

CHAPTER ONE

INTRODUCTION

1.0. Background

The true birth of African literature, in large part, had actually taken place a few years after the World War 11. Being victims of racism for such a long time, members of colonized African societies had all took arms with the ranks of the *Allies* against the forces of the *Axis* powers who were greatly racist. Now, in the postwar period, Africans' consciousness which has already started to form and a true desire for independence had emerged, urged Africans not to tolerate the racism that still raged on their own home ground. This is the common political picture across the African communities who are now ready to hand over their souls for freedom. From Ghana in West Africa, to Algeria in North Africa, Kenya in East Africa, and Zimbabwe in southern Africa, nationalist leaders organized independence movements or fought life-and-death guerrilla campaigns to extract themselves free from European hegemony. One after another, the groups achieved their goal, in some cases at horrific costs. The death toll had ranged from 20.000 in Kenya to one million in Algeria.

Quite repeatedly the resistance called for immense sacrifice, but it was a thrilling time nonetheless, one full of promise as well as uncertainty about what lay ahead and how Africans could best define themselves in the contemporary world. For almost seven decades or so, since the last twenty years of the nineteenth century, Africa's rich array of ethnic groups had undergone a course of severe anguish of brutal colonial rule. European powers had competed so strongly in order to maintain control over the continent, and then frequently so harshly forced their imperialistic policies and cultures on its folks. The decisive consequence of such brutal processes is the disruption of the older African political systems and the undermining of Africans' ways of life. This situation could be described as agonizing courses of events so antagonistic that ultimately resulted in the loss of African senses of identity.

Those lean years of the colonial rule were conspicuously described by the Nigerian novelist Chinua Achebe as causing Africans to have total loss of memory or fully rendered them into amnesiacs.

Achebe iterates in this connection that: They swept its peoples....

"out of the current of their history into somebody else's history," transformed them from major into minor players in their own lands, turned their saga into the saga of alien races in Africa, and obliterated "the real history that had been going on since the millennia ... especially because it was not written down" (Conversations with Chinua Achebe [Ed. Bernth Lindfors. Jackson: University Press of Mississippi, 1997], 157).

In this conversation Achebe refers to the rich African oral literature — of proverbs, song, folktale, and legend—that had existed before the advent of the colonialist onslaught and has survived to the present day. Indeed, all these forms of oral literature have disappeared as a result of being not recorded as the African folks were not adept in the art of writing to help preserve their rich heritage the thing which enabled the colonialist to obliterate their folk oral culture.

Quite a fairly massive number of attacks were carried out by the Arab peoples with the effect of introducing Islam into the pagan communities of African continent. By the mid 1300s when Ibn Battuta wrote his treatise Rihla-atIbn Battuta- Islam had found its way into East and West Africa as was demonstrated in his book of travels. The book further revealed that there were communities who have moderately good system of life during the fourteenth century. The first Europeans to cross the Sahara Desert were the Portuguese who occupied those parts during the fifteenth century and heavily engaged in slave trade hardly known before to inhabitants of those parts. This humiliating activity of human trafficking was picked up a number of Europeans powers making off with as many as 12 million Africans, among them a ten-year -old boy from Igbo Tribe, West Africa, Olaudah Equiano. Abducted by English slaver traders, Equino later published his memoirs (The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa the African) which had the effect of promoting the painful

case of Africa as regards slave trade leading to abolition as well as opening the door for African protest literature.

In the intervening time, in South Africa, the 1780s witnessed the dawn of the coming of the great Zulu chief Chaka, who had managed to build up a kingdom that continued for much of the nineteenth century (1816-79), until the last two decades, when European nations embarked on a scramble for control of almost all of Africa. Apart from battling Africans, these nations competed with one another. In South Africa, on Chaka's home ground, the British waged war against descendants of the Dutch for territorial control. Elsewhere the Germans entered into internecine wars with the French, the Portuguese with the Germans and the Italians with the English, the French, and the Turks. From the 1880s to the 1920s, a greater part of the African continent had come under the rule of one European colonialist.

With the speedy movement of colonizers was followed by the arrival of missionaries and their educational systems, which led to the formulation of an African literature written in European languages. The continent's literature developed from the early through the mid-twentieth century into an energetic collection with a wide range of literary genres including novels, short stories, plays, poems, memoirs, and essays, most of them politically coloring. It goes without saying that the primary message of African literature is entertaining the inhabitants and injecting a dose of awareness. It sought to enhance their knowledge of their life when they were destined to be under the European colonization and after its departure. The stories written by African writers are meant water down the agonizing stress an African individual undergoes in their daily life. Achebe once talked about his own writing experience in relation to its objectives or goals describing his all works as the same story, the story of Africa in today's world, of its relationship to Europe, of the issues that confront its people in the present which can only be understood through the examination of their past, their particular histories which literature passes on from one generation to the next. Africa is such an enormous big continent with diverse ethnicities, languages and realities and in order to present the audience with a fair perspective of the African realities one must examine the whole picture. This situation is again fairly expressed by Achebe in an interview:

"You don't," argues Achebe, "stand in one place to see it, you move around the arena and take different perspectives [T]o get it right you have to circulate the arena and take your shots like a photographer from different positions"

It is to this end, to come to grips with the African literature one has to consider reading quite a variety of works by different African writers. However, they all have in common is the struggle of Africans against the colonialist who tried obliterate their very realities, heritage and past. In considering the three novels chosen for informing the present study, the African heritage as represented in folk-culture in broad sense will be carefully examined.

1.1 Statement of the Problem

It's the question of *identity* that the present study seeks to underscore. All today's African generations need to have a thorough understanding of their heritage, history and their glorious past which was deliberately stained by the colonialist. The study largely tries to address the postcolonial African realities. In African even after the departure of the colonialist, their presence in today's independent Africa is so strongly felt. Patterns of commerce, business, investment, aid, military intervention, oil extraction, education, and migration, as well as cultural patterns such as the publication of novels and the exchange of literature and films, all reveal the complex ways in which colonial history continues to shadow daily life in West Africa without fully dominating or dictating it.

In view of tangible presence of the ex-colonialist through the agency of the diverse types of activities referred to above, it is possible to assume that Africans are still living under the continuous domination of their former rulers. So, the fundamental message that African writers seek to put across to new generations of Africa is the type of the new imperialism which energetically looting the riches of the continent. EFL learners should therefore approach the study of African literature with the notion that the ex-colonialist that has physically quitted the continent still present through multiple sociocultural and economic realities. This deceitful situation is politically termed as neocolonialism.

It is clear now that the problem to be handled here is multifaceted including the essential issue of identity which the colonialist did everything in their

power to obliterate it. Among other things to be highlighted in this respect is the question of neocolonialism with its clandestine institutions that are treacherously pillaging the wealth of the continent.

1.2 Objectives of the study

This research seeks to highlight a number of crucial points through a clearly defined set of objectives including...

1. The effect of African writers in addressing the new African realities emerging after the European settlers had quitted the continent.
2. African literature should be viewed by educators and classroom practitioners as an eye-opener to the realities of the continent and its people and how the colonizers have attempted to undermine the already existing folk culture through the insertion of a European version which apparently failed to reconcile with the powerfully inculcated norms of traditions and practices of the ancestors.
3. African literature has a clear message as regards the neocolonialist that is quite secretly plundering and pillaging the wealth of the African nation.

1.3 Significance of the Study

The significance of the present research arises from the fact that it serves as an eye-opener for the modern generation of the African young people particularly. African writers have tended to use the language of the colonialists to compile their literary works. Indeed, the colonialist had been immensely concerned to entrench their languages amid the inhabitants of the continent for bureaucratic and social purposes. There are still some indigenous Africans who claim that the colonial rule was better than the national rule after independence. Colonial rule was at first confusing. With it came benefits, like the advantages of education, and liabilities, like forced labor, the seizure of indigenous lands, and legal double standards for the colonizers and the colonized.

The study seeks to open the students' eyes to the evil practices of the colonialist that have become manifest in every aspect of African life. The types of writing pursued by African writers are a literature which is commonly held around as "coming-of-age" literature. This sort of literature started as tales of entering adulthood which involves finding one place in a world which is intensively filled with European culture and a humiliated type of African culture. African writers set out through their literary

production to purify this reality and bring people back to their African heritage.

