policy of compromise, understanding, and non-aggression between his flock and the clan. He even becomes friends with prominent clansmen and builds a school and a hospital in Umuofia. Unlike Reverend Smith, he attempts to appeal respectfully to the tribe’s value system rather than harshly impose his religion on it. Reverend James Smith The missionary who replaces Mr. Brown. Unlike Mr. Brown, Reverend Smith is uncompromising and strict. He demands that his converts reject all of their indigenous beliefs, and shows no respect for indigenous customs or culture. He is the stereotypical white colonialist, and his behavior epitomizes the problems of colonialism. He intentionally provokes his congregation, inciting it to anger and even indirectly, through Enoch, encouraging some fairly serious transgressions.

f. Uchendu: The younger brother of Okonkwo’s mother. Uchendu receives Okonkwo and his family warmly when they travel to Mbanta and he advises Okonkwo to be grateful for the comfort that his motherland offers him lest he anger the dead—especially his mother, who is buried there. Uchendu himself has suffered—all but one of his six wives are dead and he has buried twenty-two children. He is a peaceful, compromising man and functions as a foil (a character whose emotions or actions highlight, by means of contrast, the emotions or actions of another character) to Okonkwo, who acts impetuously

g. The District Commissioner: An authority figure in the white colonial government in Nigeria. The prototypical racist colonialist, the District Commissioner thinks that he understands everything about native African customs and cultures and he has no respect for them. He plans to work his experiences into an ethnographic study on local African tribes, the idea of which embodies his dehumanizing and reductive attitude toward race relations.

h. Unoka: Okonkwo’s father, of whom Okonkwo has been ashamed since childhood. By the standards of the clan, Unoka was a coward and a spendthrift. He never took a title in his life, he borrowed money from his clansmen, and he rarely repaid his debts. He never became a warrior because he feared the sight of blood. Moreover, he died of an abominable illness. On the positive side, Unoka appears to have been a talented musician and gentle,
if idle. He may well have been a dreamer, ill suited to the chauvinistic culture into which he was born. The novel opens ten years after his death.

i. Obierika: Okonkwo’s close friend, whose daughter’s wedding provides cause for festivity early in the novel. Obierika looks out for his friend, selling Okonkwo’s yams to ensure that Okonkwo won’t suffer financial ruin while in exile and comforting Okonkwo when he is depressed. Like Nwoye, Obierika questions some of the tribe’s traditional strictures.

j. Ekwefi: Okonkwo’s second wife, once the village beauty. Ekwefi ran away from her first husband to live with Okonkwo. Ezinma is her only surviving child, her other nine having died in infancy, and Ekwefi constantly fears that she will lose Ezinma as well. Ekwefi is good friends with Chielo, the priestess of the goddess Agbala.

k. Enoch: A fanatical convert to the Christian church in Umuofia. Enoch’s disrespectful act of ripping the mask off an egwugwu during an annual ceremony to honor the earth deity leads to the climactic clash between the indigenous and colonial justice systems. While Mr. Brown, early on, keeps Enoch in check in the interest of community harmony, Reverend Smith approves of his zealotry.

l. Ogbuefi Ezeudu: The oldest man in the village and one of the most important clan elders and leaders. Ogbuefi Ezeudu was a great warrior in his youth and now delivers messages from the Oracle.

m. Chielo: A priestess in Umuofia who is dedicated to the Oracle of the goddess Agbala. Chielo is a widow with two children. She is good friends with Ekwefi and is fond of Ezinma, whom she calls “my daughter.” At one point, she carries Ezinma on her back for miles in order to help purify her and appease the gods.

n. Akunna: A clan leader of Umuofia. Akunna and Mr. Brown discuss their religious beliefs peacefully, and Akunna’s influence on the missionary advances Mr. Brown’s strategy for converting the largest number of clansmen by working with, rather than against, their belief system. In so doing, however, Akunna formulates an articulate and rational defense of his religious system and draws some striking parallels between his style of worship and that of the Christian missionaries.
o. Nwakibie: A wealthy clansmen who takes a chance on Okonkwo by lending him 800 seed yams—twice the number for which Okonkwo asks. Nwakibie thereby helps Okonkwo build up the beginnings of his personal wealth, status, and independence.

p. Mr. Kiaga: The native-turned-Christian missionary who arrives in Mbanta and converts Nwoye and many others.

q. Okagbue Uyanwa: A famous medicine man whom Okonkwo summons for help in dealing with Ezinma’s health problems.

r. Maduka: Obierika’s son. Maduka wins a wrestling contest in his mid-teens. Okonkwo wishes he had promising manly sons like Maduka. great deal of influence over her. der, worried father beneath the seemingly indifferent exterior or a boy, since he considers her to have such a masculine spirit. Ezinma alone seems to winOkonkwo’s full attention, affection, and, ironically, respect. She and he are kindred spirits, which boosts her confidence and precociousness. She grows into a beautiful young woman who sensibly agrees to put off marriage until her family returns from exile so as to help her father leverage his sociopolitical power most effectively. In doing so, she shows an approach similar to that of Okonkwo she puts strategy ahead of emotion. (www.sparknotes.com)

2.7.1 No Longer at Ease Characters

a. Obi Okonkwo

The protagonist of the No Longer at Ease, Obi Okonkwo, is a young man born in Ibo in the Eastern Nigerian village of Umuofia. He was well educated and eventually sent to study law in England, a course of study he eventually changed to English, he stays in England for nearly four years, at times longing for the warm weather of home and all the other nostalgic qualities his memory supplies him during long winters abroad. Nevertheless, his arrival is less than what he has expected. Because he is educated, he is given a “European post,” and he works in an office whose ethics he finds repulsive. He stands firmly against the bribery that goes on and is opposed to his boss, a very old, white, and English colonial man named Mr. Green. Obi finds himself in a constant battle between traditions of the world into which he was born (that of the
village and his traditional African roots), represented by the Umuofian Progressive Union, and the conventions of a changing world. Obi finds himself at the beginning of a generation of change, caught between two worlds. He is unable to marry the woman that he loves because she is considered an outcast, an osu. He claims to want to marry her anyway because by the time he has children, the world will have changed, and it will not matter, just as it does not matter now that his father is a convert to Christianity (a conversion that was once quite scandalous). Still, Obi loses his fiancée, his mother, and finds himself in serious debt throughout the course of the novel. He must pay back his scholarship loan « In Obi’s case it was worth eight hundred pounds, to be repaid within four years of his return », and is responsible for sending money home. Eventually, Obi breaks under all of this pressure and gives in to the bribery he had stood against so idealistically, but he does not give in without guilt. At the end, he even claims to be finished with bribery, right before he is caught. Somehow it is too late, and his situation, his position of being caught between two shifting worlds, becomes almost impossible.

b. Clara Okeke

s. Clara is another character in the novel that is struggling in the changing world of pre independence Nigeria. She is educated abroad, like Obi, and has a career as a nurse. She has a mind of her own and is often stubborn but shows herself to be quite caring, nevertheless. The first one-on-one conversation she has with Obi was regarding Obi's seasickness (she had gone to his cabin, on their voyage home, because she had seen that he was feeling ill). She is also willing to compromise, and, although she finds Obi's poetry boring, she is willing to listen to it. She is also willing to meet with friends of Obi's that she dislikes. While she seems quite spoiled at times, she does her shopping in the slums and is willing to genuinely give Obi money to save him from trouble, even if he is unwilling to take it.

t. However, the truth remains that she is a difficult person, perhaps because she finds it difficult to let go of her past. She is strong-minded though not intellectual and finds herself bound to a tradition that seems unfair to both her and Obi. She is burdened by the fact that she is an osu, which means that
because of her ancestral past, she is an outcast. It is for this reason that she
cannot marry the man she wishes to marry. Though Obi claims he does not
care, he respects the ultimatum of his mother, which is that he must wait until
she is dead, or she will kill herself if he marries Clara while she (his mother) is
alive. This upsets Clara, and it is after this that they have their final break-up,
after which Clara is hospitalized because of complications during an abortion.
During this time Clara refuses to see Obi. From the beginning Clara's romance
with Obi was on unstable ground. Symbolically we need only to look at where
Clara and Obi first began their relationship: in the water, on turbulent and
fluctuating grounds.

c. William Green

The character of Mr. Green is representative of the white, European presence in
Africa that resulted from the spread of England's empire and its colonial hold on
Nigeria. He is an arrogant man, who believes that the African is "corrupt through and
through" and that it is the British who have brought Africans civilization and
education. Nevertheless, Mr. Green seems to be committed to Nigeria, and there are
characters in the book such as his secretary, Miss Tomlinson, who constantly support
him in spite of his "strangeness." Miss Tomlinson, however, is also a white English
person living in Nigeria.
The narrator tells the reader that Green works long and hard hours, but this "quality"
is constantly being uprooted by reminders of his colonial attitude and superiority
complex. He thus has a problematic relationship with Obi, who is an educated African
in a European post. Still he believes in education, which makes it both ironic and
fitting that he pays for the education of his steward's sons. Mr. Green finds it a
problem that Africans ask for weeks off at a time for vacations. However, this
tradition was actually started by the very Europeans who held these high posts in civil
service prior to the Africans themselves. These contradictions are constantly arising
out of the character of Mr. Green. He is an archetypal figure of patriarchic colonialism
that finds it difficult to relinquish such a position. In fact, when he thought Nigerians
would attain independence, he had threatened to resign. Significantly, Mr. Green is a
figure of an older world that is constantly present in the Nigeria of the late fifties,
which Achebe portrays, only several years before its eventual independence, when a
figure like Green will remain a problem but eventually become obsolete. (No Longer At Ease - WordPress.com:5).

d. Okonkwo

Obi's father, Isaac Okonkwo, is a Christian. He had left home at an early age, against the will of his father, because he wanted to join the other Christians. Isaac's Christianity is the most important aspect of his life, and it colors most everything he does and says.

e. Hannah Okonkwo

Obi's mother, Hannah, is another woman of strong-will in the novel, with whom Obi has a special relationship. It is Obi's mother that refuses to allow him to marry Clara by threat of her own suicide. However, it was also Hannah that shared folk stories with Obi—stories that he could share at school and for which he loved her. They also have a special bond of blood, according to a story in which his mother cuts herself with a blade from his pocket.

f. Joseph Okeke

A friend of Obi's and a clerk in the Survey Department, Joseph is an important character because of his actions. He gives Obi a place to stay and an ear to listen whenever Obi needs one. However, it is Joseph who tells the Umuofia Progressive Union about Clara being an osu. Still, Joseph may be doing this because he believes it best for Obi not to marry Clara. And, later, he acts as a friend, once again, when he brings Obi beer to help entertain the people who attend the funeral gathering.

g. Christopher

Another friend of Obi's, Christopher, unlike Joseph is educated. He is an economist. He is very much like Obi in terms of education, but Christopher is very different in attitude. He is more pragmatic than Obi and less of an idealist. He believes he knows how to live in the Nigerian world of the late 1950s, and he thinks he understands the balance he must possess in order to live in between two very different cultures.

h. Mr. Omo

The administrative assistant at Obi's office, Mr. Omo, is what Obi calls an "old African." Accustomed to the rule of the English, Mr. Omo is submissive to his
boss Mr. Green and respectful of "old ways." He has worked for the Civil Service for thirty years and has a son studying law in England. His physical description is also unappealing—he is said to have black teeth from cigarettes and kola nuts, and one of those teeth were missing from the front.

i. Miss Tomlinson

Mr. Green's secretary, Marie, is kind to Obi. Marie often claims what a strange man Mr. Green is and, on other occasions, defends the same Mr. Green. She, like Mr. Green, represents the presence of the English in Nigeria.

k. Sam Okoli

The Minister of State, Sam Okoli is a good looking and popular politician. He becomes friends with both Obi and Clara, through Clara's connection to him. It is from Sam that Obi borrows the money for Clara's abortion (No Longer At Ease - WordPress.com: 7).

2.8 Previous Studies

The researcher has scanned a number of libraries in Sudanese university in order to find previous studies on Achebe. Many books, articles and essay were written about Achebe's novels but not one of these was designed to study Achebe's novels as mean through which Achebe introduced aspects of African culture in the form of oral tradition as Folktale and Myth, poetry, proverbs, in addition to superstitions to the world. And the impact of colonial culture on African culture

Fawzi Mahmud Mohammed (2002) university of Gezira. MA the study deals with the stylistic Analysis of Achebe's four major novel " in this the researcher aimed at investigating Achebe's style by analyzing stylistically the four novels things fall Apart. No longer at Ease, Arrow of God – Man of the people.

Widad Salim Osman from (2004) university of Gezira Wrote a study which was Prominent Aspects of African culture in some of Achebe's novels. The researcher deals with these aspects as simple, peaceful and primitive before the encounter of colonization. This study discuss such aspects of African culture as religious practices, wedding the buried of death, the throwing a way of twins, the Myth 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 conflict of the Nigerian society within Chinua Achebe's novels.
Ebtsam Alamin Alhassan Alfaki (2016) "The Educational Significance of Custom and Tradition in "Things Fall Apart" to EFL Learners"

The significant role of the literature is to convey custom and tradition from one generation to another. This study aims to explain the importance of custom and tradition in novel things fall apart. Also aims custom and tradition have great influence in their life. As result of the analysis, many finding have been found. Custom and tradition have important role in the life, the novelist succeed in drawing a real life of African societies before and after colonialism reflecting their customs and tradition, proverbs in the novel contribute to clarify and facilitated the meaning of the story, there is gap between Nigerian and Sudanese customs. Based on the findings it recommended that teachers’ must be well trained teaching literature more research in African must be carried out to realize the own identity literature which taught in our school must be included with custom and tradition relevant to the Sudanese culture.
CHAPTER THREE
METHODOLOGY

3.0 Introduction

This chapter shows the methodology that the researcher adopted to collect the data as well as design the tool will be used to elicit data that the researcher will use as basis of judgment. In addition, the chapter presents the sample of the study and the method used.

3.1 Sample of the Study

The sample of the study are Things Fall Apart and No Longer At Ease by Chinua Achebe the greater African author he was considered the father of African literature.

3.1.1 Plot Summary of the Things Fall Apart

The title Things Fall Apart was adopted from William Butler Yeats’ poem ‘The Second Coming’ (1921). The poem foresees the end of the present age and the world’s approach to another phase that is completely different Yeats (1921)

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Things Fall Apart is centered on the life of the protagonist of the novel, Okonkwo. As the novel develops Okonkwo accidentally kills a man and he and his family are exiled from Umuofia. During his exile white missionaries arrive in Umuofia and change the village. When Okonkwo returns to his village he sees the major transformations that Umuofia has undergone during his exile. Unhappy with the change, Okonkwo and other villagers come together to drive the white missionaries out of their land. Their efforts are in vain as the missionaries send their messengers to abort the meeting. Okonkwo kills one of the messengers and in shock at his actions the villagers let the other messengers escape. The messengers report back to the missionaries and they take off to bring Okonkwo to justice only to find him dead.
3.1.2 No Longer at Ease Summary

Obi Okonkwo is a young man, about twenty-six years old, who returns to Nigeria after studying in England at a university for four years. No Longer At Ease, begins with a trial against Obi that takes place a while after his return, and the novel then works its way backward to explain how Obi has come to be charged with accepting a bribe. The Umuofia Progressive Union (U.P.U) has given Obi a scholarship to study law in England, a scholarship that Obi has to pay back upon his return. And, thus, he leaves for England, stopping in Lagos on the way out. While in England, several things happen to him. First, he changes his course of study to English and abandons law. Secondly, he finds himself nostalgic for home, writing poems about Nigeria. Finally, he meets a girl named Clara at a dance in London but fails to make a good impression.

