

EXPLORING THE POSTCOLONIAL DISCOURSE IN CHINUA ACHEBE'S *THINGS FALL APART*

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Abstract : Chinua Achebe is one of the prominent literary figures on the horizon of the African anti-colonial literature. What makes his novels different is that the way he analyses the situation of colonization of Africa in an specific way and through an inventive language which focuses at furnishing a pathology; a pathological reading meant to draw on the pre-colonial and social history with none presuppositions so on present the compendiums with possible indispensable African dialogues in future. His first novel *Things Fall Apart* is frequently taken because the stylish representative of such a partiality is found in Achebe. The present study seeks to approach Effects disintegrate by reflecting on those digressive features which have handed the bottom for constructing such a pathological reading and an alternate to the social converse.

Keywords: Social Converse, Postcolonialism, Language, Proverbs, Voices, Effects Disintegrate.

Chinua Achebe's *Things Fall Apart*, since its first publication in 1958, has caught the eye of such an honest range of African as well as non-African compendiums that it's no exaggeration that this novel be counted together with the foremost outstanding workshop of literature in ultramodern time. As a matter of fact, *Things Fall Apart* may give an accurate space to explore the salient features of Achebe's anti-colonial converse and what has clothed to be mentioned as "Achebeism" in African literature. Similar successful trials are frequently conceived because the result of Achebe's grasping of an accurate language, a language capable of representing stylishly the Nigerian life and the individual identity within the precolonial, social and postcolonial phases, and pressing the consequences of the changes which have taken place in several junctures of his in Nigeria. Given the significance of *Things Fall Apart* also because the wide selection of ideas offered within the critical readings of this novel, this study attempts to expand the boundaries of diminishment shaped by Achebe's action work by looking at it from a remarkable perspective. One of the striking digressive features of *Things Fall Apart* originates from the cultural use of the Igbo sayings through an act of nonfictional restatement and without swinging from the quality English.

As a matter of fact, it's the results of the scrupulous syntactic adaptations and vocabulary selectiveness that despite their disgruntlement those sayings appear to be relatively meaningful and by outgrowth fluently supposed indeed by the non-Igbo English

compendiums of the novel having little or no information of the Igbo culture and its verbal parcels. Also, it is frequently suggested that similar intermittent use of sayings is ever a kind of revivification and aims at reminding the worth of their culture and language to all Igbo communities who had misplaced their faith within the commanding spirit of their motherly language and thus the tenant culture after decades of the hegemonic presence of the language of the pioneers in their society. Hence, it's not hard to guess why Achebe foreshadows the centrality and thus the thematic significance of the Igbo sayings— as a strong digressive and device— at the launch of the novel within the occasion handling the story of Unoka, Oknokow's father, to Okoye: "Among the Igbo the art of discussion is regarded veritably largely and sayings are the win-canvas with which words are eaten" (Trio 7). Another case of drawing on the difficulty of the significance of language is frequently planted within the chapter sixteen of the novel which focuses on the way the white Christian priests speak to people of Umuofia. In fact, the actuality of a black critic speaking in Igbo to the people of Umuofianon— easily and through incorrect words is representational. At first regard, the anthology may take the black people's act of laughing at the practitioner as an easy joke, but by probing into the difficulty, he may find out that it represents the deficit of a real concession between the white men, and thus the Igbo people or the deficit of collective affection because the words conveyed through the language of the practitioner are references to referents as if from void and of no place within the lingual cosmology of the Igbo people. Achebe again highlights the fact that for the people of Umuofia the person was also an 'other', who had "iron nags" (Trio 102), and was "frenetic" (103) by speaking of strange religious beliefs. There also are other cases within the novel which may prove that language seems to be a really significant theme for Achebe. The occasion tells how Okonkwo was ready to move Nwakibie to offer him enough yams for share-cropping, thanks to his mindfulness of the Igbo culture and language since he takes kola seeds and wine with him as gifts to Nwakibie and starts the discussion supporting the social morals of admiration and politeness through a notorious Igbo saying: "A man who pays regard to the great paves the way for his greatness" (Trio 16). Such a similar example and other analogous ones— a bit like the court scene within the tenth chapter reflecting the proper law system and language of Umuofia— earnings double significance when compared to the attempts made within the ultimate runners of the novel; futile attempts made by the named men of Umuofia so as "to open a regardful dialogue" with the district commissioner about what happened to the church. (Morrison 87). They do their best to trade through their art of discussion but the district commissioner tricks them and sends them to captivity.