So the study is an attempt to draw the teachers' attention to the importance of teaching African literature in a manner that broadens students' awareness of their realities. Moreover, students are expected to learn from their study of African literature what is called critical thinking which is essential for understanding fully any kind of literary work and coming up with new insights, particularly what sets African literature as distinct from any other global literary work, is that African literature has in common the formation of a hero who dies for the sake of his cause and nation.

Lastly, African writers have shaped their literature by portraying in it a unique set of heroes, sometimes tragic heroes, but heroes nonetheless. In Soyinka's play an educated African dies to preserve the Yoruba world view. *Things Fall Apart*), by portraying the colonizer rather than the colonized as savage (Yafea), or by exposing forms of postcolonial oppression and corruption. Today's realities as regards our urban centers are greatly shaped by the colonialist. Now, people in Khartoum protest against the Sudanese villagers who have come to Khartoum to seek their fortune after their provincial areas have destroyed by imperfect policies which have destroyed their agrarian and pastoral areas. In *Cry, the Beloved Country* the government tried to limit the influx of black workers to the towns, imposing complicated pass laws that restricted the amount of time blacks could spend seeking jobs in the city. All these policies whether in Sudan or South Africa have passed down to us by the colonialists?

1.4 Research Questions

The present study tries to answer the following questions in an attempt to provide an overall perspective to account for the main theme of the research that of the identity:

1. To what extent do the European settlers have tampered with the African *identity* through forcing their sociocultural realities?
2. How the African writers managed to reflect the cruelty of the settlers and expose their evil plans?

3. To what extent can the African literature broaden the awareness of today's African young people to their heritage and glorious past?

1.5 Research Hypotheses

1. European settlers have tampered with the African identity through forcing their foreign sociocultural realities in Africa.

2. African writers have industriously managed to the cruelty of the European settlers and expose their evil plans.

3. African literature has played such a leading role in broadening the awareness of today's African young people and opening their eyes to their lost heritage and glorious past.

1.6 Research Methodology

This study will use a mixed methodology namely the descriptive analytical techniques to account for the posed questions and provide answers for the hypothetical statements. Two books will be considered in this study: *Cry, the Beloved Country* by Allan Paton from South Africa, and *Things Fall Apart* by the Nigerian novelist Chinua Achebe. The books will be dealt with in their proper place in chapter three, while a questionnaire will be used to find out the extent in which African literature is introduced into classroom settings and the ways of their handling. The questionnaire will be distributed to teachers at university level and be analyzed statistically by SPSS.

1.7 Scope of the Study

This study shall consider the African heritage recorded by African writers in the post-colonialism period and limited to the students of English language at the Sudan University of Science and Technology.

CHAPTER TWO LITERATURE REEVIEW

2.0. Introduction

This chapter deals with the theoretical framework of the study as well as exploring some previous related works. The study will take a descriptive to indicate the effect of post-colonial African literature on the rising generation of Africa. The whole literary production is viewed as has already been explained as an eye-opener.

Part One: Theoretical Framework Literature Review

In this chapter the basic themes of the study will be clarified by throwing light on two of the most remarkable literary works that served as an activating substance towards awakening African folks ."*Things Fall Apart*" and "*Cry, the Beloved Country*" are always remembered in connection with the post-colonial writings that have had such an impact on African readers. Their fame has even crossed beyond the continent to the entire world.

African Literature, oral and written literature produced on the African continent. Africa has a long literary tradition, although very little of this literature was written down until the 20th century. In the absence of widespread literacy, African literature was primarily oral and passed from one generation to the next through memorization and recitation.

Most of Africa's written literature is in European languages, owing to European colonization of the continent from the 16th century to the mid-20th century. During that period European languages supplanted African languages in government, education, business, and, to a great extent, in daily communication. By far the most widely used European language in African literature is English, followed by French and Portuguese, respectively. Works written in African languages and traditional oral texts went virtually unacknowledged until the late 20th century, but today they are receiving increased recognition. Many scholars prefer to speak of African literatures, rather than African literature, to emphasize the many different literary traditions the term encompasses.

This survey covers only African literatures south of the Sahara. The literatures of North Africa are not included because North African cultures share greater affinities with the Arab world than with sub-Saharan peoples and cultures. The literature of the Africa North of the Sahara is not included as this is heavily influenced by Arabic literary heritage and mostly written in Arabic. However, the literature of South Africa written by the White is not excluded as one of the books to be discussed in this thesis is written by a white novelist namely Allan Paton, *Cry the Beloved Country*.

There are five major themes in African literature namely colonialism, liberation, nationalism, tradition, displacement and rootlessness. African literature means different things to different people. In view of the recursive themes it frequently portrays, it is thought of as a new world literature, a new genre with new messages which mainly seeks to convey to African young generation. Some critics consider African literature as a political document which cries out for the world to see the horrible demotion by the Europeans as settlers moving the indigenous inhabitants to lower positions of humanity. In fact, to a very greater degree, African literature is enormously instructive and a documentary literature that serves to widen African awareness of their grievances and the loss of their heritage and how they should set out actively to reclaim it.

African writers who wrote in English were often accused of addressing themselves to a Western audience. In doing so they are making a debate with the West about the West indisputable conceptualization of Africa while at the same time addressing the African societies. So in writing in English African writers intend to improve the Europeans view of Africa and drawing their attention to the crucial fact that much of the present African suffering is directly attributable to the Europeans intervention in Africa and their attempts to introduce massive change in African heritage. The result of Europeans involvement in Africa with their well calculated projects is a distorted image of Africa. The Africans have irretrievably lost a greater portion of their heritage and failed to live up to the colonialist culture.

2.1. Oral Traditions

Modern African literatures have been influenced to a remarkable degree by the continent's long tradition of oral artistry. Before the spread of literacy in the 20th century, texts were preserved in memory and performed or recited. These traditional texts served many of the same purposes that written texts serve in literate societies—entertainment, instruction, and commemoration, for example. However, no distinctions were made between works composed for enjoyment and works that had a more utilitarian function. Africa's oral literature takes the form of prose, verse, and proverb, and texts vary in

length from the epic, which might be performed over the course of several days, to single-sentence formulations such as the proverb. The collective body of oral texts is variously described as folklore, verbal art, oral literature, or (more recently) orature.

Foremost among prose forms in African literature is the myth. Like myths everywhere, African myths typically explain the creation of the universe, the activities of the gods at the beginning of creation, the essence of all creatures, and the nature of their interrelationships. Next in importance is the legend, intended to enhance a listener's understanding of the constitution of the universe. Legends, which deal with events that occurred after the era of the gods, describe such heroic human feats as establishing dynasties or single-handedly preventing disaster. The African legend has much in common with the epic, in that both focus on heroism. However, unlike epics, legends are less elaborate and are not performed on special occasions or in formal settings. Instead, these prose works are shared in the context of everyday life.

The folktale, another prose form, is usually told for nighttime entertainment. Folktales feature human beings and animals, either separately or together. They are often employed for social commentary and instruction and also serve as a potent means of affirming group values and discouraging antisocial behavior. A popular type is the trickster tale, which features a small but wily animal that employs its cunning to protect itself against much larger and more powerful animals. Examples of animal tricksters are Anansi, a spider in the folklore of the Ashanti people of Ghana; Àjàpá, a tortoise in Yoruba folklore of Nigeria; and Sungura, a hare found in central and East African folklore.

The epic is not prevalent in Africa, and scholars disagree on whether the term should even be applied to African texts. In fact the epic does exist in Africa even down here in Sudan people sing songs which are *ballad* in nature however, attributed to known poets in Sudanese history and folk culture such as *Muhaira Bit Aboud*. *Mousa Wad Jali* is such another famous epic in the Sudan. What is beyond question is that the African texts described as epics are extended celebrations of heroic figures. A good example available in print is *The Mwindo Epic* (1969) of the Nyanga of eastern Democratic Republic of the Congo (DRC, formerly Zaire).

When the integrity of a text is important, it is cast in verse. Certain myths, for example, must be recited exactly as part of the sacred cult of a divinity or chanted in the process of *divination* (foretelling future events or interpreting omens). Texts in verse form are more easily committed to memory and recalled. Various devices to aid recall are embedded in the text, as in the Zulu *izibongo* performed in praise of chiefs.