However, the girl is Nigerian also, and on Obi's boat ride back home, after nearly four years in England, he meets Clara once again. This time, they begin a relationship. Once back in Nigeria, Obi stays, once again, in Lagos with his friend Joseph, trying to find a job and a place of his own. He also visits his own home village of Umuofia. Obi is quickly given a post on the Scholarship Board of the Civil Service and is also quickly introduced to the world of bribery, which is a world he wholeheartedly rejects with a strong idealism at first. This is indicated early on when a man offers Obi money in order for Obi to "pull strings" for his little sister's scholarship. Obi is appalled and rejects the offer, only later to be met at home by the little sister herself who offers Obi her body in return for the scholarship favor. Again, Obi rejects this offer. Although Obi begins his life in Nigeria in an honest way, events do not go as he has planned. First, Clara tells him that she cannot marry him because she is an osu, an outcast. Obi decides to ignore this and go against what most of his fellow countrymen believe to be a major transgression of custom, and he decides he will marry her anyway. Still, his economic hardship worsens, given that he has to send money home and that he is in debt. Obi then receives a letter from his father telling him that he must go home. When he arrives at home he sees that his mother is very ill. And, his parents tell him he must not marry Clara because she is an osu.

In fact, Obi's dying mother gives him an ultimatum: she tells him that if he insists on marrying Clara, he must wait until she is dead because if he marries Clara while she is alive, she will kill herself. Obi, therefore returns back to Lagos and tells
Clara all that has transpired. Clara becomes angry and breaks off the engagement, afterwards hinting at the fact that she is pregnant. It is at this point when Obi arranges an abortion. He does not have the money and needs to borrow it. Complications arise out of the operation, and Clara is hospitalized, after which she refuses to see Obi. Obi then returns to work, only to be notified that his mother has died. He does not go home for the funeral, and the U.P.U. discusses this failure on Obi's behalf as a sign of his not having cared about his mother's death. The truth, however, is that he was terribly saddened by her death, feels terrible remorse and guilt, and has entered into a state of mental unrest.

However, Obi awakes from this unrest with a new sense of calm, he feels like a new man, and it is at this point that he takes his first bribe, not without a certain degree of guilt. Obi allows this acceptance of bribes to become habitual. He continues to take bribes until the end of the novel, when Obi decides he cannot stand it anymore. He has paid off all of his debts and can no longer be a part of the corruption. It is at this moment, however, when he has taken his last bribe, that he is caught, which brings us back to the beginning of the novel. (No Longer At Ease wordpress.com: 3).

3.2 Procedure

The study follows the descriptive analytical method as well as the quotations as examples from the reference
CHAPTER FOUR
DATA ANALYSIS AND DISCUSSION

4.0 Introduction

African society is governed by a unified system of customs and traditions, from birth though marriage to death. It had its rich social patterns and oral traditions as myths, stories folkiores, folk-tales, proverbs maxims, religions, rituals, faiths, histories. These aspects of culture will be discus analytically in this chapter.

4.1 Social patterns in Things Fall Apart

The first part of Things Fall Apart deals the pre-colonial identity of the Igbo people in the nine villages of Nigeria. Achebe mirrors the pre-colonial aspects of the Igbo people in the novel by featuring the beliefs and social patterns of the society which are deeply rooted in the primitive culture. Ohadike(1978:ii) points out;

“The Igbo myths point to the origins of agriculture, the antiquity of the family, and "Above all, since this myth makes no mention of migrations from distant places - as opposed to the majority of African traditions of origin - it suggests that the Igbo people have occupied their present locale for a very long time, a suggestion that is confirmed by archaeology”.

a. Igbo Society

The pre-colonial Igbo communities were known as extremely democratic, yet they had no centralized governments. The five most important cross-cutting institutions were the councils of the elders, age-groups, and councils of chiefs, women’s associations and secret societies. They used to believe in the God ‘Chukwu’ at the centre of their religion and the ancestral spirits and the wooden gods names ‘chi’ are the messengers of it. There were the four titles in the clan. They were known as the ‘honors’. The elder people of the society were the members of the judicial system, who were known as the ‘Egwugwu’. The people used to come to the temple of the ‘God of Hills and Caves’ to ask about their failures or the different aspects of the health and farming. The celebrations of the ‘New Yam Festival’ the arrangement of the wrestling matches, were the social patterns of the Igbo people before colonies.

Achebe explains the urge of the Igbo people to develop and progress, it deals with the prosperity of Okonkwo;

“During the planting season Okonkwo worked daily on his farms from cockcrow until the chickens went to roost’. Okonkwo’s prosperity was visible in his household. Apart from his own hut or
‘obi’ he had three more huts built for his three wives, near the barn, he had a ‘medicine house’ or a Shrine where Okonkwo kept the wooden symbols of his personal god-Chi, and his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm wine and offered prayers to them on behalf of himself, his three wives, and eight children” (TFA: 11).

The Igbo people consider ‘Yam’ crop as the tribe’s respect for the physical vigor. Among Igbo people, a person was not known by his father’s identity but by his own. ‘In Umuofia, Age was respected among his people, but his achievement was revered’ (TFA: 6). Achebe reflects pre-colonial Igbo people, which refer the traditional ethics, religion, democratic way of justice and beliefs. The Igbos have been depicted as simple and innocent beings in the nine villages such as Umuofia, Aninta, Aneto, Umuru, Isike, Abame, Mbanta, Ire and Mbaino as the autonomous communities, where people lived peacefully with one another.

The Igbo respect and honor achieved status more than ascribed status. The individual achievements determine a person’s social position in the community. They are very assertive and proud of their achievements, and they raise their children not to fail in life. In effect, the Igbo material culture is engulfed in ingenuity and creativity. All of these characteristics of the Igbo make the impact in the nature of their laws, judiciary, crime prevention methods, and offender disposal mechanisms. Igbo lived in autonomous villages and towns ruled by their elders. Don Ohadike points out the Igbo social structure as: “There were the lineage groups and on the basis of the lineages formed a compact village or a town named as ‘obodo’. Relationships were based on the blood ties, and each person traced his or her descent to three groups. First, a person belongs to the smallest social unit known as uno, or house. This was a natural family, consisting of a man, his wife, or wives, and their children. The second group was a umunna, or lineage, composed of a number of related houses. Finally, a group of lineages formed a concept of village or town, Obodo” (Ohadike, 2009: xix).

Though, the Igbo communities had no centralized government they were known as democratic by social and political structures revolved around the idea of ‘cross-cutting ties’. The most significant social markers of Igbo society are the unique system of honorific titles. The titles are not conferred by higher authorities, but they are acquired by individuals. The critic Stuart Hall points out that identity can be invented. It is constructed within the ‘play of power and exclusion’ (Hall 1996:5). The story of the wrestling match between Amalize, the cat and Okonkwo is an instance of
the identity of the village that used to be decided through the wrestling contests. Achebe puts in,

“Okonkwo was well known throughout the nine villages and even beyond. His fame rested on his solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was a great wrestler who for seven years was unbeaten, from Umuofia to Mbaino” (TFA: 1)

Okonkwo is wrestler. He distinguished himself and got the honour to his village. The wrestling match is concept of culture of the Igbo. The value of physical power is considered not only in the wrestling matches but also in farming and rural activities. Achebe writes Okonkwo’s prosperity was visible in his household. He had a large compound enclosed by a thick wall of red earth’ (TFA: 11). As a prosperous farmer Okonkwo entitles the repute and “the elders, or ndichie, met to hear report of Okonkwo’s mission.......Okonkwo was, therefore, asked on behalf of the clan to look after.....for three years Ikemefuna lived in Okonkwo’s household” (TFA: 10). In Igbo clan, the man, who fails to progress beyond the most junior titles was a man without status in the eyes of his people. Unoka, father of Okonkwo died without a title as he didn’t work hard. subsequently, he lost his reputation in the clan. Achebe reveals that the man having more wives can be called a reputed man in the society. He points out the reputation of Okonkwo as:

“There was a wealthy man in Okonkwo’s village that had three huge barns, nine wives and thirty children. His name was Nwakibie and he had taken the highest but one title which a man could take in the clan. It was for this man that Okonkwo worked to earn his first seed yams” (TFA: 15).

The identity of a wealthy person in the clan is considered by the number of wives, children and, more important, yams. Yam is the main crop in Igbo villages as it is considered as the ‘king of the crops’ (TFA: 18). The women are supposed to be the followers of the men. There are the rigorous beatings of the women. The violence is prohibited during the sacred Week of Peace. It makes to note that the violence is accepted if there is no celebration of the sacred Week of Peace.

b. Igbo Masculinity

The traditional cultural patterns and ethical power is attributed mainly to men by the patriarchal society. The pride of male power is affected with the various aspects of order and hierarchy, particularly honor and the sense of duty, which are the
attributes of men. Moreover, those attributes constitute the repute, respect, honor in the name of prestigious titles in Igbo land. Williams Raymond relates about the masculine identity differ with the certain projection of reality. Raymond, (1980:16) he puts in:

“*Dominant traditions often aspire to ‘an active and continuous selection and reselection’ and ‘a projected reality’, with which we have to come to terms on its terms, even though those terms are always and must be the valuations, the sections and the omissions of men”.*

The Igbo patriarchal society afflicts with the male power as an important aspect to construct their identities. The male power is not only associated with the physical value, but it appears in the mode of social identity also. The masculine is heralded by Okonkwo. His “fame is rested on his solid personal achievements, as a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat” (TFA: 1). Wright (1990:78) points out;

“*Okonkwo's cult of virility, by mistaking the nature of courage and confusing gentleness with weakness, upsets the sexual equilibrium that maintains a delicate between male values and female and maternal ones*”.

The obsession with masculinity is an essential shield marked by excessive indulgences expressed in Okonkwo’s assertiveness. But there is no any place for a man who is improvident. “*When Unoka died he had taken no tile at all and he was heavily in debt*” (TFA: 6). the person, who appears to be lazy is looked upon as agbala, meaning a womanish in the Igbo clan. The masculine traditions operate as forms of consciousness that act particularly the power of village with specific powers and values of Umuofia. It is ‘not only ‘feared by its neighbours. It was powerful in magic’ (TFA: 8).

Achebe explains the powerful men of magic, war and medicine and other dominant figures are mainly men. At the social level, the certain amount of commitment of a person is evaluated by the clan. As the greatest warrior of Umuofia Ogbuefi Ezeudu was known as ‘a great and fearless warrior in his time, and was now accorded a great respect in all the clan’ (TFA: 41). It penetrates the kind of ‘honour’ in the organized Umuofian system is attributed to the people, who are likely to play a great role in the leadership. The man, who fails to achieve power, loses the identity as a member of the clan. The researcher, Azado observes that in the Umuofia community
of ‘Things Fall Apart, Igbo men are constrained to achieve and flaunt (male superiority), in order to be seen and respected. (Azado, 2004:50).

The masculine identity manifests itself at all levels in the novel. The females are marginalized and treated as merely the commodities of men. In the trial of Uzowulu, a large crowd gathered and “It was clear from the way the crowd stood or sat that the ceremony was for men. There were many women, but they looked on from the fringe like outsiders” (TFA: 64). Butler(1990:9) asserts:

“Limits are always set with the terms of a hegemonic cultural discourse predicated on the binary structures that distort what is assumed to be true about the formation of identity and subjectivity and restricts the imaginable and realizable gender configurations within culture”.

The dilemma between individual and society leads Okonkwo to believe firmly in the necessity to recapture his lost identity. For the purpose, he imposes himself some poignant principles to which he tries to stick. Okonkwo becomes an individual fighter in Umuofia. His success and failure repose on his ability to make an appropriate synthesis of the three values that make up his personality: male power, honor, and sense of duty. At the end of the story, Okonkwo realizes that "the greatest obstacle in Umuofia", is that coward, Egonwanne….Tomorrow he will tell them that our fathers never fought a war of blame” (TFA: 151). It resulted into his suicide, which represents the physical aspect of his own violence. In return, the novel ends tragically with the death of both the white man and masculinity of the Igbo clan with certain ‘honor’ to the duty-boundless action.

Okonkwo prefers to hang himself rather than fall into captivity. Rather than assuming his actions, he tries to save a little honor that remains for him. But in doing so, he casts off that honor he tries to keep all by cost. Okonkwo is rejected even as a dead man simply because, as one of the clansmen said, “It is against our custom.” said one of the men. “It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansmen” (TFA; 151). However, the narrator expresses some compassion through the character Obierika: “Obierika, who had been gazing steadily at his friend’s dangling body, turned suddenly to the District Commissioner and said ferociously: “That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog…” He could not say any more. His voice trembled and choked his words” (TFA:151).It gives an insight that the Igbo people continued their beliefs
till the arrival of the missionaries in Igbo land. The tragic end of the protagonist is a result of the masculinity as Okonkwo realize that the people of his clan are failed to resist the rules of the missionaries, and they had started to behave as women loosing the power of war or resistance with missionaries.

c. Igbo Femininity

Igbo women are supposed to be the head of household duties by taking care of the children and hens, scrubbing the walls and growing the crops like coco-yams, beans, maize, melons and cassava which are inferior and the crop Yam, ‘the king of yams’ is grown by men. The instance of the hierarchy in women is dealt by Achebe in the novel. A man can have many wives, as many as nine. The elder wife of Nwakibie has the right to drink the palm wine at first as she holds the position as the head of the family being the first wife of Nwakibie. Achebe writes;

“Anasi was the first wife and others could not drink before her, and so they stood waiting.......she went back to her hut. The other wives drank in the same way, in their proper order, and went away” (TFA: 15-16).

It is noted that there is a proper seniority of the women in the Igbo society. The gender inequality in the Igbo land is further reinforced by the economics of marriage, the rites of exchange and circulation of women in the society. The murdered wife of the Ogbuefi Udo is replaced by a virgin from the Mbaino village. She was brought by Okonkwo as a compensation for the Ogbuefi Udo’s murdered wife to avert the war and bloodshed. Achebe points out; ‘The elders, or ‘ndichie’ met to hear a report.......At the end they decided .......the girl should go to Ogbuefi Udo to replace his murdered wife’(TFA: 10).

The virgin brought by Okonkwo is forcibly separated from her family and she is made the wife of Udo without her consent. A woman bought and sold for a bride price: so many cowries cells for her, They are treated as commodities of the husband and she may obediently do her man’s bidding for the rest of her life, When the Igbo woman dies, after many years of service to her man, her corpse is sent back to her ancestral village and her kinsmen. It is decided the duty of her kinsmen to give a dead woman a decent burial. The decent burial was given to Okonkwo’s mother in his motherland by Mbanta villagers. The instance of such a burial ceremony of the woman is traced in the novel. “Uchendu, and it was he who had received Okonkwo’s mother twenty and ten years before when she had been brought home from Umuofia to be buried with
her people” (TFA: 95). If a man grumbles at the women in Igbo society, he is known as a good ruler of the household duties. The control of the men over women is a significant part of the Igbo society. It means that the women had been given the subordinate place in the society. When Nwoye, the son of Okonkwo began to grumble at the women Okonkwo was pleased with his actions and believed that his son shows the sign of manhood. Achebe describes;

“Nwoye would feign annoyance and grumble aloud about women and their troubles. Okonkwo was inwardly pleased at his son’s development.....He wanted Nwoye to grow into a tough young man capable of ruling his father’s household” (TFA: 38).

The manly changes are understood among people of Igbo clan if they are good at controlling the women. It stamps a question of the identity of the women in the clan. The pre-marriage ceremony in the Igbo clan penetrates the contrast between the women as they are set against each other i.e. married woman versus virgin. The virgin is expected to confess her chastity and charity before her marriage and this has been done in the presence of the whole kinsmen. The elder sister of the bridegroom ceremoniously and ritually enquires in the full view and audience of the male kin, the embarrassing question: ‘How many men have you lain with since my brother first expressed the desire to marry you?’(TFA: 97). Before this shaming question to the bride, she is warned, ‘Remember that if you do not answer truthfully, you will suffer or even die at childbirth’ (TFA: 97). The kind of contrast between a married and a virgin is the example that the questioner here, Amikwu’s elder sister must have been exposed, in a similar fashion in the same ceremony and she merely grills her youngest brother’s ‘New wife’. It means that the ritual of moral confessions continues among the Igbo people generation to generation. The Igbo custom regarding the identity and status of the women is complex as there is a question on the virginity of the women being tested before marriages by asking the embarrassing questions to the bride.

Ekwefi, the village beauty and the second favoured wife of Okonkwo leaves her husband and shacks up with Okonkwo, as his second wife. Achebe writes;

“Okonkwo’s second wife Ekwefi.....Okonkwo had won her heart by throwing the cat in the greatest contest within living memory. She didn’t marry him because he was poor to pay her bride price. But a few years later she ran away from her husband Anene and came to live with Okonkwo” (TFA: 29).