In the same manner as proverbs, folklore stories incorporated by Achebe into the novel are very significant discursive elements in developing an alternate discourse thereto of the colonizer. According to Shuchi Agrawal, alongside proverbs, "stories are the staple of African society", and making use of the stories within the space of a completely unique narration is one among the important factors which aids Achebe to picture the Igbo internal values and moralities in an objective manner and without "opposition to European culture" (123). Actually, the entire novel is made within the sort of a comprehensive Igbo tale and it is often postulated that Achebe's reliance on "simple mode of narration and

equally simple prose style” in *Things Fall Apart* is sort of intentional and done to foreground the normal Igbo storytelling techniques. In calculation, stories incorporated by Achebe in his narrative are significant discursive tools in developing the thematic implication of the novel. For example, the story of tortoise in the eleventh chapter deals with the facility of language and the way one can convince people. At an equivalent time, this story is often taken because the story of how one’s “rise and fall” (Roscoe 121) could also be hooked in to his words, language and participation within a social dialogue. Another major story which plays an excellent role within the development of the thematic significance of the novel is the story of “mother kite and her daughter” narrated by Uchendu, Okonkwo’s uncle. As a matter of fact, the story is narrated so as to discuss the error committed by the people of “Mbaino”: killing a man who would say nothing and wouldn’t show any harsh reactions against the black people gathering around him.” So, this story indicates the very fact that those that remain silent and think more must be feared, not those that just prattle and do nothing. Accordingly, it is often assumed that such a narration is to foreshadow the complex politics of the white colonizers and the way they attended act in indirect ways so as to spread their hegemony.

Besides counting on Igbo proverbs, idioms and stories, Achebe makes use of another technique to reinforce the postcolonial features of his discourse. This stratagem which is more uncomplicated than those other ones discussed above is often called hybridization through transliteration. Definitely, Achebe has put in a series of Igbo words into English text of the novel at some points; words left to be contingent within the context while in abundant other zones lucid English referents are used to point to Igbo references supported a kind of semantic transition or translation. He must have had some ulterior motives. Actually, most of these transliterated words, appearing in italic form, are related to cultural, religious and social specifications of the people of Umuofia which they’re often considered linguistic devices adopted by the novelist so as to realize a sort of localization within a discourse framed on the idea of a far off language. For example, in the tenth chapter which provides a transparent picture of the efficient judiciary system in Umuofia, the reader finds people answering to egwugwu, or the masked men on behalf of the spirits of the relatives of the village, in Igbo language: ‘Umuofia Kwenu!’ ‘Yaa!’ ‘Umuofia Kwenu!’ ‘Yaa!’ (Trilogy 63) Thus, it is often asserted that he has tried his best to provide a discourse capable of portraying the positive aspects of hybridity, alongside its negative repercussions which is tantamount to providing an alternate to the colonial text or the opposite pieces of writing which may find hybridity against homogeneity of language and a logo of giving chance for self-expression to the undecipherable “other”. However, it seems that studying Achebe’s discourse in *Things Fall Apart* as an alternate to the colonial discourse and a model for Nigerian national literature acquires far more concentration by going beyond its language.

Thus, Achebe’s discourse in *Things Fall Apart* needed to sketch those realities about the communal voice of Igbo society and it is often claimed that he has fulfilled the task in the best possible way by including some ritualistic characteristics of their traditions which is sort of metaphoric: egwugwu or because the glossary part at the top of the novel

defines “a masquerader who impersonates one of the ancestral spirits of the village” (Trilogy 147). On going through the novel the reader will get to understand the symbolic significance of the voice of egwugwu because it may be a cardinal sin to unmask one or to connect that voice with an earthly personality from the titled men of the village wearing the mask. By equivalence, this is often the collective voice of the ancestors instead of the masked titled individual who see rituals, consult meetings or may be court scenes through his acquaintance of religious and social rules. Achebe draws on the matter very artistically in chapter thirteen of the novel handling a judgment case. Appropriately, it’ll be vivid why Achebe later within the third part of the chapter magnifies the act of unmasking of a agwugwu by a replacement Christian Igbo since these acts are often taken symbolically as a facilitator of falling apart of the Igbo pre-colonial communal values: what could unify them was their history, ideology and heritages; all condensed in one voice during a process somehow on the brink of transubstantiation in Christianity. The next category to elaborate on with reference to the polyphony of voices heard in *Things Fall Apart*, is that the voice of Osu or the outcast: one who was dedicated to a god and not allowed to barter or mix with the remainder of the community or the freeborn in any event (Trilogy 148).

The discussion about the difficulty of voices in *Things Fall Apart* won't be complete if the voice of the colonizers is excluded. In fact, Achebe intends to supply the reader with an area where all voices are often heard free from any bias or presumptions. Thus, he highlights the importance of foregrounding the matter of variety also as hybridity of voices and the way by adopting new positions at different points within an act of discourse each voice is to synthesize a special effect. In this sagacity, Achebe's main mission as a postcolonial novelist is often taken to point out how the voice of the white newcomers forced new discursive roles on the Igbo voices and conditioned them so on grasp hegemony. However, the reader must not forget that Achebe is also successful in depicting an alternative or showing of moving toward a new luminal space of negotiation for future which the readers realize after carefully scrutinizing the clash between the voice of the colonizers and therefore the voice of Igbo people or the clash of discourses of various natures.

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