Finally, several African cultures possess a rich repertoire of epigrams, including proverbs and riddles. In many African societies effective speech and social success depend on a good command of proverbs. These treasured sayings convey the demonstrated wisdom of the ages and therefore serve as a reliable authority in arguments or discussion. Closely related to proverbs are riddles—both are based on principles of analogy that require the listener to decipher the intended meaning. American linguist Albert Scheven's *Swahili Proverbs* (1981) offers examples of proverbs from East Africa. Despite the major transformations that have taken place in Africa in the past few centuries, a large number of people remain in close contact with traditional cultures and institutions. Oral traditions continue to play important roles in their lives. For the westernized elite, oral traditions are useful resources for placing an authentic African stamp on writings and they can aid in reconstructions of traditional life.

2.2. Written Traditions

With a few exceptions, literacy came to sub-Saharan Africa from elsewhere. In a handful of instances, rudimentary forms of writing were developed and used by secret societies and other exclusive groups. The major exception to this rule is Amharic, which for centuries has been used in written form in the Horn of Africa.

Literacy in Arabic came to Africa with the introduction of the Islamic religion into the kingdom of Ghana in the 11th century by the Tuaregs, a tribal people of the Sahara. As Islam spread into other parts of West Africa through *jihads* (holy wars), literacy spread as well. Islam depended on the Qur'an (Koran), its sacred scripture, and required converts to memorize passages from it. From the 7th century on, Arab influence was also prevalent on the east coast of Africa, where Arab traders and slavers were active. The Arabic script was eventually adapted for Swahili, which in central and East Africa served as the *lingua franca* (language for trade and other cross-cultural communication).

Christianity was a second means for introducing literacy to sub-Saharan Africa. Christian missionaries became active on the continent in the second

half of the 19th century, especially after the abolition of the slave trade and the rise of interest among Europeans in other types of trade. The schools that they established were intended to train local helpers for the missionaries, but they later served European colonial administrations and commercial concerns by preparing low-level functionaries. In the areas where Muslims introduced literacy, the literature produced is mainly in African languages. In countries where literacy was introduced by Christian missionaries, the majority of literature is in English, French, or Portuguese.

2.3. Literature in African Languages

Literatures in African languages have received little scholarly attention, in part because of a Western bias in favor of literature in European languages. Another barrier is that few scholars of African culture know any African languages, and few Africans know an African language other than their own. The best-known literatures in African languages include those in Yoruba and Hausa in West Africa; Sotho, Xhosa, and Zulu in southern Africa; and Amharic, Somali, and Swahili in East Africa.

In West Africa, Yoruba writing emerged after Bishop Ajayi Crowther, a former slave, developed a script for the language and in 1900 published the first Yoruba translation of the Bible. Isaac Babalola Thomas published the first work of fiction in Yoruba, *Sègilolá eléyinjú egé* (Segilola of the Seductive Eyes, 1929). It appeared in serial form in *Akéde Èkó*, a newspaper in Lagos, Nigeria, and warns of the woes in store for women who live a life of prostitution. The most important Yoruba writer, Daniel Olorunfemi Fagunwa, used his writings to commend Christian virtues to the public. His first work is also the first full-length novel published in Yoruba: *Ògbójú ode nínú igbó irúnmalè* (1938) was translated by Nigerian Nobel laureate Wole Soyinka as *The Forest of a Thousand Daemons: A Hunter's Saga* (1968). It tells of the exploits of Akara-Ogun, a fearless hunter in a forest infested with a myriad of unnatural creatures, and draws extensively on Yoruba folklore. Writing emerged in the Hausa language earlier than in the Yoruba language, with such works as *Wakar Muhammadu* (Song of Muhammad, 1845?), a portrait of the prophet Muhammad by poet Asim Degel.

In southern Africa as well, writing was introduced by missionaries who established themselves in the 1820s at Lovedale, near Alice (now in Eastern Cape Province). In addition to the Bible, one of the texts the missionaries translated for instruction was *The Pilgrim's Progress* (1678 and 1684) by English author John Bunyan. This work provided the model for the first

South African work of fiction, Thomas Mofolo's *Moeti Oa Bochabella* (1906; translated as *The Traveller of the East*, 1934). Like Bunyan's book, this Sotho-language work uses allegory to tell the story of a man's spiritual journey after converting to Christianity. Also associated with the Lovedale mission is Samuel Edward Krune Loliwe Mqhayi, whose Xhosa-language novel *Ityala lamawele* (The Case of the Two Brothers, 1914) recreates the legal proceedings he observed at the court of his great-uncle, a chief. He is also known for his poetry, for which admirers named him *Imbongi yesizwe jikelele* (the poet of the whole nation). In the Zulu language, *Abantu abamnyama lapha bavela ngakhona* (1922; *The Black People and Whence They Came*, 1979), by Magema ka Magwaza Fuze, tells of Zulu history and presents an early plea for black unity in Africa.

In East Africa, a system of writing for the Somali language was not developed until the early 20th century, long after writing in Arabic had become widespread among Somali-speaking peoples. Literature in Somali is predominantly in verse, and its greatest figure is Sayyid Maxamed Cabdulle Xasan, who was born in the mid-19th century and died in 1921. He criticized the European colonizers and their native collaborators in such poems as "Xuseenow caqligu kaa ma baxo idam Ilaahaye" (O Xuseen, God willing may good sense never leave you). The short novel "Qawdhan iyo Qoran" (Qawdhan and Qoran, 1967), by Somali writer Axmed Cartan Xaarge, is about two lovers who cannot marry because a marriage for the woman had already been arranged. Although literature in Amharic, now the official language of Ethiopia, did not flourish until the 20th century, much earlier writings do exist, including the anonymous 17th-century religious works *Mazmura Dāwit* (The Psalter of David) and *Waddaseē Māryām* (Praises of Mary).

Literature in Swahili dates back to the 17th century. Early writings, by Muslim scholars and clerics, consist largely of celebrations in verse of religious figures. Modern Swahili literature, in prose and in verse, dates from 1925, when the countries then forming British East Africa (now Kenya, Tanzania, and Uganda) adopted Swahili as the only African language for use in their schools. The first important modern Swahili writer was Tanzania's Shaaban Robert, who wrote in prose and verse, praising his traditional culture. Very different in subject and style is the later *Simu ya kifo* (Phone Call to Death, 1965), a police thriller by Tanzanian writer Faraji Katalambulla.

2.4. African Literature in European Languages

The British began colonizing Africa in the early 19th century. Their holdings eventually grew to include what is now Egypt, Sudan, Uganda, and Kenya in North and East Africa; Ghana, Sierra Leone, and Nigeria in West Africa; and in the southern part of the continent, Zambia, Zimbabwe, Botswana, and South Africa. African literature in English is more extensive than African literatures in other European languages, but it generally made a later appearance than Lusophone or Francophone African literatures.

2.4.1. Poetry

The first collection of African poetry in English translation is *An Anthology of West African Verse* (1957), edited and compiled by the Nigerian Olumbe Bassir. It includes a large number of Francophone poems in English translation, which testifies to Anglophone literature's slower and later development. And whereas French-speaking writers in Africa tended to celebrate African culture and blackness in a movement called *négritude*, English-speaking writers and intellectuals in Africa generally disdained *négritude* as ostentatious and unnecessary. Despite this, some early Anglophone poems resembled *négritude* verse in their examination of the effects of European colonialism on Africa.

One of the first African poets to publish in English is Lenrie Peters of The Gambia, whose poems examine the disorienting discontinuities between past and present in Africa. His book *Poems* came out in 1964 and *Selected Poetry*, his third anthology, in 1981. Nigerian Nobel laureate Wole Soyinka has published several volumes of poetry, including *Idanre and Other Poems* (1967). Fellow Nigerian Christopher Okigbo had established himself as one of the most important Anglophone poets in Africa before his death in 1967 during the Biafran war. His collected poems were published as *Labyrinths, with Path of Thunder* (1971). Ghana's Kofi Anyidoho emerged in the 1980s as one of the most impressive African poets writing in English, earning critical praise for his treatment of both personal and political subjects. *A Harvest of Our Dreams* (1984) is regarded as his best work so far.

Writers in East Africa began producing significant poetry in the 1960s. Okot p'Bitek of Uganda published, among other volumes, *Song of Lawino* (1966), in which a woman derides her husband's European airs. The poetry of Okello Oculi of Kenya is included in the anthology *Words of My Groaning* (1976).

In South Africa *apartheid* (the government's policy of racial segregation) stimulated important protest verse, much of it written in exile. Prominent

among the black South African poets are Dennis Brutus, who published *Letters to Martha* in 1968; Mazisi Kunene, author of *Zulu Poems* (1970); and Oswald Mtshali, author of *Sounds of a Cowhide Drum* (1971). Later works include Brutus's *Stubborn Hope* (1978), Siphiso Sepamla's *The Soweto I Love* (1977), and Frank Chipasula's *Whispers in the Wings* (1991).