It is interesting to note that this relationship is accepted without any murmur by Igbo people. It seems that the Okonkwo’s heroic deeds among Igbo have got the
relaxation in the matters of man-woman relationships, within and according to rules, and by community acceptance at large. There are the differences regarding the ‘feminine’ and ‘masculine’ crimes in the Igbo society. When he killed the son of the greatest warrior Ogbuefi Ezeudu inadvertently is known as the ‘female’ crime. So far that the crime is considered as the ‘Feminine’ (unintentional) and, therefore, it deserves the ‘lesser’ punishment of a seven years exile from the village. In the same way when the Mbaín villagers killed the Ogbuefi Udo’s wife on the market day, it was considered that the ‘Masculine’ crime and the Mbaín village was punished for the replacement of the murdered woman with a virgin along with the murder of Ikemefuna by Umuofian people including Okonkwo whom the lad Ikemefuna used to call ‘father’. But the son of Okonkwo joins Christianity and converted himself as ‘Issac’ it was known as an ‘intentional’ crime against the Igbo society, and there was a kind of doubt on the morality of Nwoye’s mother. Achebe writes;

“Okonkwo was popularly called the ‘roaring flame’.......How then could he have begotten a son like Nwoye, degenerate and effeminate? Perhaps he was not his son. No! He could not be. His wife had played him false. He would teach her!”(TFA: 112).

It means that if the son is not obedient and the follower of the ancestral spirits the moral of his mother is out full.

d. Beliefs and Judicial System

The Igbo society set certain rules to justify the law and order for the survival of the social norms to monitor the day to day life. ‘Things Fall Apart ’ explores the beliefs and the judicial system of the Igbo clan even before the arrival of missionaries. It also reveals the high sense of respect for authorities and the elders. “Everyone, who wanted to progress in life should follow the ancestral and elder people for the beliefs on justice” (Ogbujah,2014: 45). As noted, an elder was respected not only because he was an embodiment of wisdom due to his vast experiences, but because his white hairs depicted his closeness with the ancestors – the custodians of the land. This moral sense was epitomized in the central character Okonkwo, who capped his deeds with this unmistakable apothegm: “Okonkwo had clearly washed his hands and so he ate with kings and elders’ (TFA: 7). Igbo clan represents polygamy of the justice by the description of a wealthy Nwakibie when Okonkwo goes to the house of him to fetch the yam seeds. An instance of hierarchical order is explored by Achebe that the elders are respected in the Igbo society in such a way even in the women;
“Anasi was the first wife and others could not drink before her, and so they stood waiting......she went back to her hut. The other wives drank in the same way, in their proper order, and went away” (TFA: 15-16).

Okonkwo was punished by the Igbo elders when he had violated the ‘Week of Peace. The belief of the Igbo people doesn’t permit to speak the harsh word to another person during the week of peace, but Okonkwo beats his wife Ojiugo for delaying his meal. His violence during the sacred Week of Peace casts him a punishent of the one she-goat, one hen, a length of a cloth and a hundred cowries. He questions that ‘If you came to your obi and found her lover on top of her, you would still have committed a great evil to beat her’ (TFA:23). The wife beatings during the sacred week are prohibited and it makes to think that the wife-beatings are allowed if there is no sacred ‘Week of Peace. The general sense of purity among Igbo is penetrated by the kind of crime committed by clansmen inadvertently. It is treated as the destruction to the society. It was a crime against the earth of goddess to kill a clansman, and a man who committed it must flee from the land....the crime was of two kinds, male and female. Okonkwo had committed the female because it has been inadvertent. “He could return to the clan after seven years” (TFA: 91).

The belief behind the punishment is if the clansmen would not punish him for inadvertently killing the sixteen year old son of Ezeudu. The wrath of the earth goddess would be let loosed on all. Hence, the punishment for Okonkwo was forced to flee from the land for seven years. “A large crowd of men from Ezeudu’s quarter stormed Okonkwo’s compound, dressed in grabs of war. They set fire to his houses, demolished his red walls, killed his animals and destroyed his barn” (TFA: 91). In such a way, people were effectively deterred from acts that could lead to the murder of their kinsman. The murder of Ogbuefi Udo’s wife, the ‘daughter of Umuofia’ is one of the instances of the judicial system of the Igbo people who redressed in an open market place. Everyone was informed by the town-crier by beating the drum (hallow metal). The mutually acceptable “resolution” or “redressal” to the dispute was found on the advice of the community. The punishment was directed by the elders of the Igbo people by believing that the’ Oracle of the Hills and Caves had forbidden Umuofia to wage a war. (TFA:10) It was decided that the Mbaino villagers should compensate the crime by giving them a virgin, a 15 years lad to avoid the bloodshed. The narratorsays; Umuofia sent Okonkwo as an imperious emissary of war to
Mbaino, asking them to choose war or to offer a young man and a virgin as compensation, on the other. The people of Mbaino choose to offer them a lad of fifteen called Ikemefuna, and a young virginto avert the war. The virgin was given to Ogbuefi Udo to replace his murdered wife” (TFA: 10).

The Goddess of Earth ‘Supreme Mother’ is at the centre to justify the crimeand the related punishments to the Igbo people as per rules laid down by the community. In the judicial system of the Igbo people believe in ‘Chukwu’, who issupposed to be the creator all things and expect obedience. The council of the elders discusses the affecting lineage members at the meetings and passes the judgments .The novel depicts ‘Egwugwu’ trial for the settlement of the dispute between Uzowulu and his wife’s family. The Igbo people had the judicial system, where the disputes were brought and the jury system constituted by the nine Egwugwu, who are supposed to be the masked ancestral sprits and respectable community leaders. Okonkwo is one of the ancestral spirits of Umuofia village, whereas the other eight men represent the other eight of the nine villages. The briefs were taken, testimonies of witnesses were received and the judges evaluated the matters before pronouncing judgments. After Uzowulu’s complaints and Odukwe’s response were taken, two other witnesses were brought into give their testimonies.“The egwugwu retreated in consultation for a moment, and when they emerged, the Evil Forest delivered their judgment, asking Uzowulu to go beg his wife with a pot of wine” (TFA: 67).

Mgbafo, the wife of Uzowulu is not permitted to speak for herself at the trial. The trial comes to an end with a solution among those who involved in the case to cement the social bonds without imprisonment or violent punishment. The judicial system of the Igbo people is sophisticated and perhaps more merciful than that of the white man. The Igbo people especially elders simply choked in a system with high ethical standards of the white men exemplified in the character of their District Commissioner. In his absence, one of the overzealous converts – Enoch stoked conflict with the people by unmasking one of the ‘Egwugwu. The people went to destruct the church, where Enoch took refuge. When the District Commissioner returned, he invited the elders of the clan for a peace meeting with these words:

“I have asked you to come, ‘began the commissioner,’ because what happened in my absence. I have told the few things, but I cannot believe them until I have heard your side. Let us talk about it like friends and find a way of ensuring that it doesn’t happen again” (TFA: 141).
These soothing words made the elders lose their guard and settle for a reconciliatory meeting without knowing it was a ploy to disarm and arrest them. Before they could realize it, they were arrested and thrown into the guardroom and were given neither the opportunity to explain what happened nor to defend themselves. It resulted in a demand of a fine of two hundred bags of cowries to release them from the custody of the missionaries. The Igbo judicial system was on the toe of disruption from the missionaries.

**e. Religion**

The religion among Igbo people plays a pivotal role in day to day activities. The Igbo people lived in the villages surrounded by their farms till mid-twentieth century. They focused on their religious beliefs on three types of supernatural beings: God, spirits and ancestors. ‘Things Fall Apart’ (1958) deals with the supreme God ‘Chukwu’ among the people. ‘Chukwu is seen as a powerful, munificent God, the one who holds the knife and the yam and provides people with wealth, rain, and children, and who is merciful toward rich and poor, male and female, child and aged. Every morning the father of the family offers prayers to the Supreme Being. “Chukwu does not intervene in the minor details of human existence, however; such matters he leaves to the spirits and ancestors, who are often described as his messengers” (Encyclopedia of Religion:2005).

The supreme God ‘Chukwu’ does not intervene in the minor problems of human existence in the Igbo families, however; such matters are left to the spirits and ancestors, who are often described as messengers of ‘Chukwu’. There are the personal Gods of the Igbo families named as ‘Chi’ these are the personal wooden gods and the Igbo people worship their wooden gods which are known as the ancestors for the well beings. The spirits are powerful in three dimensions such as space (sky) earth (land)and ancestral world. The space spirits exist through thunder, enlightening sun, and moon. The earth spirits exist through nature spirits, rocks, hills, cave tress and far, ms.

The guardian spirit of the earth is ‘Ani’. The ancestral spirits serve as a guardian of hunters, farmers, fishermen, medicine men and other professional guilds. It is also believed that the ancestral spirits called ‘chi’ evaluate the fate of an individual. During festivals, they visit the human world as guests in the form of masquerades or incarnation. But the spirits of evil people roam as the ‘ogbanje’ or the ghost.
‘Ogbanje’ spirits are normally the possession of the female bodies. Mozia (1982:222) asserts;

“The earth-spirit sanctions the prohibitions or moral norms and the ancestors communicate same to the living...The living makes sure that these prohibitions are not broken”. It seems customary for the Igbo people to pray God “Chukwu’ when there is a kind of danger or rejoice among the people”.

The Igbo clan believes that the time is cyclical and the rites of the naming ceremony, marriage ceremony, membership in secret and open societies and funeral with honesty to the communal values are judged by supreme God. The ‘ill-fated’ lad Ikemefuna was killed mercilessly by the Umuofian villagers including Okonkwo. The villagers believed that it is an order of their God of Earth. Ogbuefi Ezeudu, the oldest man of Umuofia comes to Okonkwo and instructed him about an order of the Oracle of Hills and Caves. Achebe puts in;

“That boy calls you father. Do not bear a hand in his death......yes, Umuofia has decided to kill him. The Oracle of the Hills and caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there” (TFA: 41).

Okonkwo didn’t go against the religion and custom of his clan though the child was calling him father. According to Mozia, (1982:182);

“The relationship between earth-spirit and the ancestors with God is that the ancestors are the custodians of public morality and the laws of the land. In this regard, they serve as the intermediaries between God and the living members of the community, whereas the earth-spirits, “act as the indirect mediator to whom the ancestors are directly responsible”

Okonkwo was punished for his violation of the custom during Week of Peace he was told by the clan, “the evil you have done can ruin the whole clan. The earth goddess whom you have insulted may refuse to give us her increase, and we shall all perish” (TFA: 23).The arrival of missionaries in Nigeria destroyed the religion of the people by convincing them that there is only one god in the world i.e. Jesus Christ further remarked that “All the Gods you have named are not gods at all. They are gods of deceit......Your gods are not alive.....they are pieces of wood and stone” (TFA:107). The conflict between New faith i.e. Christianity and traditional religion of Igbo went on and ended with the conversion of the people into new faith. The columnist, Michael Dirda says that ‘Things Fall Apart’ has long been revered for its imaginative recreation of Ibo culture just before it collided with British colonialism’
The arrangement of the New Yam Festivals makes a sense of the unified kinsmen in the Igbo society and their beliefs towards rejoice. The fellow feeling of brotherhood is a typical one when Okonkwo invites his kinsmen to a moonlight dinner to offer his ‘Kola nut’ for their kindness.

The changes in the social patterns and the ethics make the drastic changes in the identity of the people. Nwoye, the son of Okonkwo works hard to help his father during the planting season is an instance of pride for Okonkwo. But when the ‘illfated’ Ikemefuna killed mercilessly by the villagers. Nwoye shifted his focus from the Igbo ethics to Christianity. The arrival of the missionaries in the Abame village is another example of the change in the social pattern. When the missionary entered the Abame village, the Igbo people ‘killed him and tied up his iron horse to the silke cotton (TFA:102).

**f. Festival and Ceremonies**

The Igbo believe in the social patterns of their culture such as festivals, religious ceremonies and practices. The people live in relation to their livelihood-farming and therefore their celebrations are animalistic rituals, which they celebrate contain the amusement and commitment to their ethics. They have their personal gods, they worship them wholeheartedly. Moreover, the people consult an oracle- the Oracle of the Hills and the Caves, which is also known as ‘Agbala’. There religious festivals named as Week of Peace, New Yam Festival, Isa-Ifi ceremony’ and ‘Funeral Ceremony exhibit the harmonious co-existence among them. The family group or clan is made of many members, where the husband is the patriarch of the family and he has several wives who bear many children. Each family has their own farm, separate huts or obi and the compound where they live and work. The head of the clan does work and he works hard and so do the women, but they each have differing roles in the social activities as women are treated as the marginalized groups. There are the instances in the novel about the ‘masculine’ and ‘feminine’ works, stories, crime and behaviours, Where women are always treated inferior. Anyone, who is described as cowardly also has the description of being ‘womanly’ (TFA:148).

In this novel, place has importance only as a defining structure of one village in respect to another. Their village is seen as one which is better than another but due to their lack of outside influence; their village is the only place they know. It is the place where they were born, where their parents died, but there is no semblance of
real nationalism. Achebe describes the village; “Umuofia was feared by all its neighbors. It was powerful in war and magic, and its priests and medicine men were feared in all the surrounding country” (TFA: 9-10). Achebe mirrors the ceremonies, social gatherings, and rituals of Igbo people that help them to connect culturally, spiritually and socially, with each other. Tiffin (1988: 60) says that Chinua Achebe’s “Things fall Apart” exposes the festivals and ceremonies as the communal culture.

“The complexity and communal density of the people’s culture were exposed through festivals, rite and rituals are established … his novel focuses on the Ibo society and his use of style rely on the Ibo traditions and reputation of rituals and festivals”.

The ‘‘Feast of New Yam” is one of the events that Igbo people celebrate every year before the harvest to thank the goddess, ‘‘Ani”, who is the source of all fertility. The celebration symbolizes the upcoming of the new yam of the year. According to the Igbo people the goddess ‘‘Ani” has a close communion with the departed forefathers of the clan. It’s a festive mood for all the clansmen and the preparation of it goes for three-four days. Achebe puts in, ‘‘the Feast of the New Yam was held every year before the harvest began, to honour the earth goddess and the ancestral spirits of the clan’’ (TFA: 27). The Igbo show the symbolic rebirth of the year by throwing out old food, washing everything and celebrating with fresh new yams. The Bride Price ritual in which a price is decided for which the bride’s family must pay to the groom’s family in regards to the bride’s hand in marriage.

The bride’s family presents a bundle of sticks to the groom’s family, which represents the number of bags of cowries paid to the groom’s family. In return, the groom’s and the bride’s family exchange the bundle back and forth, without uttering a word in a very respectable manner until the decision is finalized. An instance of the ritual is described in the bride price ritual of the Obierika’s daughter, “Obierika then presented to him a small bundle of short broomsticks. Ukegbu counted them. ‘‘they are thirty? He asked…..bride price was settled at twenty bags of cowries” (TFA: 52-53). The king of bargaining is made in a friendly manner to respect each other. The Isa-if ceremony is the final rite of the marriage. That evaluates the charity and chastity of the bride in a form of confession as per the tradition of the Igbo people. In the ceremony all the kinsmen surround the bride in a circle and it proceeds with the questions of her faithfulness to her husband, in which the bride answers and swears on the staff of her father.
The bride is threatened by saying that ‘Remember that if you do not answer truthfully you will suffer or die at child-birth’ (TFA: 97). The funeral ceremony among Igbo people is to pay honour to the respectable members of the clan. It’s a kind of lamentation by beating the drums violently in a frenzy mood and dancing unsteadily the funeral steps of the tribe. Many of the attendees wear smoked raffia skirts and have their bodies painted with chalk in charcoal. The Egwugwu pay a visit to honour the deceased. When the greatest warrior Ogbuefi Ezeudu died the people of Umuofia paid a great honour to the person during his funeral ceremony. “It was a great funeral so befitted as a noble warrior. As the evening drew near, the shouting and the firing of the guns, the beating of the drums and the brandishing and the clanging of the matchets increased” (TFA: 90).

g. Custom

The customs of Igbo people thrive from the indigenous beliefs and general attitudes in the society. They transmit and store the values of their experiences by following the customs as a part of their culture. Ngugi(1994: 441) says;

“Culture embodies moral, ethical and aesthetic values through which they come to view themselves and their place in the universe.' This set of values is 'the basis of a people's identity', on which our individual identity is built”.