2.4.2. Fiction

Anglophone fiction is the richest genre of African literatures in European languages. Joseph Ephraim Casely-Hayford of the Gold Coast (now Ghana) revealed the future nature and preoccupation of Anglophone fiction in his novel *Ethiopia Unbound: Studies in Race Emancipation* (1911). Several years later his compatriot, R. E. Obeng, in *Eighteenpence* (1943), depicted the procedures of the different judicial systems in use in the Gold Coast.

The publication of *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Dead's Town* (1952), by Nigerian writer Amos Tutuola, was a momentous event in the history of Anglophone African fiction. It is the story of a man who journeys to the land of the dead to retrieve his bartender. The book achieved tremendous success in Europe and the United States, in large part because European and American critics mistook its idiosyncratic English for bold experimentation. But the book's success also inspired African writers who were better educated than Tutuola to produce fiction. Soon after Tutuola's work appeared, Chinua Achebe published *Things Fall Apart* (1958), the first of five novels in which he chronicled the consequences of British colonialism in his country. Other Nigerian writers of mid-century include Cyprian Ekwensi, whose most popular work is *Jagua Nana* (1961), the life story of a charming Lagos prostitute, and Flora Nwapa, who writes of the social problems women in her culture face in *Efuru* (1966).

The Gambian William Conton published an improbable solution to South Africa's racial problems through a new political party in *The African* (1960), while Ghanaian Ayi Kwei Armah criticized political corruption in *The Beautiful Ones Are Not Yet Born* (1968). Armah's compatriot Kofi Awoonor lamented the political woes of Ghana and their impact on individuals in *This Earth, My Brother* (1971). The Biafran War, a civil war that raged in Nigeria from 1966 to 1969, produced several works. They include Soyinka's *Season of Anomy* (1973), Eddie Iroh's *Forty-Eight Guns for the General* (1976), and *Destination Biafra* (1982) by Buchi Emecheta.

Fiction developed later in the eastern and southern sections of English-speaking Africa than in the western part. Kenya's Ngugi wa Thiong'o lamented the loss of land to colonizers in *Weep Not, Child* (1964). The novel

describes the rift in the African community during the Mau Mau rebellion against colonial rule in Kenya in the mid-1950s, and was the first of several works to focus on that subject. With her novel *The Promised Land* (1966), Grace Ogot, also from Kenya, became the first woman from English-speaking East Africa to be published. Two other Kenyan female writers are Rebeka Njau, whose *Ripples in the Pool* (1975) discusses a woman's marital problems, and Lydia Nguya, who writes of the conflict in her country between rural and urban cultures and values in *The First Seed* (1975). The Tanzanian Ismael Mbise's *Blood on Our Land* (1974) dramatizes the importance of the land to Africans who lost their ancestral lands to colonizers. J. N. Mwaura's *Sky is the Limit* (1974) explores a troubled father-son relationship.

Discussions of racial conflict predictably dominate English-language fiction by black South Africans. Among the earliest works are *Tell Freedom* (1954) by Peter Abrahams, *Down Second Avenue* (1959) by Es'kia Mphahlele, and *A Walk in the Night* (1962) by Alex La Guma. Later works—including Miriam Tlali's *Muriel at Metropolitan* (1975), Mongane Serote's *To Every Birth Its Blood* (1981), Mphahlele's *The Unbroken Song* (1981), and Sipho Sepamla's *A Ride on the Whirlwind* (1981)—provide literary testimony to the durability of the race problem.

2.4.3. Drama

The first African play published in English was *The Girl Who Killed to Save: Nongquase the Liberator* (1935) by Herbert Isaac Ernest Dhlomo of South Africa. Its subject of resistance to white oppressors foreshadowed Lewis Nkosi's *The Rhythm of Violence* (1964) and other later works from South Africa. Early drama from West Africa portrays conflicts between parents and children in such works as *Sons and Daughters* (1963) by Joe de Graft of Ghana and *Dear Parent and Ogre* (1965) by Sarif Easmon of Sierra Leone. Ama Ata Aidoo of Ghana focuses on intercultural marriage in her *The Dilemma of a Ghost* (1964). Her compatriot Efua Sutherland also discusses marriage in *The Marriage of Anansewa* (1975), a play based on traditional lore. Nigeria's Wole Soyinka, who later dominated drama from the continent, also wrote on social themes in such plays as *The Swamp-Dwellers* (written 1957; published 1963).

Ngugi wa Thiong'o's *The Black Hermit* (produced 1962; published 1968) marked East Africa's debut in drama. The play is concerned with stamping out *tribalism* (racism among African ethnic groups). A later work, *The Trial of Dedan Kimathi* (1976), written in collaboration with Micere Mugo, deals with the Mau Mau rebellion. The Tanzanian Ebrahim Hussein's *Kinjeketile* (1970) received wide acclaim as a masterpiece meant to motivate

responsible social action. It is set during the Maji Maji uprising from 1905 to 1907 against German colonizers of East Africa.

The souring political atmosphere on the African continent had a profound impact on drama, as on other genres. Nigerian Femi Osofisan's *Once Upon Four Robbers* (1980) bases its political commentary on the government's practice of publicly executing armed robbers. Soyinka's *A Play of Giants* (1984) ridicules Africa's flamboyant dictators. In South Africa, apartheid continued to generate powerful drama with such plays as Percy Mtwa's *Bopha!* (1986) and *Woza Albert!* (1986), written jointly by Mtwa, Mbongeni Ngema, and Barney Simon. *Bopha!* deals with the differences between an African activist and his policeman father. *Woza Albert!* speculates on what would happen if Jesus Christ suddenly reappeared in South Africa

Discussions of African literature usually exclude essays and other nonfiction works, although some of these works constitute an important component of African writing. Kenyan president Jomo Kenyatta's *Facing Mount Kenya* (1938) combines anthropological, sociological, and mytho-historical information about the Kikuyu, Kenya's largest tribal group. Cape Verdean political leader Amílcar Cabral details his political vision in *Return to the Source* (1973). South Africa's Bessie Head explores the making of modern Botswana and its character in *Serowe: Village of the Rain Winds* (1981). Soyinka's *Aké: The Years of Childhood* (1981) is the first in a series of family memoirs.

Also noteworthy are autobiographies by women, especially those of South African women imprisoned during the apartheid period. Prominent among these are Ellen Kuzwayo's *Call Me Woman* (1985), Caesarina Kona Makhoere's *No Child's Play: in Prison under Apartheid* (1988), and Emma Mashinini's *Strikes Have Followed Me All My Life* (1991).

2.5. Francophone African Literature

The French began colonizing parts of Africa in the mid-19th century. The areas they occupied covered most of West Africa—including what is now Morocco, Algeria, Tunisia, Mauritania, Mali, Niger, Chad, Côte d'Ivoire, and Senegal—as well as Madagascar. By the 1960s almost all the French territories had gained independence.

2.5.1. Poetry

Francophone African poetry became known internationally with the publication of *Anthologie de la nouvelle poésie nègre et malgache de langue française* (Anthology of the New Black and Malagasy Poetry in the French Language, 1948) in Paris. The volume was edited by Léopold Sédar Senghor of Senegal. Senghor was one of a group of African and West Indian students

in Paris who inaugurated a movement in the 1930s that was later dubbed *négritude*. The movement is characterized by its reversal of the colonialist portrayal of things African as evil, subhuman, or, at the least, inferior to all things European. *Négritude* proclaimed all things African superior to all things European. Even in color symbolism, *négritude* asserted that black is more beautiful than white, and soft, dark night is preferable to harsh daylight. For several decades this movement exercised a powerful influence over Francophone black literature.

Among the best-known African *négritude* poets, along with Senghor, is his compatriot David Diop. Diop's poetry is much more combative in tone than Senghor's conciliatory verse, which tends to favor a mixture of European and African cultures that assimilates the best of each. The title of Diop's anthology, *Coups de pilon* (1956; *Hammer Blows*, 1973), indicates the bitterness of his attitude toward colonialism. Another *négritude* writer of considerable importance is the Malagasy poet and playwright Jacques Rabémananjara, whose anthologies include *Antsa* (1956) and *Antidote* (1961).

After independence *négritude* came under severe criticism from young Francophone intellectuals who regarded its adulation of blackness as narcissistic and out of place. These critics felt that a continent beset with severe social, political, and economic problems was in need of self-criticism and calls to action instead. In response, the tone of Francophone poetry shifted to match a growing disillusionment and recognition of the need for change. This mood is reflected in the poems of Alpha Sow of Guinea, Emile Ologoudou of Benin, and others whose work is anthologized in *Nouvelle somme de poésie de monde noir* (New Sum of Poetry from the Negro World, 1966).

2.5.2. Fiction

African fiction in French emerged in the 1920s, with the publication in Senegal of Ahmadou Mapaté Diagne's *Les trois volontés de Malik* (Malik's Three Wishes, 1920). The novel tells of a hard-working youth whose diligence, combined with a benevolent colonial atmosphere, brings all his wishes to fruition. This book, like Ousmane Socé's *Mirages de Paris* (Mirages of Paris, 1937), is typical of early Francophone fiction in its admiration of the French. These works were superseded in the years leading to independence by fiction with a markedly different attitude toward France,

including *Une vie de Boy* (1956; *Houseboy*, 1966) by Ferdinand Oyono of Cameroon and *Le pauvre Christ de Bomba* (1956; *The Poor Christ of Bomba*, 1971) by another Cameroonian writer, Mongo Beti. Both books direct merciless satire at French colonialism.

In fiction as in poetry, writers turned their attention to social problems soon after independence. A good example of this shift is *Xala* (1973; translated 1976), by Senegalese writer Ousmane Sembène, which presents a denunciation of corrupt government officials. Other works attest to the increasing visibility of women on the Francophone literary scene. They include *Une si longue lettre* (1980; *So Long a Letter*, 1981) by Senegalese writer Mariama Bâ and *La grève des bàttu* (1979; *The Beggars' Strike*, 1981) by Aminata Sow Fall, also of Senegal.

2.5.3. Drama

During the 1930s, students at the École William-Ponty, a college for training teachers in Dakar, Senegal, improvised performances that were based on African tales and incorporated African songs. Similar activity took place at the École Primaire Supérieure at Bingerville in Côte d'Ivoire. Plays by graduates of these schools were later published and performed.

One of the most celebrated Francophone playwrights is the Cameroonian Guillaume Oyono-Mbia, whose best-known work is *Trois prétendants, un mari* (1964; *Three Suitors, One Husband*, 1968). *La mort de Chaka* (The Death of Chaka, 1961) by Saydou Badian of Mali and *Le zoulou* (The Zulu, 1977) by Tchicaya U Tam'si of the Republic of the Congo are also noteworthy plays in French. Cameroonian Werewere Liking attracts interest for experiments with traditional rituals, as in *Orphée Dafric: Théâtre-rituel* (African Orpheus: Ritual Theater, 1981), which places the Greek myth of Orpheus in an African setting.

2.6. Lusophone African Literature

Writing from Portugal's former colonies—now Angola, Cape Verde, Guinea-Bissau, São Tomé and Príncipe, and Mozambique—is the least extensive and least known of the African literatures in European languages. Portugal's African empire was small compared with the empires of France and Great Britain, and Lusophone works are not as readily available in English translation as are Francophone works. Portugal's contact with Africa, the longest of any European country, dates back to the 15th century. It gave rise to an intellectual class constituted of European whites who lived in the urban centers, Africans, and *mestiços* (people of mixed African and European ancestry). Members of this class are responsible for African literature in Portuguese.

2.6.1. Poetry

Poetry was the first genre to thrive in Lusophone literature. As early as the 1930s, its blossoming marked the rise of political consciousness among intellectuals, who used poetry to celebrate a unique identity and experience. Notable among the poets of cultural authentication are the Cape Verdean Jorge Barbosa, whose volume *Arquipélago* (Archipelago) was published in 1935, and Mozambican Noémia de Sousa, the first female Lusophone poet in Africa, best known for the poem “Sangue Negro” (Black Blood, 1976).

The wars of liberation, which began in the 1960s in the Portuguese colonies, gave rise to a poetry that called for action. “Anti-evasão” (Anti-Evasion, 1962) by Cape Verdean Ovídio Martins exemplifies the poetry of this movement, which renounced the escapism of earlier poets in its insistence on addressing social, economic, and political issues. The end of colonialism in 1975 brought about a new type of poetry characterized by delight in language. Mozambican Luís Patraquim, whose best work appears in *A inadiável viagem* (The Urgent Voyage, 1985), represents this change.

2.6.2. Prose

Beginning in the 1940s, Lusophone prose writers sought to provide a more authentic image of Africa than that popularized by colonial writers, which tended toward racism. Their works typically borrow extensively from oral traditions. Cape Verdean Baltasar Lopes da Silva’s novel *Chiquinho* (1947) tells of a man who leaves Cape Verde to follow his father to America. One of the few Lusophone works available in English is *Nós matamos o cão tinhoso* (1964; *We Killed Mangy Dog and Other Stories*, 1969) by Mozambican Luís Bernardo Honwana. José Luandino Vieira, author of *Luuanda* (1964; *Luuanda: Short Stories of Angola*, 1980), and other Angolan writers experimented with language by superimposing features of their native Kimbundu language on the Portuguese and by using Kimbundu words liberally.

2.6.3. Drama

Drama was the least developed of the literary genres in the colonial era because of strict Portuguese censorship of all mass media. The beginning of drama in the Portuguese territories is generally dated to a bilingual musical about *bride price*—a payment by a groom or his family to the bride’s family—which was performed in Luanda, Angola’s capital, in 1971. During the liberation struggle, however, freedom fighters encouraged performances of politically charged works in the areas they controlled. Theatrical performances began to flourish after the Angolans dislodged the Portuguese from urban centers, and independence brought about the establishment of urban theater groups. Noteworthy among Angolan plays is Henrique

Guerra's *O círculo de giz de bombó* (The Manioc Chalk Circle, 1979), a children's play inspired by a play by German dramatist Bertolt Brecht. In Mozambique, Belo Marques inaugurated a series of radio dramas, structured after traditional storytelling sessions, in 1978.

2.7. Contemporary African Literatures

A preoccupation with current political and social problems is evident in a number of contemporary African writings. Among the more prominent are *Songs in A Time of War* (1985) by Nigerian writer and activist Ken Saro-Wiwa; *The Fate of Vultures and Other Poems* (1990) by another Nigerian, Tanure Ojaide; and *The Graveyard Also Has Teeth* (1980) by Sierra Leonean Syl Cheney-Coker. Somali writer Nuruddin Farah wrote of a family's struggles before and during the civil war that broke out in Somalia in the 1990s in the trilogy *Blood in the Sun*, which comprised the novels *Maps* (1986), *Gifts* (1992), and *Secrets* (1998). Other works are more oblique in their approach, causing some critics to brand them as escapist. These works include *The Famished Road* (1991) by Nigerian Ben Okri, Cheney-Coker's *The Last Harmattan of Alusine Dunbar* (1990), and South African novelist Zakes Mda's *Ways of Dying* (1995).

The new trend in Lusophone African literature manifests itself mainly in poetry and combines an interest in issues of identity, ethnicity, alienation, and language with what one critic has described as tropical sensuousness. Examples appear in the works of two Angolan writers: *Ritos de Passagem* (Rites of Passage, 1985) by Paula Travares and *Sabores, odores & sonho* (Flavors, Scents & Reveries, 1985) by Ana de Santana. Other writers whose work exemplifies this trend include the Mozambicans Helder Muteia, author of *Verdades dos mitos* (Truths of Myths, 1988), and Eduardo White, in *O país de mim* (The Country That Comes from Me, 1989).

Contemporary French poetry in Africa generally mirrors the concerns of Lusophone poetry. The Congolese writer J. B. Tati-Loutard, whose anthologies include *Le dialogue des plateaux* (The Dialogue of the Plateaus, 1982), is representative of Francophone poets. Social issues also continue to be addressed in fiction, as in *Le miroir bleu* (The Blue Mirror, 1990), a novel by the Cameroonian Victor Beti Benanga, which tells of a man who trades a rural life of farming for unemployment in the big city.

More and more women's voices are heard, continuing to correct the earlier male domination of the African literary scene. Prominent among female writers are Tsitsi Dangarembga of Zimbabwe, who made her debut with *Nervous Conditions* (1988); prolific Nigerian Buchi Emecheta, author of *The Family* (1989); and Kenyan Micere Githae Mugo, whose anthology of poems, *My Mother's Poem and Other Songs*, was published in 1994.