Therefore, besides personal factors, our culture and history play an important role in shaping our individual identity. One of the customs of Igbo people is to present a ‘Kola nut’ to welcome the guest and to respect the person in a polite manner. Achebe writes; “One day a neighbor called Okoye came into see him...He immediately rose and shook hands with Okoye, who then unrolled the goatskin which he carried under his arm, and sat down. Unoka went into an inner room and soon returned with a small wooden disc containing a kola nut, some alligator pepper and a lump of white chalk. “I have kola,” he announced when he sat down, and passed the disc over to his guest. “Thank you. He who brings kola brings life. But I think you ought to break it,” replied Okoye, passing back the disc……’No, it is for you, I think,” and they argued like this for a few moments before Unoka accepted the honor of breaking the kola. Okoye, meanwhile, took the lump of chalk, drew some lines on the floor, and then painted his big toe” (TFA: 5).

Unoka prayed to their ancestors for life and health, and for protection against their enemies. The second custom of the Igbo people is that when there is something
to inform to the villagers, the crier beats hallow metal instrument ‘ogene’. It rhythms as; gome, gome, gome, gome, then the town-crier passes the message to all regarding an emergency. The villagers are informed to gather in the market place to discuss the issue of the ‘murdered wife of Ogubefi Udo by the Mbaino villagers in the market.
The other events like the death of Ogbuefi Ezeudu and the decision regarding react to the actions of the missionaries are informed in a similar ways. Achebe puts in ‘Okonkwo had just blown out the palm-oil lamp and stretched himself on his bamboobed when he heard the ogene of the town crier piercing the still night air. ‘Gome, gome, gome, gome, boomed the hollow metal. Then the crier gave his message, and at the end of it beat his instrument again’ (TFA: 8).It is customary to make animal sacrifices to the earth goddess, when planting crops, yet again; ritual is used to respect the earth goddess, who is at the centre of the success of yams crops.
The narrator says;

“Every year,” he (Unoka) said sadly, “before I put any crop 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 yams. I clear the bush and set fire to it when it is dry. I sow the yams when the first rain has fallen, and stake them when the young tendrils appear...” (TFA: 14).

The respected elder people, who help others in the difficult condition, are called ‘our father’. After the kola nut had been eaten Okonkwo brought his palm-wine from the corner of the hut where it had been placed and stood it in the center of the group’. He addressed Nwakibie, calling him “Our father.” Achebe describes;

“Nna aiy,” he (Okonkwo) said. “I have brought you this little kola. As our people say, a man who pays respect to the great paves the way for his own greatness. I have come to pay you my respects and also to ask a favor. But let us drink the wine first” (TFA: 15).

The celebration of the ‘Feast of New Yam’ is a festive mood among Igbo people. It’s an occasion to giving thanks to the goddess ‘Ani’ who is known as the source of the fertility and prosperity. The goddess ‘Ani’ is considered at the centre to judge the morality and conduct of the Igbo people. It’s the custom of them to worship the goddess ‘Ani’ by celebrating the Feast of New Yam. The Igbo people respect each other and even the Egwugwu respect the people at the time of the trial and they refer the people as ‘bodies’. It makes a sense that the ‘Egwugwu’ are more spiritual and less fleshy than the men so they refer human beings as ‘bodies’ an instance is given in
the novel during the Uzowulu’s case. Uzowulu’s body, I salute you.’ he said. Spirits always addressed humans as “bodies” (TFA: 66). The bridegroom’s prosperity is evaluated by the ability to tap the palm-wine and the hard work in the farming. The bridegroom brings the pots of palm-wine to the bride’s house. The bride price is sent through the pots of palm-wine. Providing many pots of palm-wine is the kind of value the bridegroom’s family pays towards the bride. When the bride price of Obierika’s daughter settled the bridegroom brought forty-five pots of palm-wine.

“They dare not bring fewer than thirty pots,” said Okonkwo. ‘I shall tell them my mind of they do.”... Obierika’s relatives counted the pots as they came. Twenty, twenty-five. There was a long break, and the hosts looked at each other as if to say, “I told you.” Then more pots came. Thirty, thirty-five, forty, forty-five. The hosts nodded in approval and seemed to say, “Now they are behaving like men” (TFA: 85).

g. Worship

The Igbo people are the great worshippers to worship their gods, deities and the ancestral spirits. The supreme god of them is known as the ‘Chukwu’ who is at the centre of their worship and the ancestral spirits and the wooden gods names ‘chi’ are the messengers of it. The people used to come to the temple of the God of Hills and Caves to ask about their failures or the different aspects of the health and farming. Every activity of the clan starts by worshipping the gods. Even the regular Kola nut is provided by their clansmen as a part of respect that is offered to the ancestral spirits. The Igbo people worship their god with ‘yam’ crop, palm-wine and the goats and hen or cocks. The ‘trial’ among Igbo people is known as a part of justice given by the jury through ‘Egwugwu’. The ‘Egwugwu’ are known as the jury which are formed on the basis of the secret agencies of the Igbo people to settle the disputes between two families or parties on an open place of the village. They appear from the “evil forest’ the underworld land of the Igbo having masks on their faces representing the nine founders of each village so no one recognizes the identity of them. Everyone is allowed to attend the event. The elders of the village sit in the front rows of stools with a row of nine seats in front of them.

The leader of the egwugwu is known as the ‘Evil Forest, addresses both groups and receives their sides of the conflict. Then, the nine egwugwu spirits consult in the hut and then come out and give the verdict. Achebe depicts the Igbo as a people with great social institutions; the culture is heavy in traditions and laws that focus on
justice and fairness. In one of the verdicts passed by the Egwugwu in the Uzowulu’s case, ‘Go to your in-laws with a pot of wine and beg your wife to return to you’ (TFA: 68). In a very sophisticated way, the trial goes on and the judgments are passed keeping in a view to foster the social bond and harmony among the people as compared to the justice of the missionaries. The sacrifices among Igbo people are known as the remedies of their destitute or to get a favour of their deities, gods and ancestral spirits. The Igbo people are advised by the priestess of the ‘Agbala’ for doing the sacrifices.

Unoka goes to the temple to consult ‘Agbala’ about his failure as a farmer. He told that ‘I also kill a cock at the shrine of ‘ifejioku’ (TFA: 14) and he was given an instruction to do the regular sacrifices to the goddess ‘Ani’. Achebe writes that Chika, the priestess of Agbala told Unoka that offering sacrifices to the reluctant soil is not enough but the hard work is also required. It makes a point to argue that the sacrifices are not the solutions of prosperity. The sacrifice of Ikemefuna, an ill-fated lad from the Mbaino village to avert the war between the two villages is also a kind of the custom Igbo people followed by the order of the god of Hills and Caves. The protagonist, Okonkwo violates the Peace of Week and he was asked by the elders of the village ‘You will bring to the shrine of Ani tomorrow one she-goat, one hen, a length of a cloth and a hundred cowries’(TFA:23). The sacrifices of the she-goat and a hen are suggested the remedies of peace for his crime. During the exile of Okonkwo in the Mbanta village, he gives a farewell feast to all the kinsmen of the Mbanta village, at the time slaughtering the goats for a farewell party is assumed as the sacrifice to the personal gods like ‘chi’. A number of instances have been referred by Achebe about the sacrifices of the Igbo people. Some of them are about the cruelty such as throwing the twins into the ‘evil forest’ is an act of superstition. However, the sacrifice rituals are resonated with indigenous thoughts, values and the part of their culture.

**h. The Impact of Colonial Culture on African Culture**

The protagonist Okonkwo is treated respectfully by the elders because of his affinity towards the culture and heritage of Igbo people, therefore Okonkwo’s identity rests upon the cultural ethics of the society. Carroll (2009:389)suggests:

“It would be quite wrong, however, to give the impression that the tribal society of Things Fall Apart is formidably monolithic. This is far from Achebe’s intention. He is anxious to display the flexibility
of the social structure; for only by understanding this can we understand the life and death of the central character, Okonkwo. What at first sight appear to be rigid conventions invariably turn out to be the ritual framework within which debate and questioning can be carried on”.

The protagonist of the novel Okonkwo signifies his attribute towards the cultural patterns of the Igbo tribe right from the beginning of the novel. But his doom at the end of the story is remarkably related to the patterns of the culture of the Igbo which he wanted to preserve though there is a disruption of the ethics caused by the missionaries. The sort of relations of the human being with tradition and the farming activities are displayed in the novel through the culture of Igbo. The priestess chielo sums up the symbolic relationship between the Man, the Yam and tradition. ‘And when a man is at peace with his gods and his ancestors, his harvest will be good or bad according to the strength of his arm’ (TFA: 14). It is referred with the sort of culture the person follows the same will decide the culture of the man. The respect to the god and the ancestors can make a difference in the life of Igbo people. The cultural identity of the Igbo people was known for their integrity, morality and the commitment to the prosperity. These, however, were the characteristics of the cultural glory. The arrival of the missionaries caused the changes and the innocence regarding worldly matters replaced by the downfall of the Igbo through their disintegration. The change in the cultural identity of the Igbo people is described at the end of the story when Okika, a great man and the Orator of Umuofia addresses to the assembly of the clan.

“All our gods are weeping, Idemili is weeping, Ogwugwu is weeping, Agbala is weeping, and all the others. Our dead fathers are weeping because of the shameful sacrilege the abominiae they are suffering”
(TFA: 148).

The arrival of the missionaries and the new faith in Christianity weakens the identity of Igbo clan. Ancestral worship, customs, elderly advice regarding justice and religion fostered the pre-colonial identity of Igbo people but the conversion of the Igbo people to Christianity involves a partial rejection of the Igbo structure and social identity of the Igbo people. The response of Nwoye to join the missionary school is an instance of losing Okonkwo’s control over him ultimately he loses his identity as ‘a roaring flame’ Mr. Kiaga reacts that ‘blessed is he who forsakes his father and his mother for my sake’ (TFA: 112). It denotes an idea that the Igbo people are pacified
their identity in order to accept the Christianity. Achebe does not present a clear-cut dichotomy of the white religion as evil and the Igbo religion as good. The belief about of ‘Evil Forest’ made downfall of the Igbo identity when the missionaries succeeded to build the church and the court in the villages to destroy the Igbo beliefs. Consequently, the villagers come to believe that the Christian god of the missionaries is more powerful than their ‘Chukwu’ and ‘Ani’ who were at the religious power of the Igbo people.

The white men challenged the established myths when nothing happens to the white men despite their stay in the ‘Evil Forest’ even after the prescribed period. It was the beginning of their pacification by misjudging the situation. As a result, the missionaries attracted the three converts, who believed that there is no reality in the wrong beliefs. Nwoye, a son of well-reputed man Okonkwo, Nneka, the wife of Amadi, who was a prosperous farmer and Ogbuefi Ugonna, who had taken two titles, by cutting the anklet of his titles joined the missionaries.

The cultural aspect by considering python as the most revered animal was killed and eaten by the Enoch, the son of snake priest. The villagers didn’t tolerate the act of Enoch. Achebe writes that ‘It was Enoch who touched off the great conflict between church and clan in Umuofia’ (TFA:135). Moreover, during the annual ceremony, he unmasked one of the Egwugwu in the public when someone stroked him with a cane. Enoch fell on him and tore off his mask. The other egwuwgu immediately surrounded their desecrated companion, to shield him from the profane gaze of women and children and led him away’ (TFA: 136). As a result, the church of the missionary was destroyed by the clan, where the Enoch had taken refuse. The missionaries treated the titled men of Umuofia harshly and the villagers paid a fine of two hundred and fifty bags of cowries for the destruction of the church to release the six titled men of the clan from the custody. Ezinma, the daughter of Okonkwo broke ‘her twenty eight day visit to her family of her future husband, and returned home when she heard that her father had been imprisoned, and was going to be hanged’ (TFA:143). It is also against the culture of the Igbo people to break the visit to the future husband. Such instances as the above encompass the dislocation of culture and cultural identity of the Igbo people after encroachment of the missionaries to distort the peaceful culture. Toynbee Arnold points out that ‘cultures once born do not continue to evolve automatically but have to be rejuvenated periodically’ (Arnold,1972: 83). The Igbo people didn’t accept the continued change in the culture;
subsequently they were at the centre of the issues of culture and identity. Achebe writes that Okonkwo's friend Obierika explains;

“The white man is very clever. He came quietly and peacefully with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart” (TFA: 129)

Achebe shows not only the beauty but also the cruelty of Igbo life, which included the physical abuse of women and ritual murder. He also presents Christianity as a refuge for the isolated, the oppressed and the outcast, even while describing how the church and the British government gradually dislocated the entire culture.

4.2 Oral Traditions in Things Fall Apart

Cultural aspects, as folktales, myths, superstitions, proverbs in Things Fall Apart will discuss analytically.

4.2.1 Folktales and Myths

Folktales and myths are oral forms. Achebe in an attempt to show his own culture incorporates, folktales and myths in his novels. To show how Igbo people, used them as a tools for teaching their children the values of their ancestors. And Achebe succeeds in proving that Africans had their own peculiar culture, and a way of life long before Europeans found the way to them.

a. The Locust Myth

The locust is mentioned first in Things Fall Apart in chapter seven. According to the myth

“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. They came in the cold harmattan season after the harvests had been gathered and ate up all the wild grass in the field” (TFA 54; ch. 7).

Although locusts should be normally seen as a threat to the environment, Umuofians receive them with joy and celebrations: ‘‘Locusts are descending’’ was
joyfully chanted everywhere, and men, women and children left their work or their play and ran into the open to see the unfamiliar sight” (TFA 55; ch.7). We know later that Umuofians use locusts as an appetizing meal, which explains their inopportune joyfulness. However, the locust myth seems to have much more significance than just that. Consider how Achebe describes the coming of locusts: “At first, a fairly small swarm came. They were the harbingers sent to survey the land. And then appeared on the horizon a slowly-moving mass like a boundless sheet of black cloud drifting towards Umuofia” (TFA 56; ch. 7). Obviously, the symbolism attached to 'locusts' here implies that they “... were not the only creatures that were to descend on Umuofia. The dark cloud is suggestive of colonialism, which would hide the sun for years to come” (Champion 274). Another reference to locusts that further highlights its symbolic meaning is found later on in chapter fifteen pertaining to the story of Abame village. When Obierika visits his friend Okonkwo in exile he narrates to him what happened to the Abame clan. He tells of the first white man to arrive to their village riding an “iron horse” (TFA 138; ch. 15).

Some of the villagers panic and flee while a few dare to approach the white man and “even touch him” (TFA 138; ch. 15). The people of Abame consult their Oracle about the white man and it says that “... other white men were on their way. They were locusts, it said, and that first man was their harbinger sent to explore the terrain. And so they killed him” (TFA 138-9; ch.15). In this way Achebe creates, what Ousseynou Traore calls, a "metaphorical equation" (133) where “locusts” and “white men” are in fact similar. Emmanuel Obiechina explains that “… the locust invasion symbolizes imperialist invasion with its attendant devastations and destructions” (Narrative Proverbs 137). In this way Achebe brilliantly blends the Locust myth into the main storyline of his novel, that is colonialism and its aftermath.

b. The Mosquito Myth

The mosquito myth is mentioned in chapter nine while Okonkwo is trying to get some sleep a couple of days after the murder of Ikemefuna. A mosquito annoys him so he remembers the story about “Mosquito and Ear” that his mother used to narrate to him as a child. Mosquito proposes to marry Ear but she lets him down and makes fun of his frail body and that he has a very short life span. Mosquito feels humiliated and swears to take revenge. Ever since, whenever Mosquito passes by Ear
he buzzes as to remind Ear that he is still alive (TFA, ch. 9). Okonkwo never likes the story and for him it is “as silly as all women's stories.” (TFA 75; ch9).

Throughout the novel the reader can easily notice that Okonkwo, the protagonist, believes that “folktales are what the adult male is supposed to have outgrown” (Kortenaar, Becoming African 781). For him listening to stories told by women is a feminine act that real men should avoid by all means. Regardless to Okonkwo's harsh personality, he still remembers the simple story of the Mosquito that his mother told him years ago. Achebe here seems to suggest that a mother could influence her child's personality simply through storytelling. Evidently, the fact that the story of The Mosquito and Ear is simply an imaginary childish tale explains why Okonkwo considers women's tales silly.