African literatures achieved an important milestone in 1986, when Wole Soyinka became the first African to win the Nobel Prize for literature. Indeed, the proliferation of international literary awards has offered a powerful incentive to African writers.

2.8. Nigerian Post-colonial Literature

As far as the present research is concerned, discussion of Nigerian writers' contribution in African literature worth considering so long as the study seeks to portray one of the works of a Nigerian writer. However, in this particular part the literary works of the third generations of the writers or to be exact the writers of the novelist of the Nigerian Diaspora will be considered here. The factor of Diaspora and migration clearly distinguishes them from their predecessors and earns them their "own discrete place in the evolution of the African novel" (Okuyade 2014, xviii). However, there many critics believe that migration meant nothing to Nigerian novelist. While it is nothing new that Nigerian writers leave Nigeria to work or study abroad—many famous novelists, including Chinua Achebe, Wole Soyinka, Buchi Emecheta, Ben Okri, and Biyi Bandele, lived and published outside Africa—the theme of migration is usually not incorporated into their work to a great extent. The problem is viewed by Nigerian novelist not of leaving the country and staying abroad it is however connected with coming back after having an experience in a foreign country. Novels that deal with leaving the country, such as Achebe's *No Longer at Ease* (1960), Wole Soyinka's *The Interpreters* (1965), and Cyprian Ekwensi's *Jagua Nana* (1961), feature characters who return to Nigeria after having acquired an academic degree abroad. By contrast, as many contemporary writers are members of the new African diaspora, their literature is characterized by a strong international outlook and global orientation.

While the first generation of Nigerian literature in the 1950s and 1960s was concerned with cultural assertion and identity building associated with the emergent nationalisms in the various African countries, the latest generation focuses mostly on the decades following Nigeria's independence.

2.9. The African Imagination

Literary critics are so concerned about providing a discrete or clear-cut definition of African literature ever since it started to show its manifestation in the late 50th and 60th. Of all the critics, who set out to address the issue of post-colonial African Janheinz Jahn has been the most prominent one who suggested the name "neo-African literature" to cover a wide range of writings created by Blacks in the modern age and in the European languages, on both sides of the Atlantic; these writings were distinguished by a

fundamental unity not only of reference but also of vision *Qahn*, 1961, 1966). He envisaged His approach consisted of proposing a structure of mind common to members of the black race, an informing principle of a collective vision of the world. This vision was presumed to be discoverable in specific modes of traditional African thought as expounded by scholars such as Placide Tempels, Marcel Griaule, and Alexis Kagame.

2.10. Achebe' Things Fall Apart

The story of Chinua Achebe's novel *Things Fall Apart* takes place in the Nigerian village of Umuofia in the late 1880s, before missionaries and other outsiders have arrived. The Ibo clan practices common tribal traditions—worship of gods, sacrifice, communal living, war, and magic. Leadership is based on a man's personal worth and his contribution to the good of the tribe. Okonkwo stands out as a great leader of the Ibo tribe. Tribesmen respect Okonkwo for his many achievements.

Even though the tribe reveres Okonkwo, he must be punished for his accidental shooting of a young tribesman. The Ibo ban Okonkwo from the clan for seven years. Upon his return to the village, Okonkwo finds a tribe divided by the influence of missionaries and English bureaucrats who have interrupted the routine of tradition. Only when Okonkwo commits the ultimate sin against the tribe does the tribe come back together to honor custom.

Critics appreciate Achebe's development of the conflict that arises when tradition clashes with change. He uses his characters and their unique language to portray the double tragedies that occur in the story. Readers identify not only with Okonkwo and his personal hardships but also with the Ibo culture and its disintegration. Chinua Achebe wrote *Things Fall Apart* not for his fellow Nigerians, but for people beyond his native country. He wanted to explain the truth about the effects of losing one's culture. Published in 1958, the book was not widely read by Nigerians or by Africans in general. When Nigeria became independent in 1960, however, Africans appreciated the novel for its important contribution to Nigerian history.

2.11. Chinua Achebe

Chinua Achebe is a world-renowned scholar recognized for his ability to write simply, yet eloquently, about life's universal qualities. His writing weaves together history and fiction to produce a literary broadcloth that offers visions of people enduring real life. Critics appreciate his just and realistic treatment of his topics.

Achebe writes primarily about his native Africa, where he was born Albert Chinualumogu Achebe in 1930. He grew up in Ogidi, Nigeria, one of the

first centers of Anglican missionary work in eastern Nigeria. His father and mother, Isaiah and Janet Achebe, were missionary teachers. Achebe's life as a Christian and member of the Ibo tribe enables him to create realistic depictions of both contemporary and pre-colonized Africa. He blends his knowledge of Western political ideologies and Christian doctrine with folklore, proverbs, and idioms from his native tribe to produce stories of African culture that are intimate and authentic.

Achebe left the village of Ogidi to attend Government College in Umuahia, and later, University College in Ibadan. He received his Bachelor of Arts degree from University College in 1953. He worked first for the Nigerian Broadcasting Corporation as a writer and continued radio work in various capacities until 1966, when he resigned from his post as Director of External Broadcasting. Dissatisfied with the political climate that would later prompt the Biafran War, he began traveling abroad and lecturing as the appointed Senior Research Fellow for the University of Nigeria, Nsukka.

Continuing his teaching career, Achebe accepted a position with the University of Massachusetts, Amherst, in 1972. He was a visiting professor of English at that institution until 1976 and again in 1987-1988. He also spent a year as a visiting professor at the University of Connecticut. In the intervening years, Achebe returned to his native country to teach at the University of Nigeria, Nsukka.

Achebe has written extensively throughout his adult life. His numerous articles, novels, short stories, essays, and children's books have earned prestigious awards. For example, his book of poetry *Christmas in Biafra* was a winner of the first Commonwealth Poetry Prize. His novels *Arrow of God* and *Anthills of the Savannah* won, respectively, the New Statesman-Jock Campbell Award and finalist for the 1987 Booker Prize in England.

2.12. Plot Summary

Achebe's *Things Fall Apart* describes the tragic demise of an Ibo man named Okonkwo. Initially, Okonkwo rises from humble origins to become a powerful leader in Umuofia, a rural village in southeastern Nigeria. As Okonkwo climbs the ladder to success, however, it becomes apparent that his strengths are also his weaknesses: his self-confidence becomes pride, his manliness develops into authoritarianism, and his physical strength eventually turns into uncontrolled rage. In a broader sense, Achebe sets this story about Okonkwo at the end of the nineteenth century when Europeans first began colonizing this region of Nigeria on a large scale. By so doing,

Achebe establishes a parallel between Okonkwo's personal tragedy and colonialism's tragic destruction of native African cultures.

The first section of the novel describes Okonkwo's rise to a position of power. Determined to overcome the unmanly and unsuccessful example of his father, Unoka, Okonkwo develops a strength and determination unmatched among his peers. These attributes enable him to become a great wrestler, strong warrior, wealthy farmer, and prestigious member of his community. As the Umuofians notice his extraordinary talents, they reward him with numerous titles and honors. For example, they make him the guardian of Ikemefuna, a young boy awarded to Umuofia as compensation for wrongs committed by a neighboring village. Similarly, when Okonkwo starts a farm, he receives a generous loan of 800 yams from Nwakibie, a wealthy farmer. Nwakibie is willing to loan these yams to Okonkwo because he knows that Okonkwo will succeed, and Okonkwo proves his ability to succeed by surviving even after a terrible drought destroys his crops. Undaunted by either his humble origins or the forces of nature, Okonkwo soon becomes one of the most successful and well respected men in Umuofia.

Okonkwo's success, however, quickly begins to lead toward his ultimate downfall. Because he is so successful, he has little patience with unsuccessful and “unmanly” men like his father. In fact, he publicly insults Osugo, a less successful man, by calling him a woman during a kindred meeting. Not only does Okonkwo's success lead to conflicts with other members of the village, but it also drastically disrupts his ability to rule his own family. Because of his autocratic style of ruling and impulsive anger, his own family fears him. In fact, his own son, Nwoye, eventually rejects him, much like Okonkwo had rejected his own father earlier—only Nwoye rejects Okonkwo for being excessively masculine, whereas Okonkwo rejected Unoka for not being manly enough. Even more significantly, Okonkwo's hasty temper provokes him to beat his third wife, Ojiugo, during the sacred Week of Peace, a festival time during which Ibo custom strictly forbids any form of violence. Okonkwo commits his worst crime, however, when he participates in the sacrifice of Ikemefuna. After Okonkwo had raised Ikemefuna as his own son for several years, an Oracle required that the Umuofians sacrifice Ikemefuna. Because Okonkwo had been like a father to Ikemefuna, Okonkwo's friend Ezeudu warns him not to participate in the sacrifice. When the rest of the men begin sacrificing Ikemefuna, however, Okonkwo disregards Ezeudu's advice and participates in the sacrifice because he fears that the others might consider him unmanly. When

Nwoye eventually finds out about Ikemefuna's death, he has a serious crisis that causes him to question not only his father's example but also the customs and beliefs of his people.

Despite Okonkwo's numerous violations of custom and violent behavior, he ultimately loses his prestigious position in Umuofia not because of his misdeeds but because of an accident. During Ezeudu's funeral ceremony, his gun misfires and accidentally kills a boy. Ironically, it is for this accident rather than for his numerous misdeeds that the Umuofians burn down Okonkwo's home and exile him for a period of seven years.

2.13. Okonkwo's Exile to Mbanta

After being exiled from Umuofia, Okonkwo seeks refuge among his mother's kinsmen in Mbanta, a neighboring village. During this time, the British begin colonizing the surrounding areas, and this begins a vicious cycle of mutual confrontation as the two cultures clash. For example, the inhabitants of Abame kill the first white man who arrives in their city because they fear him and cannot communicate with him, and the British destroy Abame in retaliation for this murder. Christian missionaries also begin arriving in Umuofia and Mbanta, and they hold debates to gain converts. Most of the people are not interested in the missionaries' religion, but a few people, including Okonkwo's son Nwoye, convert. When Okonkwo finds out about Nwoye's conversion, he becomes enraged and disowns Nwoye. Toward the end of Okonkwo's exile, the tensions between the village and the missionaries escalate when the Christian converts kill a sacred python and the tribe retaliates by ostracizing the Christians. After Okonkwo's period of exile ends, he holds a great feast to thank his relatives, and he begins making preparations for his return to Umuofia.

2.14. Okonkwo's Return to Umuofia

In the final section, Okonkwo returns from exile with hopes of reclaiming a position of power in Umuofia, but Umuofia has changed drastically since the arrival of the Europeans. The first missionary in Umuofia, Mr. Brown, won the people's admiration because he respected their customs and developed personal relationships with them. When Mr. Brown has to leave for health reasons, however, he is replaced by the Reverend James Smith, an ethnocentric zealot who stirs up deep antagonism between the new Christian converts and the rest of the town. These tensions finally explode when Enoch, an overzealous new convert, eats a sacred python and publicly unmasks an egwugwu spirit. The Umuofians avenge Enoch's blasphemies by

burning down the Christian church, and the British retaliate in turn by arresting the leaders of Umuofia and fining them 200 bags of cowries.

The Umuofians pay the fine, but the leaders are angered by the duplicitous and unjust manner in which the District Commissioner treated them. Consequently, they hold a meeting to decide how to respond. The village is divided as to whether they should ignore this injustice or retaliate with violence, but Okonkwo has made up his mind that he will oppose British colonization even if nobody else will join him. When a messenger from the government arrives to stop their meeting, Okonkwo kills the messenger, and the meeting ends in chaos.

The next day the District Commissioner himself comes to arrest Okonkwo, but Okonkwo has already committed suicide. The people of Umuofia ask the commissioner to bury Okonkwo because it is against their custom to bury a man who has committed suicide. The commissioner orders his men to take down Okonkwo's body because he has an interest in African customs, but he refuses to help personally because he fears that cutting down a dead body might give the natives a poor opinion of him. Achebe's bitterly ironic conclusion to the novel describes the District Commissioner's callous response to Okonkwo's tragedy. In the many years that he had toiled to bring civilization to different parts of Africa he had learnt a number of things. One of them was that a District Commissioner must never attend to such undignified details as cutting down a hanged man from the trees. Such attention would give the natives a poor opinion of him. In the book which he planned to write he would stress that point. As he walked back to the court he thought about that book. Every day brought him some new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out the details. He had already chosen the title of the book, after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*.

Ironically, the District Commissioner thinks that he has helped pacify the 'primitive' tribes of the Lower Niger, but he is blind to his complicity in destroying these tribes and provoking the chain of events leading to Okonkwo's suicide. The District Commissioner's thoughts are doubly ironic because he claims to understand Africa enough to write a history of it, but he remains thoroughly ignorant of the people he intends to write about. Okonkwo's tragic demise, like the tragic destruction of indigenous African people and their traditions, is a long and complex history, but the District Commissioner only sees it as a mere paragraph. For far too long, Europeans

like the District Commissioner have ignored and misrepresented the history of Africa, but Achebe's *Things Fall Apart* begins to correct the historical record by retelling the conquest of Africa from Okonkwo's African perspective rather than the District Commissioner's European one.

Now let's move to consider each character in isolation and see how the roles they were destined to play has accelerated the pace of narrative and how they interacted with each other to provide us with a comprehensive image.

2.14.1. Okonkwo

Out of awe and respect, the Ibo tribe refers to Okonkwo as 'Roaring Flame.' Fiery of temper with a blazing appearance, Okonkwo strikes fear in the hearts of his clan members as well as his own family unit. Okonkwo's huge build topped by bushy eyebrows and a very broad nose give him the look of a tornado on the warpath. His whole demeanor reeks of controlled fury; he even breathes heavily, like a dragon ready to explode. He always appears to be wound for fierce action.

While Okonkwo's appearance portrays a man people fear, it belies the terror Okonkwo hides within himself. For his entire life, Okonkwo has had to deal with having a father who is considered weak and lazy—'agabala' in the tribe's terms. The tribe detests weak, effeminate men. Okonkwo is terrified to think that the tribe will liken him to his father. He is even more afraid of recognizing in himself some semblance of weakness that he sees in his father. Thus, he despises gentleness, idleness, and demonstrations of sensitivity. He will not allow himself to show love, to enjoy the fruits of hard work, or to demonstrate concern for others, nor can he tolerate these in other men. He rules his family unit with an iron fist and expects everyone to act on his commands. He speaks curtly to those he considers less successful than himself and dismisses them as unimportant. An extremely proud man, Okonkwo continually pushes to overcome the image his heredity might have given him.

The tribe sees Okonkwo as powerful. They respect him for his many achievements. Not only has he overcome his father's weaknesses, but also he has accomplished more than the average tribesman. As a young man, he wrestles and beats one of the fiercest fighters in the land. Next, Okonkwo goes on to amass three wives and two barns full of yams. Then, he acquires two titles and is considered the greatest warrior alive.

2.14.2. Unoka

Unoka is Okonkwo's father, the root of Okonkwo's fear and problems. Unoka represents all that the Ibo abhor—gentleness, lack of ambition, and sensitivity to people and nature. He is a gifted musician who loves

fellowship, the change of the seasons, and children. Although Unoka is tall, his stooped posture bears the weight of the tribe's scorn.

Unoka is happy only when he is playing his flute and drinking palm wine. Tribal customs frighten, sicken, and bore him. He hates war and is nauseated by the sight of blood. He would rather make music than grow crops. As a result, his family is more often hungry than not, and he borrows constantly from fellow tribesmen to maintain his household. He dies in disgrace, owing everyone and holding no titles.

2.14.3. Nwoye

Okonkwo's son, Nwoye, disappoints him. Nwoye shows all the signs of his grandfather's sensitivity and laziness, and Okonkwo fears that Nwoye will shame the reputable name Okonkwo has worked so hard to achieve. Nwoye knows that he should enjoy the masculine rites of his fellow tribesmen, but he prefers his mother's company and the stories she tells. He questions and is disturbed by many of the tribe's customs. Okonkwo beats and nags Nwoye, making Nwoye more unhappy and further distancing him from the ways of the clan.

When Ikemefuna comes to live with Okonkwo's family, Nwoye grows to admire his knowledge and to love him like a real brother. Out of respect for Ikemefuna, Nwoye begins to associate more with the men of the family and tribe, and to act more like the man that his father wants him to become. After Ikemefuna's death, Nwoye feels an emptiness that cannot be filled by the clan's traditions. He is plagued by old questions for which the clan has no answers.