Nevertheless, Okonkwo seems to be, unwittingly, aware of the importance of stories in educating children. In chapter seven the narrator mentions that Okonkwo sat with his sons and “told them stories of the land--masculine stories of violence and bloodshed” (TFA 53; ch.7), which implies that he does not dislike stories altogether. By doing so, Okonkwo admits that stories are part and parcel of his cultural heritage, yet he opts for the kind of stories that narrates true accounts of battles and heroic acts. It is important to note that the purpose of storytelling remains the same in the case of both feminine and masculine stories, i.e., to educate children into the values, morals, and obligations of their culture.

However, one should pay careful attention to the fact that feminine stories aim at teaching values that are entirely different from those that masculine stories aim at. While Okonkwo tells his son stories of “violence and bloodshed” to ensure that he grows up to be a tough man that can “control his women-folk” (TFA 53; ch.7), his wives tell stories to their children to teach them about “the Igbo cosmos and to instruct them in the principles and values by which it lives” (Scafe 124). It is significant to note here that a child's mind is captivated by the stories that his/her mother tells and not by the stories that his/her father tells. Because while Nwoye listens to his father's stories, his mind went away to his mother's hut where many enchanting stories are being told:

“Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell, and which she no doubt still told to her younger children ... But he now knew that they were for foolish women and children, and he knew that his father wanted him to be a man. And so he feigned that
he no longer cared for women's stories. And when he did this he saw that his father was pleased, and no longer rebuked him or beat him. So Nwoye and Ikemefuna would listen to Okonkwo's stories about tribal wars, or how, years ago, he had stalked his victim, overpowered him and obtained his first human head. (TFA 53-54; ch.7)

Obviously, the Igbo system dictates that women's stories are to be narrated to young children only. After they grow up children are promoted to a higher level where they gather in their fathers' huts to listen to masculine stories. By doing so, the tribe ensures that little boys would grow up to be tough and strong men able to protect their land and their heritage.

c. The Myth of the Earth and Sky

The myth of the Earth and sky tells the story of the quarrel between Earth and Sky long time ago. As a result Sky refused to drop rain on Earth. Earth became so dry and all plants died; and even the dead people could not be buried under the tough Earth. Vulture was sent to Sky to ask for forgiveness. Sky finally decided to forgive and gave Vulture rain wrapped in tree leaves to give to Earth. On the way back home Vulture “pierced the leaves and the rain fell as it had never fallen before” (TFA 53; ch.7). This story was narrated by Nwoye's mother and it demonstrates “the clan’s dependence on the earth and the sky for its survival. It also illustrates the nature of power and its potential for abuse ...” (Scafe 124).

d. The Snake-Lizard Story

The Snake-Lizard fable is told by one of Okonkwo's wife Ekwefi to her only daughter Ezinma while she is cooking. When Okonkwo's daughter Ezinma “remarks to her mother that she is cooking too many vegetables” (Scafe 124), her mother reminds her of the fable of the snake-lizard who “gave his mother seven baskets of vegetables to cook and in the end there were only three. And so he killed her” (TFA 59; ch.7) Obviously, Ekwefi uses the snake-lizard story to educate her daughter Ezinma about the nature of vegetables and how they shrink after cooking. It is known all over the world that stories are a child's most favorite treat. And the significance of a story as a learning tool lies in the fact that it is imprinted onto a child's mind for a long time. So, as soon as Ekwefi hints at the story, Ezinma remembers:
“Ekwefi asked, “And you know how leaves become smaller after cooking.” “Yes,” said Ezinma, “that was why the snake-lizard killed his mother.” “Very true,” said Ekwefi. “He gave his mother seven baskets of vegetables to cook and in the end there were only three. And so he killed her,” said Ezinma. “That is not the end of the story.” “Oho,” said Ezinma. “I remember now. He brought another seven baskets and cooked them himself. And there were again only three. So he killed himself too.” (TFA84; ch.9)

One can easily suggest that the Igbo people consider stories as “the primary means of teaching children about words and the world” (Kortenaar, Becoming African 781). In this way the snake-lizard story could be used simply to educate little boys and girls about the nature of vegetables. But on a higher level of thought this story is used to “define gender differences and educate children into the gender roles prescribed by the clan” (Scafe 124). In other words the story aims at distinguishing the roles ascribed to the snake-lizard’s mother and to himself: society dictates that the snake-lizard’s mother has to cook and that she has to understand the simple fact that vegetables shrink after cooking, while her son, as a man, is not supposed to know anything about such trivial ‘feminine’ matters.

e. Tortoise and the Bird Myth

In another occasion Ekwefi tells her daughter Ezinma the story about “Tortoise and the Birds” where all the birds are invited to a “great feast in the sky”. The wily Tortoise knows about their feast and convinces the birds to lend him some feathers so that he could fly and accompany them. Deceived by his sweet tongue, the birds elect the Tortoise to be their spokesman. At the party Tortoise convinces the birds that according to the custom their spokesman has to eat first. Tortoise eats all the food and the birds feel frustrated. So they take their feathers back and leave him. One of the birds, Parrot, agrees to deliver a message to the Tortoise's wife; however, he intentionally delivers a faulty message. So Parrot tells the Tortoise's wife to place all of the hard objects they owned out in front of the house so that he can jump over them safely. Tortoise could not see clearly because of the height, so he jumps and breaks his shell. A medicine man repairs Tortoise's shell, but it has not been smooth since (TFA, ch.11). A simple interpretation of this tale could be to explain to children “the origin of the tortoise’s patterned shell” (Lovesey 129), or maybe it is meant to be read as a word to the wise; never trust a person just because he/she has a ‘sweet-tongue.’ However, Barbara Harlow suggests that the fable of the Tortoise and the Birds
“represents more than indigenous folk wisdom …” (74), and reads the story as “an anti-colonialist allegory” (Slaughter 85):

“In such an allegory, Tortoise represents colonial power. The birds, who are his victims, signify the colonized population that remains subject to manipulation until it learns to command the weapons the colonizers have used against it: words, machetes, spears, and a cannon. The folk wisdom of the animal fable reveals a political message: both rhetoric and armed struggle are crucial to an oppressed people’s organized resistance to domination. Ekwefi’s tale radically reevaluates folk wisdom, which the tortoise-colonizer uses as a means of subjugation, appropriating custom to legitimize claims to African resources – the “great feast in the sky.” (Harlow 75)

Unlike the Parrot who learns from the Tortoise’s cunningness and adjusts his manners and beliefs to cope with the new conditions, Okonkwo fails to do so. When the District Commissioner returns and finds that “the red-earth church which Mr. Brown had built was a pile of earth and ashes” (TFA 191; ch.22), he decides to take revenge. So, he sends his “sweet-tongued messenger to the leaders of Umuofia” (TFA 193; ch.23), and invites them to a meeting. Being an upholder of the customs of his clan, Okonkwo agrees to go unarmed, because that would be “unseemly”, and he proudly says that an “Umuofia man does not refuse a call” (TFA 193; ch.23). When they arrive to the headquarters, they find out that the District Commissioner has prepared an ambush where he asks his men to arrest Okonkwo and his fellows. After their release the village elders call for an urgent meeting to discuss the humiliating act of the white man. Their meeting is unexpectedly “interrupted by the guards who had earlier imprisoned and beaten the men. This intrusion proves more than Okonkwo can bear: overcome with humiliation and rage, he confronts one of the guards and kills him” (Ravit 51).

When Okonkwo goes back to his compound, and to the surprise of everyone, he kills himself to avoid further humiliation by the colonizer. If Okonkwo was as clever as the Parrot, he would have managed to improve his skills to keep up with the new conditions under colonialism. To the contrary, Okonkwo insists on adhering to some of the timeworn traditions of his ancestors, which eventually leads to his downfall. He fails to realize that in order for his people to survive some of their old traditions have to be changed, as Achebe tells us happens more than once in Things Fall Apart.
4.2.2 Superstitions in Things Fall Apart

In Things Fall Apart, a wide range of superstitions around the culture and identity of one of the main tribes in Nigeria, the Igbo. Later on with the advent of colonization and the arrival of the Christians, the tribe was forced to give up the traditions, it had always held on to, and thus the Igbo society fell apart.

a. Evil Spirits: The Igbo people believe in the superstitions. They warn their children not to whistle at night because they are afraid that the evil spirits come out. They even think that the dangerous animals become more sinister during the night. ‘A snake was never called by its name at night because it would hear. It was called a string’ (TFA:8).

b. The wicked children: There is a belief that the ‘ogbanje’ which are wicked children who usually die at an early age, and then re-enter their mother’s womb to be born again. They believe that it is the evil spirit of the same child that just comes in the form of many different infants. Then there is special kind of a stone called ‘iyi-uwa’ that is buried near the ogbanje infants buried. If the child’s ‘iyi-uwa’ were found again and destroyed the ogbanje spirits do not come again as the evil spirits. Achebe describes, ‘where did you bury your ‘iyi-uwa’? She asked in return……Where they bury children’, she replied’ (TFA: 99).

c. The silk-cotton tree: The silk-cotton tree is believed as a sacred tree because they believe that the good spirits of the children waited to be born from the silk-cotton tree. ‘On the ordinary days young women who desired children came to sit under its shade’ (TFA:34).

d. The week of Pease: The Week of Peace is celebrated by Igbo people. No work is done during the Week of Peace. People call on their neighbours and drink palm wine. By doing so, ‘it brings a good luck for a good crop season’ (TFA: 24). However, someone breaks the Week of Peace, and then there are the chances of a bad crop season subsequently the most of the crops die.

e. The royal python: The royal python is supposed to be the most revered animal to the Igbo clan. It is addressed as ‘our father’ and is allowed whenever it goes even into the beds of the people. “If a clansman kills a python accidentally, he made sacrifices of atonement and performed an expensive burial ceremony such as was done for a great man” (TFA:116).
f. The Oracle of Hills and Caves: Agbala, The Oracle of Hills and Caves when gets possessed by the spirit. The people come to consult the oracle about their fortune and misfortune. Sometimes a man came to consult the spirits of his dead father or relative. It was said that when such spirit appeared, the man saw it vaguely in the darkness, but never heard its voice. ‘Some people even said that they had heard the spirits flying and flapping their wings against the roof of the cave’ (TFA: 13).

g. The Evil Forest: 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. ‘An ‘evil forest’ was, therefore, alive with the sinister forces and powers of darkness’ (TFA: 109)’ The Igbo people believe that the evil forest is a kind of place where the sinister forces live. If someone challenges the sinister forces that person dies suddenly within four days. The reason is that they gave such a battle to the missionaries to build the church and nothing happened as they built the churches and the court in the ‘evil forest’ if a titled clansman commits a suicide they do not touch the body of him. They believe that it is an abomination against their god. At the end of the story, Okonkwo commits a suicide but nobody touches his body by thinking that it is an offence against the goddess of earth.

4.2.3 Proverbs in Things Fall Apart

Achebe explores the issues of culture, which are associated with the Igbo culture and society. Moreover, it presents a good sense of African language and its euphemisms in the form of oral tradition and proverbs. It has been observed that “We learn our culture through proverbs” (Samovar, et. al.1998:39). The proverbs explicate moral and spiritual wisdom of the society. Achebe says that “proverbs are the palm-oil with which words are eaten” (TFA: 6).

a. “He who brings kola brings life” (TFA: 5). This proverb is used by Okoye when he visits Unoka, It asserts that the kola nut is used for many things by Igbo people as a part of their tradition to keep the friendship survived.

b. The proverb “when the moon is shining the cripple becomes hungry for a walk” (TFA: 8). It denotes the idea in the text about someone is doing
shameful during the night when no one finds him out in such act according to the Igbo people.

c. “if a child washed his hands he could eat with kings” (p.8). This proverb said by the writer, when he describe Okonkow and how he builds himself. And this proverb means if a person does the right thing at the right time, good future, honour, esteem and credit will be his just like eating with kings.

d. “We shall all live. We pray for life, children, a good harvest and happiness. You will have what is good for you and I will have what is good for me. Let the kite perch and let the eagle perch too. If one says no to the other, let his wing break” (TFA:15). This proverb said by Nwakibie, a very wealthy man in the clan, who convinces Okonkwo about the humanity and cooperation among each other, while giving the yam seeds to Okonkwo with this proverb

e. “A man who pays respecte to the great paves the way for his own greatness”[p.19]. This proverb is said by Okonkow to Nwakibie. It implied to show the value of respecting old and important men in Igbo society.

f. “looking at a king’s mouth one would think he never sucked at his mother’s breast” (TFA: 20). This proverb said by an old man about Okonkow, who had arisen so suddenly from great poverty to one of the lord of his clan, and this proverb means that a person may not look his parents or his relative.

g. “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 proverb is said by Okonkow to Nwakibie to express his difficulties before him, and it means if you do not appreciate your worth and dignity yourself, people may not brother to do for you.

h. Eneke the bird says that since men have learned to shoot without missing, he has learned to fly without perching. (22). This proverb is said by Okika when he asked about the songs of Umuofia. It means changing situations give birth to innovation.

i. “you can tell a ripe corn by it is look ”(p.22). It means a good person is known by his deeds. It said by Nwakibie to Okonkow, when he came to ask for his help

j. “When the mother cow is chewing the grass its young ones watch its mouth” (TFA: 51). This proverb said by Okierika’s eldest brother, when he was
talking about Obierika’s son, Maduka. So this proverb means that young children learn from imitation their parent.

k. ‘Mother is Supreme’ (TFA: 98). It means that the child belongs to its father and when the father beats his child, it seeks sympathy in its mother’s hut, so the mother is called supreme.

l. “Never kill a man who says nothing” (TFA:103). Okonkow asserts this proverb of Igbo, when he takes a refuge in Mbanta during his banishment from Umuofia for seven years. It denotes the idea that the Abame people should not have killed the missionary.

m. 'Hunter’s dog that suddenly goes mad and turns on his master’ (TFA: 122). This proverb is said by Okonkow about the act of his son Nwoye.

n. ‘As a man danced so the drums were beaten for him’ (TFA: 135). It is said about Mr. Smith that means if any one creates a way the others follow it.

o. ‘‘If one finger brought oil it soiled the others’’ (125). Achebe shows that it is not only in words but also in deeds that Ibos follow these lessons. That individuals are not above the community is proved when Okonkwo is severely punished for breaking the Week of Peace and is banished from Umuofia for killing a clansman as these activities are believed to put the whole community

p. “ A man could not rise beyond the destiny of his chi”(p.131). This proverb is said about Okownlow’s punishment when he killed Ezuedu’s son. It means no one could escape from his fate.

q. “ An animal rubs its itching flank against a tree, a man asks his kinsman to scratch him (165). This proverb is said by Uchendu .It’s indicates to the significance of community and kinship. Okonkwo’s uncle Uchendu said that kinsmen are more precious than money and it is kinship that separates human beings from animals.

4.3 Social Patterns Embodied in No Longer At Ease

Achebe’s No Longer at Ease novel, explains cultural issues among Nigerian Igbo people, in the forms of social identity, masculinity, femininity, religion, customs and the impact of the culture. The cultural patterns of any society play the pivotal role in identity formation. The pre-colonial Igbo culture in Nigeria got disrupted by the colonial influence during the 1950s and 1960s. The missionaries imposed their administration upon the Igbos by the division of southern-eastern Nigeria into areas
ruled by District Commissioners, and appointed the Igbos as the chiefs, clerks and messengers to help them. The imperial power of missionaries made them disintegrated from the clan-system; as a result, they lost their cultural values.

**a. Social Identity**

The Igbo people were under colonial rule for quite some period and adopted the new modes of culture therefore; the Igbo society in Nigeria was formed by the different ethical values and naturally the new dimensions to their identity as a society. The identity of Umuofian Igbo society represents the values of the past, while the Nigerian capital, Lagos represents the difference where everyone competes, no holds barred and the education which has made them to dislocate from their own villages. The Igbo people of Umuofia are rurally conservative, the hybrid amalgam of pagan and established Christian respectabilities. The protagonist Obi is treated as the ‘invaluable possession’ by the elders of Igbo society, but he is an instance of the Dislocated identity of the Igbo people in Nigeria. The change due to western education among Igbo people in Nigeria is one of the responsible factors to make them to think as an individual rather than as a unique Igbo society. Cook (1977:84) points out:

“...the process of education is....complex. Not only has it raised his status, it has done something to his personality, something which he cannot reverse even if he would: it has made him to see himself as an individual”

The role of the colonial education and its impact on Obi is one of the responsible factors to foster his dreams and the ideals about Nigerian Igbo identity. He realizes that the identity of Igbo people is considered by the family, which is known as the central institution among Igbo people and the place of the individual is necessarily subordinate to it. The individual isolation of Obi Okonkwo is the outcome of his own indecisive nature, and to a certain extent, his disadvantageous position. He neither belongs to the Umuofian Igbo traditions, values and the culture nor to the western culture. As a result, his alienation accounts for his identity crisis and it remains as one of the examples of the identity of the Igbo people in Nigeria. Matthew Arnold says that "perfection as culture perceives it is not possible while the individual remains isolated" (Arnold,1932:48).

The Umuofian (Igbo) People established their social identity in Lagos by the formation of union known as the Umuofia Progressive Union is the collective identity
to help each other to resist the burdensome injustice through western education. The social identity of the Nigerian people is reflected by a sense of ethnicity of Igbo people in the colonial period. The colonial power pacified the Igbo people in Nigeria and the issues of Nigerian social identity raised to protect the social customs and values. The Igbo people formed the Umuofia Progressive Union in Lagos to educate the bright and scholar youngsters abroad. They simply believed that the social identity of their clan could be protected by education. Obi was sent to England as. They (Umuofia People) wanted him to read law so that when he returned he would handle all their land cases against their neighbours"(NLE: 6). It means that, this motivated and mobilized by the ethnic society as the instruments for conflict and protecting the self-image of the society. The social identity in the novel seems disrupted by prejudice, racism and the confusion between old traditions and the new faith i.e. Christianity. Social identity indicates the activation of an individual identity in a situation to increase the influence and self image of a group or society. The Igbo social identity reflects the dual issues as they believe in the traditional way to follow the rules of the society and to promote the social codes in a modern approach to protecting the ethnicity. The Igbo social identity in Lagos is described by Achebe. He says;

"Those Umuofians (that is the name they call themselves) who leave their home town to find work in towns all over Nigeria regard themselves as sojourners. They return to Umuofia every two years or so to spend their leave. When they have saved up enough money they ask their relations at home to find them a wife, or they build a ‘zinc’ house on their family land. No matter where they are in Nigeria, they start a local branch of the Umuofia Progressive Union” (NLE: 4).

The Igbo social identity is represented through the main character of the novel Obi Okonkwo. The identity of Obi constitutes the crisis of alienation and dislocation from the traditional culture through the European education and the changes he comes (p.93) across after returning from England to Lagos. As a son of Catechist, Obi’s identity is shaped by the Christian influence. But his beliefs comprise far more than his religion Clark rightly says that Obi is a ‘citizen of two worlds’, as a first person in hisvillage to receive a university education and a post in senior service’ (Clark, 1965:24). The confusion of Obi to identify himself wholly with either the traditional or the modern way of life and his lack of sense of identity is most clearly reflected as the issues of social identity.
The Igbo social identity in a traditional way is visible through the ceremonial, ordered and governed traditional wisdom rooted in the soil. The influence of the colonial power had not swept away all the rituals and traditions of the Igbo people. Obi’s social identity is undecided at the trial in the beginning of the novel when the judge sums up the verdict by saying that ‘I cannot comprehend how a young man of your education and brilliant promise could have done this' (NLE: 2). The reaction of Obi’s father(IsaacOkonkwo), the catechist, to his son’s proposed marriage to an Osu or outcast, is an example of his feelings for Igbo traditions. According to Abiola rele,(1965:32)  

“In No Longer at Ease the main emphasis is shifted on to what might be termed ‘brotherliness’, as a sense that one’s primary obligations are to one’s kinsmen, both within the family circle and beyond it in the clan”

The proverb, ‘anger against a brother was felt in the flesh, not in the bone’ (NLE:4) denotes the idea of the unified social identity of Igbo people. The Umuofia Progressive Union is itself a product of the kinship; it was a result of the communal effort that Obi was sent to England in the first place and when he gained the post in the senior service it is assumed that his prestige will reflect on his kinsmen. The sense of ‘brotherhood’ takes an external form in the Igbo society in the sharing of the common language, as Obi realises at an early stage in his relationship with Clara: “We belong together: we speak the same language”(NLE: 20). The Igbo social identity is explored by sharing the Igbo language. Mr. Mark convinces Obi in Igbo language to depute his daughter for education in England on scholarship. The another incident about social identity is reflected with an incident like a hostile policeman’s manners changes abruptly when he realises that Obi and Clara are like himself, Igbo. It reveals the kinship of Igbo with each other. Achebe writes that “Clara told me in Ibo to call the driver and go away. The policeman immediately changed. He was Ibo, you see. He said he didn't know we were Ibos” (NLE: 59). Obi’s relationship with his people and following his father’s Christianity develops certain issues of his identity in Nigeria. The modernity in Nigeria distorted the integrity of the Igbo people which is ‘no longer at ease’ and Obi, of course, is at the centre of the social unease and the conflicts. It represents the social identity of the Igbo people in Nigeria.
b. Masculine

The formation of masculinity is based on the ‘culture controls’ and social image of the particular society with certain customs and beliefs. It is an analysis of the social power and the meaning through the masculine constitutions. In Africa, men have generally been associated with “culture control,” which seems to confer hegemony on them (Connell 2005). But a deeper evolution of gender in Africa reveals a hierarchy of masculinities which exposes complex formation of men. The social order is based on patriarchy and the division of gender roles. The masculinity heralds the cultural proportion and social determination; men are unconsciously assessed by the society along the lines of their input into the general pool of social growth or development. The masculinity of Igbo people in Nigeria with the conventional and modern customs is described with the certain amount of patriarchy and the dominance of the cultural aspects. The masculinity in Umuofia is exposed through the more importance to them rather than the women. The mothers are too affectionate towards their son. Achebe puts in;

“There was a special bond between Obi and his mother. Of all her eight children Obi was nearest her heart. Her neighbours used to call her 'Janet's mother' until Obi was born, and then she immediately became 'Obi's mother'. Neighbours have an unfailing instinct in such matters” (NLE: 60).

Urban area, Lagos. In the real sense of masculine analysis, Obi is best considered as an urban man, educated in far away England and lives and works in Lagos. Obi’s masculinity is not directly displayed from the traditional yam and its genetic link with Igbo ethnicity. Obi Okonkwo is sent to England for further education. “Obi’s going to England caused a big stir in Umuofia” (NLE: 6). He got the scholarship because he holds the top rank among all the students in the village Umuofia. He is depicted as extremely brilliant and hardworking at school. He thus controls that section and is accorded recognition by the society and that is why he is consequently encouraged to further consolidate his prime position through education at the top hierarchy of his section of the society. The Nigerian masculinity is reflected through the character of Obi who is one of the few Africans and a middle class of the colonial society in Lagos. His experiences while working as a senior staff in the Ministry of Education and sanctioning the scholarships to the Igbo people for western education mark his status as a special one and it makes his identity as a part of the masculine hierarchy.
Despite his status, he wants to be distinguished as a clan member of Igbo and the citizen of Umuofia. His masculinity is linked with his grandfather as Ogbuefi Okonkwo rested his fame on his solid personal achievements as a wrestler and Obi by adapting the western education. He didn’t like to accept the western ideology and the traditional way of thinking by his clan without revolt against the rotten thoughts. The Umuofia Progressive Union charts the customs of the legacy and social codes in the form of the masculine identity. The president says; “When this boy's father---you all know him, Isaac Okonkwo---when Isaac Okonkwo heard of the death of his father he said that those who kill with the matchet must die by the matchet” (NLE: 127).

In the same way, Obi didn’t attend the funeral of his mother because he was contaminated by her not to marry Clara. The ‘hubris’ (pride) in the masculine power ultimately directs the adversity and the doom as Obi followed the guilt after guilt. His father sows the seed of marriage with Clara. Being catechist, he followed the traditional beliefs of the Igbo society. (p.96) The masculinity plays more roles in the action, like Mr Green, Obi’s expatriate boss in the office and the leader such guilt in his mind when he was restricted from his of Umuofia Progressive Union in Lagos. Obi, the protagonist, is rather psychologically dispossessed. What baffles him particularly is that every single person he meets attempts to control him. Has a control factor. He resents the colonial expatriates but has to fight off one individual claiming master after another on the other flank of him and finds himself hemmed in and ‘constrained by structural expectations’ (Stets and Burke, 2000: 229).

c. Feminine

Achebe portrays the increasing preoccupation with women. Clara is an instance of the emancipation of the Igbo women by educating herself abroad. She is an osu or ostracised from the Igbo society but modifies herself from the measures of the self-esteem, which is one of the hallmarks of her identity when she refuses to be pitiable towards her. Christopher Lasch points that “identity refers both to persons and to things. ‘Both have lost their solidity in modern society, their definiteness and continuity” (Lasch1979: 32). Though, Clara is the victim of the rigid social customs. She identifies herself sincere and professional without self-pity and the possession of self-pride and integrity. Achebe puts in;

“I can’t marry you”, she (Clara) said suddenly as Obi tried to kiss her......she had no coyness in her. Not much, anyway. That was one of the things Obi liked best about her. She had seemed so sure of
herself that, unlike other women, she did not consider how quickly or cheaply she was captured” (NLE: 56).

Clara doesn’t want to see Obi in trouble due to her low caste status in the Igbo society. Even after Obi acceptance of marriage proposal, she carefully evaluates the complexities and puts herself back rather than taking advantage of Obi’s love and patronage. The feminine aspects of Igbo society are depicted by the contrast between the modern and traditional values of Nigerian Igbo women. Obi’s mother doesn’t permit him to accept Clara as a bride because she is an osu. On the question of marrying Clara, she instructs Obi:

“If you want to marry this girl, you must wait until I am no more. If God hears my prayer, you will not wait long....But if you do the thing while I am alive, you will have my blood on your head, because I shall kill myself” (NLE: 108).

It is noted that the distinctions between the women of the two different generations, who stand contrast to each other and pertain the attitudes about the Igbo culture. Obi’s father thinks that “Osu is like leprosy in the minds of our people.....not to bring the mark of shame and of leprosy into your family” (NLE: 107). We find the distinction between the initial limited social space by Clara’s attitude and the traditional conviction through the instruction by Obi’s mother. The Irish girl-friends of Joseph and Christopher are portrayed peripheral. Obi’s classmate and friend Joseph comments on the virginity of the girls in Lagos as(p.98) it makes a point that the morality and ethics are not followed by the Nigerian women and it stamps the feminine identity in the novel. Joseph comments: “She (Joy) was a nice girl but sometimes very foolish. Sometimes, though, I wish we hadn’t broken up. She was simply mad about me; and she was a virgin when I met her, which is very rare here”(NLE:13).

The moral of women is questioned by the new finding of Joseph in Lagos and the influence of modernity is reflected in the following manner. The dancing, drinking beer, and making a fun are the common aspects revealed in the manners of girls is an instance of the newness of women in Nigeria. The girls of Igbo society in Lagos seek the scholarship at all cost, they are exploited and degraded. But their exploitation can also be read as an aspect of social malaise, which has its parallel in the bribes received from male candidates. Miss Mark wanted to go to England for further education and she is ready to pay the price for it by sacrificing her chastity is the another instance of helplessness and the moral degradation of Igbo feminine identity. She says: “Please,
Mr Okonkwo, you must help me. I'll do whatever you ask.' She avoided his eyes. Her voice was a little unsteady, and Obi thought he saw a hint of tears in her eyes” (NLE: 73). The Igbo girls at Lagos draw the attention in the novel towards the change in their attitude; they act as the helpless women on the part of the corrupt system. It fosters an idea that the social status through education by getting the scholarship is the most important aspect for them rather than their purity and chastity. It is noted that the social system and corruption in Nigeria after colonialism makes the difference in the feminine identity. Goodman(2004:5) states;

“It is possible still to identify survival itself with the future of the public sphere and, as women are the hardest hit by such structural adjustment policies, to identify the future of the public sphere itself as dependent upon the direction of feminism”.

In the context, Goodman’s view states the expansion or transformation of femininity in the public sphere that foregrounds the structural modification and the dominant patriarchy within the Igbo Society in Nigeria.

d. Religion

The protagonist Obi is caught into the two religions namely the traditional religion of Igbo and the Christianity that was adopted by his father long back when he was a child. Obi’s education in England is another aspect of the Christian influence on him. Before he left Nigeria, he had been a true Nigerian and had known only his village. But his father, Nwoye the son of Okonkwo who converted to Christianity and rejected his father – strictly condemned the old religion and brought up his children as Christians. Obi has his own opinion of religion but is afraid of telling his parents. The confusion of Obi about the two religions is stated by Achebe;

"Father, I no longer believe in your God’? He knew it was impossible for him to do it, but he just wondered what would happen if he did. He often wondered like that. A few weeks ago in London he had wondered what would have happened if he had stood up and shouted to the smooth M.P. lecturing to African students on the Central African Federation: 'Go away, you are all bloody hypocrites!' It was not quite the same thing, though. His father believed fervently in God; the smooth M.P. was just a bloody hypocrite” (NLE: 45).

Obi’s feelings of revolt against Christianity and traditional ethics of Igbo people is an outcome of the generation gap between his father and himself. The M.P. calls him the ‘bloody hypocrite’. It makes an impact on him to challenge the
unnerving wrongs of the Nigerian society. The influence of missionaries and their religion changed the villages and the people there so much during the years when Obi was in England. He comes to know that the Nigeria he came back to after four years of being in England is not the same country of his dreams. The drastic change in Nigeria and his country makes the difference in the outlook of Obi, he thinks that the Igbo society in his country was no longer created by the old African traditions and culture, but a huge impact of colonial society was seen there:

"It was in England that Nigeria first became more than just a name to him. That was the first great thing that England did for him. But the Nigeria he returned to was in many ways different from the picture he had carried in his mind during those four years. There were many things he could no longer recognize, and others---like the slums of Lagos--- which he was seeing for the first time"

(NLE:12).

Obi's father is converted to Christianity and rejected the Igbo culture, religion and traditions when he was young. There was no such a point to resist Obi to marry Clara who was Osu. Obi's mother strictly instructed him not to marry her. The point is to argue about the fact that if they do not accept the traditional Igbo rules, there is no such reason to prevent him from the decision to marry Clara. Even though, Obi's father was a Christian and according to the Bible, he should not have been judgmental in this case, he could have cut off his ties to Igbo traditions and accepted an 'osu' in his family. Obi's father thinks that there are the old traditions among Igbo people and he also wants to follow the similar traditions even though some people accepted the new religion, their tradition and old roots were still part of them. Obi's father is afraid of the consequences of such marriage. He is worried about the children of Obi and Clara in the future who would have to bear the curse of being the children of 'osu' mother. It makes a point that not only he but also the whole village will follow the old Igbo traditions in the future as well no matter how much influence of the missionaries and Christianity will have on the Igbo people. Achebe asserts the views of Obi and Obi's father about the two religions.

"We are Christians,' he said. 'But that is no reason to marry an osu.' 'The Bible says that in Christ there are no bond or free.' 'My son,' said Okonkwo, 'I understand what you say. But this thing is deeper than you think.' 'What is this thing? Our fathers in their darkness and ignorance called an innocent man osu, a thing given to idols, and thereafter he became an outcast, and his children, and his children's children forever."" (NLE: 106)
When Obi’s father, Isaac opposes him for marriage with Clara on the ground of her ‘osu’ background, Obi questions his Christian wisdom, which is supposed to draw no line of discrimination among the people of the world. His father remarks that “but have we not seen the light of the Gospel?” (NLE: 106). Obi thinks about Christianity that it is a kind of remedy “to bring light to the heart of darkness, to tribal headhunters performing weird ceremonies and unspeakable rites” (NLE: 84). The Christian influence on Obi didn’t prevent him from the adverse things in his life though he was brought up in such an environment. His glorious prospects abroad quickly become sullied by sexual affairs “- a Nigerian, a West Indian, English girls, and so on” (NLE: 55). The Bible ethics also didn’t prevent him from accepting the bribe. The Canadian novelist, Margaret Laurence observes that perceptive African writers like Achebe interpreted their own world as;“…neither idyllic, as the views of some nationalists would have it, nor barbaric, as the missionaries and European administrators wished and needed to believe” (Laurence, 1968:9).The Igbo people lost their religion as a consequence of the colonial impact and Christianity.

e. Customs

Customs is change from society to society , and also within a society over a time. The customs of the Pre-colonial Igbo society have been changed as per the situations of modernity. The colonial power makes them to come out of the superstitious acts and they believe that the knowledge is the power and it brings prosperity to the individual as well as for the clan. Mr. Ikedi informs Obi about the importance of knowledge.

“In times past,’ he told him, Umuofia would have required of you to fight in her wars and bring home human heads. But those were days of darkness from which we have been delivered by the blood of the Lamb of God. Today we send you to bring knowledge” (NLE: 8).

The custom of the Igbo people to share their thoughts regarding the change in social patterns indicating the culture of them during the colonial period. The Igbo culture is depicted with the customary actions against Isaac Okonkwo (Obi’s father) to treat him with the tribal rules. The person goes against the (p.116) customs of the tribe is treated with the customs to follow the culture. Achebe writes about the Igbo customs;
“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 (no doubt a humorous old man) said that Udo's he-goat was free to go where it pleased and do what it pleased” (NLE: 132).

The Igbo people of Nigeria are reflected as vindictive about the decision of Isaac to convert himself to Christianity. The customs of Igbo people are visionary during the empirical power, when obi returns to Lagos from England. The tribal customs are apparent from the first meeting of Umuofia Progressive union, Obi gets out of his car, he is greeted with traditional customs; “Umuofia kwenu!’ shouted one old man. ‘Ya!’ replied everyone in unison. ‘……Ife awolu Ogoli azua n'afia,’ he said” (NLE: 62). It is an instance of the grand welcome given to Obi by Igbo clan in Lagos and based on the continuity of the customs of Igbo people in modernity. In the pre-colonial Igbo community, the grand welcome by breaking the ‘palm-wine’ is replaced in the Igbo society as they celebrate the reception with the bottles of beer. One of the youngsters says that “Lagos palm-wine was really no palm-wine at all but water—an infinite dilution” (NLE: 64). They exchanged the bottles of beer among each other to make the reception of Obi a grand one. The set rules of the Igbo tribe are disrupted. The in-laws kill the person, who has gone abroad intimates that the person is dislocated from the Igbo culture. The man’s in-laws are referred with the personal gods of the Igbo people known as the ‘chi’. According to Igbo customs, it was the height of the treachery and betrayal against the set rules of Igbo people. The elders of Umuofia asked for a kolanut to scarify on the personal gods called ‘chi’. Obi’s father doesn’t allow them to do so as follows;

‘bring us a kola nut to break for this child’s return.’ ‘This is a Christian house,’ replied Obi’s father. ‘A Christian house where kola nut is not eaten?’ sneered the man. ‘Kola nut is eaten here,’ replied Mr Okonkwo, ‘but not sacrificed to idols.’ ‘Who talked about sacrifice? Here is a little child returned from wrestling in the spirit world and you sit there blabbing about Christian house and idols, talking like a man whose palm-wine has gone into his nose.’ He hissed in disgust, took up his goat-skin and went to sit outside” (NLE: 41).

The twist among Igbo people about the customs is seen between the traditional Igbo people and Christianity regarding the sacrifice of kola-nut to the idols. At last, they settled their dispute by adopting the Christian way to break the kola nut.”And
we shall break it in the Christian way” (NLE: 41). It is a point to notice that the change in the customs and the cultural patterns of the Igbo people proclaims the influence of Christianity and subsequently the colonial power. Custom and tradition find their way into modernized society. One of the elders, as he dwells on the subject of the greatness of the society, observes that, with the changing times, greatness too changes its tune. In the ancient times the ‘title’ taking was an important aspect of the Igbo people, it has replaced in the modernity by the western educational skills. The culture have different applications among Igbo people like marriage. Obi, being an educated doesn’t believe in the traditional way of considering an osu in the society. His friend, Joseph convinces him the impacts of marrying an osu girl, “You know book, but this is no matter for book. Do you know what an osu is?”(NLE: 57). His father being Christian follows the traditional Igbo customs and prevented him, who said that “Osu is like leprosy in the minds of our people.....not to bring the mark of shame and of leprosy into your family”(NLE: 107).His mother instructed him on the same issue that he should wait till her death. She says; “If you want to marry this girl, you must wait until I am no more. If God hears my prayers, you will not wait long” (NLE: 108). The inflexibility in the custom of marriage leads the confusion in Obi’s decision and he finds himself in a trap to follow either the modern way or the traditional way of life.

f. The Impact of Colonial Culture on African Culture

The native Igbo people in Lagos are captivated by Englishness in daily routine making them aware of their social status and the challenge to preserve the culture. Achebe remarks the problematic situation; “Titles are no longer great, neither are barns or large numbers of wives and children. Greatness is now in the things of the white man. And so we too have changed our tune” (NLE: 42). The remark of an Igbo is the awareness of the influence of colonial power. There are the two worlds: the native world of the Igbo people and ‘the white man’. The native Igbo people were caught into the two spheres in order to survive and preserve their cultural heritage. The colonial encounter from the African perspectives in colonial Nigeria on the verge of Independence reflects the chaos in the culture of the Nigerian people. Obi, the protagonist as an Igbo villager is the only hope of advancement in the colony by European education. The narrator says;
“Obi’s theory that the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men from the universities was first formulated in a paper read to the Nigerian Students’ Union in London” (NLE: 31).

It helps to locate Obi in the young educated elites of historical colonial Nigeria. He asserts that old African is the reason behind Nigeria’s corruption. The attitude of Elise Mark, who is a young woman so desperate that she offers up her body in exchange for a federal scholarship by saying that “Please, Mr. Okonkwo, you must help me. I'll do whatever you ask’ (NLE: 73) is a disgraceful act on the part of the culture. Obi scornfully attributes the corruption of the situation to the devastating lack of education in Nigeria; he is disgusted by bribery because that is something only the uneducated savage deals in. Obi comments that “to (the uneducated) the bribe is natural” (NLE: 18). Obi misguidedly but successfully argues with his Christopher that bribery is inherent in the culture of the old uneducated Igbos. The Umuofia Progressive Union resists mechanisms, but the uncertainty of colonialism portends the way in which colonialism forces itself on indigenous groups of the Igbo people. There is the ignorance of Nigerian Igbo people emphasizing the native ambivalence and invading the colonial administration. The identity of the Igbo is always at the grim fear about the colonial power. Achebe mentions it that “It was said that if you touched a soldier, Government would deal with you” (NLE: 10). Brown,(1972:33) the colonial power operates the Nigerian community with the practice of the colonial administration. analyses the impact of colonial power in postcolonial fiction including Achebe’s ‘No longer at Ease’ points out;

“Theyir indifference to Government and the regulation of the state is due to the fact that—since it was created by the foreign colonizer—they have ‘been accustomed to think of a central authority in terms of powerful, alien exploiters’ ”

The representation of the conflict between traditional customs and modernity is one of the aspects of culture. The difference in the Igbo culture is reflected in the novel. “One day a neighbour offered a piece of yam to Obi who was then four years old. He shook his head like his older and wiser sisters, and then said: ‘We don't eat heathen food” (NLE: 46-47). Christianity makes an impact in Igbo society. Although, imported from the colonizing culture Christianity was not simply an intruding evil that turned people against each other. The younger generation is treated with the two worlds of culture such as the Christianity and the traditional culture. Pratten
Colonialism and Christianity had created a rift between youth and elders and Between varied bases of political authority” (Pratten, 2007:93).

Achebe mirrors the divert applications of the religions and culture among Igbo people in Nigeria. “For young men mission Christianity became more appealing under Colonialism. Economic development in general, and trade, urbanization and schooling in particular, introduced new categories of social status—the literate teacher and clerks—and dissatisfied with the old traditions and customs, increased their physical and political mobility” (Pratten, 2007:94). The Nigerian Igbo society is forced to follow such modes of living as maintaining a chauffeur-driven car, upkeep of a modern home, luxury of frequenting nightclubs, paying taxes besides expenses involving the education of his brothers and sisters and contributing to the family finances.

The culture of the Igbo young generation unredeemed like Obi when they were deprived of the links with their own people with whom they no longer tried to continue their separate culture by the resistance to the colonial power. But the intervention of the missionaries among Igbo people caused the loss of indigenous values such as communal harmony of the Nigerian culture, the people of Umuofia promote Obi for the European power through education to bring them a status and refuse. The attention of the clan is shifted from religion to the new open-sesame, education, which is an invaluable asset in the inter-village and inter-tribal rivalries. It projects the struggle of nature of culture through time, but also points to the changes possible in the culture based on the context. As such, the culture is a social construction that is passed through generations and is dynamic, changing because of alterations. The colonial power had the greatest impact on the traditional culture of the Igbo people in Nigeria. It is identified that the western influence disrupted African traditional society. Ekechi points out that “as the ranks of Christians swelled, so also did violations of societal codes of conduct rise” (Ekechi, 1989:65).

The western influence in Lagos, the Nigerian capital abandons the traditional customs of the Igbo people. The Igbo Africans were influenced by the Western cultural habits, no longer respect or obey traditional ethical norms and values. Igbo people had a clear sense of morals and ethics before the arrival of missionaries and new faith i.e. Christianity. The unity and order in traditional African societies anchored on the respect for customs and tradition of the society. It is noted that Colonialism, Christianity, Western education and value system dealt a severe blow on the
traditional ethical principles, which ensured peace, harmony and social stability. No
Longer at Ease (1960) begins with the trial of Obi, the outcome of his guilt and the
decline of his career, who has been caught in the trap of modernity and tradition of
Nigeria. Nigerian society was evolving into modernity and this new climate
confronted Obi Okonkwo. He is tattered apart in his desire to follow his ancestors and
at the same time to blaze his own trail and finally he seeks his own path and risks his
whole prospect and place as a civil servant. He wanted to overcome the society-ridden
customs of paying bride-price and decided to marry an osu girl, Clara. As a result, he
accepts the evil practices and opposes the communal rites such as avoiding the funeral
of his mother. He challenges the ideology, tradition and even the social patterns of his
society.
Achebe gives us two opposite views on Obi’s action, one of European’s and other of
members of Umuofia Progressive Union. Mr. Green, Obi’s boss explains his disgrace
and announces in the club, “Africa is corrupt through and through” (NLE: 2). It is
observed that for centuries Africa has been the victim of the worst climate in the
world and of every imaginable disease. “Hardly his fault, But he has been sapped
mentally and physically.”(NLE: 3) Ghosh(2006: 45) comments on the character of
Obi;

“His abortive effort at education and culture, though leaving him
totally unredeemed and un regenerated, had nonetheless done
something to him-it had deprived him of his links with his own
people whom he no longer understood and who certainly wanted
none of his dissatisfaction or pretension”.

The image of the masked ancestral spirit indicates the confusion of values put
across by Obi’s father. The blind ugly superstitious tradition is still over shadowing
the man, who is supposed to have seen the light of the gospel. Obi tells his father;
“What is this thing? Our fathers in their darkness and ignorance called an innocent
man osu, a thing given to idols, and there after he became an outcast, and his children,
and his children's children forever. But have we not seen the light of the Gospel?”
(NLE: 106). It reminds the clash between the traditional ethics and the modernity. The
views about traditional beliefs of marriage are drastically changed by the western
influences anchoring on the part of modernity. The virginity of the traditional Igbo
girls used to count the most important aspect of the ethical values. Modernity changed
the term of the morality as the ‘virginity’ is not the important issue among the people
in Lagos. Clara’s pregnancy before her marriage adds the disruption of moral values in the modernity by opposing the traditional ethics.

The colonial power in Nigeria made a distinction of the power struggle between elders and the young educated youth. The elders advocated the traditional way of life and youths were disillusioned with the lack social mobility of tradition and attracted to the individualism glorified by the missionary schools and then abroad education. They were dissatisfied with the authority of their less educated elders. Nigerian youths thus initiated and formed unions in which they usurped the power of their chiefs and exercised political authority over their domain. It made the drastic changes in the traditional ethical values of Igbo people and the modern approach of the youths about the traditions. Obi’s act to take a bribe is insensible one according to the tribal ethics hence the Umuofia Progressive Union ignored it and they were aware of the evil side of it. Frantz Fanon says that “The native is declared impervious to ethics representing not only the absence of values, but also the negation of values”. The social patterns and cultural hybridity in the post-colonial literature have been termed from different perspectives by literary scholars. Ashcroft et.al (1995: 55)points out,

“The concept of universalism is one of particular interests to post-colonial writers because it is this notion of unitary and homogeneous human nature which marginalizes and excludes the distinctive characteristics, the difference, of postcolonial societies”.

Hybridity in any society fosters the roots of the social codes and patterns. It is not the biological stream of the society. It relates the cultural issues of colonial social patterns. The people influenced by their own traditional culture and modernity design the hybridity in the social patterns. Obi’s failure to face the challenge to groom the ideals of Nigerian social identity is a part of the cultural crisis. The Igbo people by taking over the administrative positions adopted the lifestyle of them. The Igbo people ignored the fact that they were from different traditional cultural than the west. Obi’s life-style is one of the examples of it. Mr. Green’s comment about the insurance premium of his car is a sarcastic one about the hybridity of the culture among Igbo people. Mr. Green says, “It is, of course, none of my business really. But in a country where even the educated have not reached the level of thinking about tomorrow, one has a clear duty” (NLE: 76). The educated people like Obi were captivated by the modernity and it created the certain amount of cultural crisis, which seems the
hybridity among Igbo people. Kinship and its obligations are destroyed by the European mode of life. His salary is adequate to fulfill the obligations, but the comfort and luxury trapped him into the moral error of putting the European code ahead of kinship obligations. It makes a point to note that the complex interaction of African past and the emerging new hybrid culture.

The clash between Christianity and the Igbo religion presents the hybrid culture in Nigeria. Obi’s father opposes to celebrate Obi’s arrival by offering Kolanuts to the wooden idols calling them ‘heathen’ food and Obi’s confusion to narrate the story in the classroom evokes the conflicts between two cultures. Obi’s Mother shows interest in traditional Igbo cultural events, but she was prevented by Christian principles. ‘She liked music even when it was heathen music’ (NLE: 102). The ‘heathen’ music according to Isaac Okonkwo is the part of the past things. He scorns at the event and shows no interest in it. The description of the Igbo people in the western clothing reminds the impact of the Western culture. Obi returns from England and to welcome him in Lagos, “Everybody was properly dressed in agbada or European suit except the guest of honour, who appeared in his shirtsleeves because of the heat” (NLE: 25). The ethical value replaced by the hybridity in culture when the kola-nuts were replaced by the cold beer, minerals and biscuits. The reflection of the hybrid culture is seen among Igbo people through their pidgin language. The speech of the truck driver regarding importance of sleep as

> “Weting I been de eat all afternoon? asked the driver. ‘I no fit understand this kind sleep. Na true say I no sleep last night, but that no be first time I been do um.’ Everyone agreed that sleep was a most unreasonable phenomenon” (NLE: 36).

It is called the ‘broken’ English by the influence of the missionaries among Nigerian people. Foucault (2002:132-133) comments;

> “If an original kinship is to be already in existence between a root and its signification, if there is to be an articulated patterning of representations, there must be a murmur of analogies rising from things... .

The hybrid culture through the language among Nigerian people reflects the analogies from the things. Obi’s attempt to break the boundaries of culture and traditions to change the realities is a sign of the influence of Western culture. Obi supports the idea of Hitler, who opposed the system and the act of Obi to challenge the ‘chi’ is similar as he says; “What was Hitler to me or I to Hitler? I suppose I felt
sorry for him. And I didn't like going into the bush every day to pick palm-kernels as out "Win the War Effort"(NLE: 29). Obi’s behaviour exemplifies his attempts to empower himself by acting contradictory to the established beliefs and conventions. The Obi’s engagement with Clara by giving a golden ring is a western ritual and it is not considered in the Igbo culture. Unless the bride price is paid the engagement doesn’t take place.

The Igbo customs of paying bride-price transfer the bride’s reproductive abilities from her father lineage to the bridegroom’s lineage. The clash between these two customs ruins Obi’s career and results into the chain of the guilt. African hybridity in culture advocates the diversified elements of the two systems which tend to foster the cultural crisis in the deeply rooted traditional values regulated by their society at the threshold of the Independence. The members of the Umuofia Progressive Union of Lagos branch are alarmed by the Obi’s action that they had sent him for the higher studies to England The immoral acts of the people in Lagos are revealed as a part of the dislocation of the Nigerian culture in the modernity. Achebe draws the social patterns of Igbo people in Nigeria as they are caught up in the dynamic world of change. The erosion of the old cultural values made a way for the new and transitional society. The transitional stage of society made the invasion and disrupted social order during the colonial period. When Obi returns from England after four years, the narrator says:

“Nigeria he returned to was in many ways different from the picture he had carried in his mind during those four years. There were many things he could no longer recognise, and others...like the slums of Lagos... which he was seeing for the first time” (NLE: 10).

Obi frames his thoughts regarding the perseverance of the Igbo culture. When he was in the school and the teacher asked him to narrate the story in the oral examination. He failed to narrate the native tale of the tribe then the entire class ridiculed at him. He adds certain spicy details in the ‘story of the wicked leopardess’ and relates it by his own conception of the significance of the preserving culture’ (NLE: 47). According to Matthew Arnold, “What distinguishes culture is that it is possessed by the scientific passion as well as the passion of doing well” Obi accepts the bribe and challenges the Igbo customs, which are dislocation of the culture. He neither follows the instructions of his people nor goes against them.
4.4 Oral traditions in No Longer At Ease

Cultural aspects, as folktales, myths, superstitions, proverbs in No Longer At Ease will discuss analytically.

4.4.1 Folktales and Myths in No Longer At Ease

a. Travelling faraway myth

Achebe embodied the travelling faraway myth in his novel “No Longer At Ease” to explain what African people thought about the white men land and it is faraway to them and the one who visits it, is like who visits that the land of spirits. This 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 get to the land of spirits when he has passed seven rivers, seven forest, and seven hills without doubt you have visited a land of Young spirits”

b. Young kite and the ducking Myth

Achebe implies young kite and ducking to make comparison between Obi’s action and the action toward Mr. Mark and the action of the young kite (p.80). “ He feels like the experience that carried away a ducking and was ordered by it is mother to return it because the duck had said nothing made, no noise, just walked away’’.

c. The Bird Nza story

Achebe represents the bird Nza 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 forget himself as to challenge his chi to a single combat”.

d. King David story

Achebe embodies this story in his novel, to show how life is a cycle, that stops only at the person death, and whatever how much the sadness of a person 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”.

e. Sacred Mith

There is narrative story of the “Sacred” he-goat which Obi remembered about his father and his 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 he-goat that was dedicated to him this goat because a menace at the mission. A part from resting and leaving droppings in the Church. It destroyed the catechist’s yam and a maize crops, but the priest said that Udo’s he-goat was free to go where it pleased and do what it pleased”.

4.4.2 No Longer at East Superstitions

a. Killing a Dog: Igbo people believe that if a person kill 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 car in Lagos until one day the driver he had an engage to teach him driving.........No good luck, said the man. Dog orings good luck to new cars But duck be differed if you kill a duck you go get accident or kill a man”

a. Waking the child by his name: People also believe that if they pull, 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.

‘Agnes, Agnes screamed their mother...how often must I tell to called a child by name before walking him up? Do not you know, Obi look presenting 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’” (p.56).

Igbo people believe that if they did a certain thing or seen a certain thing a good or bad thing would happen to them.

4.4.3 No Longer at Ease Proverbs

a. “the fox must be chased away first; after that the hen might be warned against wandering into bush” (NLE: 5). This proverb is commented about The foolishness of Obi in his life. It throws the light on his love with an Osu girl Clara and the guilt of accepting the bribe. The President of Umuofia Progressive Union says that it was the shame for a man in the senior service to go to prison for twenty pounds. He also asserts that; “I am against people reaping where they have not sown. But we have a saying that if you want to eat a toad you should look for a fat and juicy one” (NLE: 5). It denotes an idea of the corrupt Nigerian society.

b. “He that brings kola nuts brings life” There is a belief about kola nut among Igbo people that “He that brings kola nuts brings life,' he said, 'we do not seek to hurt any man, but if any man seeks to hurt us may he break his neck” (NLE: 5).
c. “If you want to eat a toad look for a fat and juicy” (p.5). It’s said by the president of UPU about obi’s case of bribery. It means that if you take or do things, take the perfect things and do the best things not the worse one.

d. “You have the yam and you have the knife; we cannot eat unless you cut us a piece” (NLE:7). This proverb is said about the verge of Obi’s departure to England for higher Education in the farewell occasion Mary, the most zealous Christians in Umuofia and a good friend of Obi’s mother remarks about the opportunity for Obi to go to England and the subsequent benefits for Igbo people by the proverb “You have the yam and you have the knife; we cannot eat unless you cut us a piece” (NLE:7).

e. “If you pay homage to the man on top, others will pay homage to you when it is your turn to be on top” It means that a person treats people in good or bad ways when he is in authority, it’s said by Obi to his friend Christopher.

f. "Ours is ours, but mine is mine." ; The Igbo sayings in Nigeria elicits the when Obi returns from England, the Igbo people feel very proud of him and appreciated his unprecedented academic brilliance, and the honour brought by Obi to the ancient town like Umuofia as it would help them for social equality an economic emancipation. In the welcome speech, Michael remarks

“The importance of having one of our sons in the vanguard of this march of progress I nothing short of axiomatic. Our people have saying "Ours is ours, but mine is mine." Every town and village struggles at this momentous epoch in our political evolution to possess that of which it can say: "This is mine." We are happy that today we have such an invaluable possession in the person of our illustrious son and guest of honour”

g. ‘the power of the leopard resided in its claws’ (NLE: 26). The Igbo people compared the power of Obi’s education by saying that ‘the power of the leopard resided in its claws’.

h. “A person who has not secured a place on the floor, should not begin to look for a mat” (p.54). It means that there are things that must be the basis in the man’s life. It’s explain the important of the work in the person life. It’s mentioned by Obi’s father to him.

i. “It is the curse of the snake.” ‘If all snakes lived together in one place, who would approach them?’ ‘But they live every one unto himself and so fall easy prey to man” (NLE: 64). The power of any society is evaluated by its prospectus of the new generation. The social identity needs to be unique
according to the Igbo proverb as there is a need to be united during the colonial period and the missionaries would harm them if the Igbo society falls apart. Obi was honoured in Umuofia after returning from England and he states the proverb “Our fathers also have a saying about the danger of living apart. They say that it is the curse of the snake.” ‘If all snakes lived together in one place, who would approach them?’ ‘But they live every one unto himself and so fall easy prey to man” (NLE: 64).

j. “He who has people is richer than who has money” (p.72). This proverb explains family, relatives and friends are important, than money. It’s said by an old man from UPU in meeting.

k. “the start of weeping is always hard” (p. 89). This proverb mentioned in the novel to say that the beginnings are always difficult. It’s mentioned to describe Obi’s financial condition.

l. “not to lose heart because whatever was hot must in the end turn cold” (NLE: 126). The failure of Obi after Clara refusal to meet him in the hospital is advised in the encourage Igbo proverb that “not to lose heart because whatever was hot must in the end turn could”.

m. Wherever something stands, another thing stands beside it.” (NLE:127). Christopher convinces Obi about the importance of patience in serious situations. The tragic blows in the life of Obi followed one after another and he is caught in the dilemma and his guilt is explained as; “Wherever something stands, another thing stands beside it.” You see this thing called blood. There is nothing like it. That is why when you plant a yam it produces another yam, and if you plant an orange it bears oranges” (NLE:127).

n. ‘who killed with matchet must die by a matchet’ (NLE: 127). Obi holds his mother in high regard and remembers her love and strength in mind. Whenever he meets her, he respects her sacrifice. But he is struck dumb when realizes her intension about marrying an osu girl. It reflects the erosion of traditional values from his mind by western influences. Obi didn’t go to attend the funeral of his mother. It was very strange and surprising, but his father Isaac (Nwoye in Things fall Apart) also did the same when Ogbuefi Okonkwo committed the suicide by saying about the death that ‘who killed with matchet must die by a matchet’ (NLE: 127).
A man does not change his blood" (NLE.128). In a similar way, Obi didn’t go for a funeral of his mother who didn’t permit him to marry Clara. The President of Umuofia Progression Union Says that “A man may go to England, become a lawyer or a doctor, but it does not change his blood. It is like a bird that flies off the earth and lands on an ant-hill. It is still on the ground” (NLE:128).

“Whatever was hot must in the end turn cold ”(p.44). It means not thing continues in the same condition and every things in life changes .It is said by Christopher to Obi advising him not to try to see Clara in her person of mind.
CHAPTER FIVE
CONCLUSION, FINDING
AND RECOMMENDATION

5.1 Conclusion
To find out cultural aspects in African literature, that Chinua Achebe embodies in his novels, Things Fall Apart and No longer at Ease. The researcher used the analytical critical method to analyze, and discuss these cultural aspects in Africa, So as to find out how Achebe’s literary work embodied cultural aspects.

5.2 Finding
1. Achebe intended to make the rest of the world to know about Africa’s rich culture and heritage.
2. Achebe succeed in drawing areal picture of African societies before and after the colonization with their customs, traditions, religions, beliefs, language and other ways in life.
3. Achebe is considered the father of African literature, because he is introduced African culture to the world through his literary work and provide the readers with deep insights into African culture.
4. Things Fall Apart focuses on the conflicts between the Igbo people and missionaries pertaining to a great transition in Nigeria after colonialism.
5. The main concern of the No Longer at Ease is to explore the decline of the social values in Nigeria.
6. Colonial culture and politics affect most of Achebe’s novel.
7. Achebe employs folktales in his novel, as an aspect of African culture. It is play a great role in African life, they teach people as general and children in specific. They teach them beliefs and values of their societies.
8. Another aspect of African culture, is the use of African proverbs in Achebe’s fiction which are used to reflect the richness of African culture, and they have a significant role to play in the culture of African conversation, and that dominates Achebe's novels.
9. Achebe's fiction represent most of African culture, folktale, Myths, superstitions, proverbs, songs, poems, language, religion, beliefs, customs, festival and judicial system.
10. Songs are an important tool that is used by Africans to express their feelings, happiness, sadness and pride.

5.3 Recommendation

The researcher recommends the following

1. Chinua Achebe’s novels are rich with other culture aspects, which are not mentioned in this research, the researcher hope that departments of English Language at universities, should encourage students to read more about Achebe’s novels, and to research into culture aspects in Achebe’s literary work, as customs and traditions to know more about their continent.

2. Chinua Achebe's novels should be told in the faculties of Arts and Educations for students who study English instead of focusing on one novel.

3. Books and References of African literature, should be available in libraries, of the faculties of Arts and Educations.

4. Students who are study English, should be read more novels of African writers in English, so that will be useful to them.
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RESEARCH ARTICLES AND PAPERS


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WEBLIOGRAPHY
<http://www.biography.com/people/chinua-achebe 20617665#later-years>.

BLOGS AND REVIEWS


Appendix

1. Songs in Things Fall A part

This song is sung by the children:

“The rain is falling,
The sun is shining,
ANnadi is cook and eating.

The song expresses cultural and traditional imagery. The overjoyed children thank the rain for having stopped and allowed them to play freely as they do not stay indoors for a long. Another one sung by people in the village during the wrestling matches:

“What will wrestle for our village?
Okafo will wrestle for our village?
Has he thrown a hundred men?
He has thrown a hundred cats?
The send him the word to fight for us” (TFA: 37).

The following songs uttered by Iekemefuna, when he was taken to the forest by Umuofian elders, which is only one left un-translated

“Eze elina, eli
Sala
Eze ilikwa ya
Ikwaba akwa olisholi
Ebe Danda nechi eze
Ebe Uzu u nete egwu
Sala” (TFA: 44).

In the marriage ceremonies, the certain songs are sung by the dancers in the Uri function of the Igbo people. When the bride joins the dancers, comes from the inner compound to dance holding a cock in her right hand and presents the cock to the musicians.

“If I hold her hand
She says, “Don’t touch!”
“If I hold her foot
She says, “Don’t touch!”

But when I hold her waist beads
She pretends not to know” (TFA: 87).

Uchendu narrates the bad time of his past life, he had six wives and his twenty-two children died at the time of birth. There is a song that is sung when the woman dies.

“For whom is it well, for whom is it well?
There is no one for whom it is well” (TFA: 99).

The habit of singing songs and investing lyrics with soulful tunes remain the same with the people of Umuofia even after the appearance of the white man in the midst. When titled men are imprisoned and made to work, the younger men sing songs of rebuke and ridicule addressed to the court messengers nonchalantly, in tune with the strokes of their matchets cutting grass.

“Kotma of the ash buttocks,
He is fit to be slaven
The white man has no sense,
He is fit to be slave” (TFA: 128).

2. Songs and Poems in No longer at Ease

There are many songs embodied in No Longer at Ease. And each one explains aspect of African culture. The following song express religious aspect in African culture

Leave me not behind, Jesus wait for me,
When I’m going to the form,
Leave me not behind, Jesus wait for me,
When I’m going to the market.
Leave me not behind, Jesus wait for me
When I’m eating my food.
Leave me not behind, Jesus wait for me,
When I’m having my bath
Leave me not behind, Jesus wait for me,
When he is going to the man’s country
Leave me not behind, Jesus wait for me,(p.10).
Another religious song in the novel is sung by people, at their gathering in compound.

“Praise God from whom all blessing”

Another song Achebe includes in the novel is about people, and the traders sang it on the road:

“The traders burst into song again ……
An in-law went to see him in-law

Oyiem-o

His in-law seized him and killed him

- Oyiemu o

Bring a canoe – bring a paddle

- Oyiemu o

The paddle speak english

- Oyiemu o’’(p.36)

And there is a happy song in the novel, which is sung by Bisi Christopher’s girl friend:

“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”(P.85)

Another song in the novel expresses the corruption of the society. It is sung by the band, about “Gentleman Baby”:

“I was playing moi guitar jeje,
A lady gave me a kiss.
Her husband didn’t like it,
He had to drag him wife away.
Gentlemen, please hold your wife.
Father and mum, please hold your girls.
The calypso is so nice. If they follow, don’t blame Bobby.”(P.86)

Another one reflects the value of unity in the society. It’s a song of the heart, which is sung by a band of young women who came to salute Obi:

A letter came to me the other day.
I said to Mosisi: ‘Read my letter for me.’
Mosisi said to me: 'I do not know how to read.'

I went to Innocenti and asked him to read my letters.

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

I asked Simonu to read or me. Simonu said:
'This is what the letter has asked me to tell you:
He that has a brother must hold him to his heart,
For a kinsman cannot be bought in the market,
Neither is a brother bought with money.'

Is everyone here?

( Hele ee he ee he )

Are you all here? .......(P.98)

3. Poems in No Longer At Ease

Poem is aspect of culture in African society and that, is clear in Achebe literary work. In No longer at Ease there is a poem ,at the page number (14 ). It shows Obi’s missing to his country Nigeria.

'The sweet it is to lie beneath a tree
At eventime and share the ecstasy
Of jocund birds and flimsy butterflies;
How sweet to leave our earthbound body in its mu
And rise towards the music of the spheres,
Descending softly with the wind,
And the tender glow of the fading sun.'(P.14)

Also there is a poem in No Loner at Ease ,at the. It is about Nigeria. It shows the unity of the African societies. Forgetting region, tribe or speech.

God bless our noble fatherland,
Great land of sunshine bright,
Where brave men chose the way of peace,
To win their freedom fight.
May we preserve our purity,
Our zest for life and jollity.
God bless our noble countrymen
And women everywhere.
Teach them to walk in unity
To build our nation dear;
Forgetting region, tribe or speech,
But caring always each for each. (p. 78)