2.14.4. Ikemefuna

Ikemefuna comes to live with Okonkwo's family as a peace offering from Ikemefuna's home tribe to the Ibo for the killing of a Umuofian daughter. From the beginning, Ikemefuna fills the void in Okonkwo's life that Okonkwo's own son cannot.

Ikemefuna adjusts quickly to his new family and tribe and energetically participates in activities. He earns everyone's love and respect because he is so lively and talented. Only two years older than Nwoye, Ikemefuna already knows much about the world and can do almost anything. He can identify birds, trap rodents, and make flutes. He knows which trees make the best bows and tells delightful folk stories. Okonkwo appreciates Ikemefuna for the example he sets for Nwoye.

Ikemefuna lives with Okonkwo for three years. The tribe then agrees to kill Ikemefuna because the Oracle of the Hills and the Caves has requested it. Ikemefuna's death brings far-reaching consequences.

2.14.5. Ekwefi

Ekwefi, forty-five years old, is Okonkwo's second wife. Although she fell in love with Okonkwo when he won the famous wrestling match, she did not move in with him until she left her husband three years after the contest. Ekwefi had been lovely in her youth, referred to as 'Crystal of Beauty.' The years have been hard on her. She has become a courageous and strong-willed woman, overcoming disappointment and bitterness in her life. She has borne ten children, only one of which has lived. She stands up to Okonkwo and lives for her daughter, Ezinma.

2.14.6. Ezinma

Ekwefi lives for Ezinma, her only living child, her pride and joy. Okonkwo favors his daughter, who is not only as beautiful as her mother once was, but who grows to understand her father and his moods as no one else does. Father and daughter form a special bond. Okonkwo and Ekwefi treat Ezinma like she is their equal rather than their child. They permit her privileges that other family and tribal children are not granted. Okonkwo's only regret towards Ezinma is that she is not a boy.

2.14.7. Nwoye's Mother

Nwoye's mother is wise to the ways of the tribe. While she knows that her sons will never be able to display such emotions, she tells her children wonderful stories that describe feelings like pity and forgiveness. She attempts to keep peace in the family by lying at times to Okonkwo to help the other wives avoid punishment. She tries to adhere to sacred tribal customs. She shows compassion at the message that Ikemefuna is to return to his family. In her own way, Nwoye's mother displays the courage of a tribesman.

2.14.8. Ojiugo

Ojiugo evokes Okonkwo's anger through thoughtless acts and prompts him to break the sacred Week of Peace. As a result, the priest of the earth goddess punishes Okonkwo.

2.14.9. Obierika

Obierika is Okonkwo's best friend. Unlike Okonkwo, he is a thinking man. He questions the circumstances that are sending his friend into exile, even while trying to console Okonkwo and taking care of Okonkwo's preparation for departure. Obierika is the one who visits Okonkwo while Okonkwo is

exiled and brings him the first news of the missionaries' arrival, knowing that Okonkwo's son has joined them. At the end of the seven-year exile, Obierika builds Okonkwo two huts and sends for him. Finally, a sad and weary Obierika bids a last tribute to his friend when he leads the diminishing clansmen through the rituals required to cleanse the land Okonkwo has desecrated.

2.14.10. Ogbuefi Ezeudu

A noble warrior and the oldest man in all the village, Ogbuefi Ezeudu has achieved a rare three titles. He is the one to tell Okonkwo that the tribe has decided to kill Ikemefuna. Ezeudu warns Okonkwo not to be a part of Ikemefuna's death.

At Ezeudu's death, the clan gathers to bid a final sacred tribute to a man who has nearly attained the highest tribal honor—lord of the land. When Okonkwo accidentally kills Ezeudu's son during the ceremony, the clan is horrified. Okonkwo can think only of Ezeudu's warning.

2.14.11. Ogbuefi Ugonna

A worthy tribesman of two titles, Ogbuefi Ugonna is one of the first of the village men to receive the sacrament of Holy Communion offered by the Christian missionaries.

2.14.12. Mr. Brown

The first white missionary to come to Umuofia, Mr. Brown gains the clan's respect through his calm nature and patience. He neither attacks the tribe's customs nor badgers them to join him. He restrains his overzealous members from harsh tactics. He simply offers education to the Umuofians and their children. The mission is flourishing when Mr. Brown has to leave for health reasons.

2.14.13. The District Commissioner

The District Commissioner arrives in Umuofia at the same time as the missionaries. He and his court messengers—called 'Ashy-Buttocks' for the ash-colored shorts they wear—try clansmen for breaking the white man's law. These white men are greatly hated for their arrogance and disrespect for tribal customs.

2.14.14. Reverend James Smith

Mr. Smith replaces Mr. Brown when Mr. Brown has to leave the mission. The Reverend Smith leads the overzealous with a passion. Where Mr. Brown was mild-mannered and quiet, Mr. Smith is angry and flamboyant. He denounces the tribe's customs and bans from his church clan members who must be, according to him, filled with the devil's spirit to want to continue tribal tradition.

2.14.15. Enoch

Enoch is an overzealous member of Mr. Brown's mission. While Mr. Brown restrains Enoch from taking his faith to extremes, Mr. Smith does not. Mr. Smith not only condones Enoch's excessive actions, he encourages them. Enoch instigates the battle between Umuofia and the church by unmasking an egwugwu, or ancestor spirit, during a public ceremony. This is one of the greatest crimes a man could commit.

2.15. Customs and Traditions

Okonkwo's struggle to live up to what he perceives as “traditional” standards of masculinity, and his failure to adapt to a changing world, help point out the importance of custom and tradition in the novel. The Ibo tribe defines itself through the age-old traditions it practices in *Things Fall Apart*. While some habits mold tribe members' daily lives, other customs are reserved for special ceremonies. For example, the head of a household honors any male guest by praying over and sharing a kola nut with him, offering the guest the privilege of breaking the nut. They drink palm-wine together, with the oldest person taking the first drink after the provider has tasted it.

Ceremonial customs are more elaborate. The Feast of the New Yam provides an illustration. This Feast gives the tribe an opportunity to thank Ani, the earth goddess and source of all fertility. Preparations for the Feast include thorough hut-cleaning and decorating, cooking, body painting, and head shaving. Relatives come from great distances to partake in the feast and to drink palm-wine. Then, on the second day of the celebration, the great wrestling match is held. The entire village meets in the village playground, or ilo, for the drumming, dancing, and wrestling. The festival continues through the night until the final round is won. Because the tribe views winning a match as a great achievement, the winner earns the tribe's ongoing respect.

Tribal custom dictates every aspect of members' lives. The tribe determines a man's worth by the number of titles he holds, the number of wives he acquires, and the number of yams he grows. The tribe acknowledges a man's very being by the gods' approval of him. Without custom and tradition, the tribe does not exist.

2.16. Choices Consequences

In *Things Fall Apart*, Okonkwo makes a choice early in life to overcome his father's legacy. As a result, Okonkwo gains the tribe's respect through his constant hard work. The tribe rewards him by recognizing his achievements and honoring him as a great warrior. Although the tribe believes that Okonkwo's personal god, or chi, is good (fate has blessed him), they realize that Okonkwo has worked hard to achieve all that he has (if a man says yes,

his chi says yes). When he breaks the Week of Peace, however, the tribe believes that Okonkwo has begun to feel too self-important and has challenged his chi. They fear the consequences his actions may bring.

The tribe decides to kill Ikemefuna. Even though Ezeudu warns Okonkwo not to be a part of the plan, Okonkwo himself kills Ikemefuna. Okonkwo chooses to kill the boy rather than to appear weak.

When Okonkwo is in exile, he ponders the tribe's view of his chi. He thinks that maybe they have been wrong—that his chi was not made for great things. Okonkwo blames his exile on his chi. He refuses to accept that his actions have led him to this point. He sees no connections among his breaking the Week of Peace, his killing Ikemefuna, and his shooting Ezeudu's son. In Okonkwo's eyes, his troubles result from ill fate and chance.

2.17. Alienation and Loneliness

Okonkwo's exile isolates him from all he has ever known in *Things Fall Apart*. The good name he had built for himself with his tribesmen is a thing of the past. He must start anew. The thought overwhelms him, and Okonkwo feels nothing but despair. Visits from his good friend, Obierika, do little to cheer Okonkwo. News of the white man's intrusion and the tribe's reactions to it disturb him. His distance from the village, and his lack of connection to it, give him a sense of helplessness. Even worse, Okonkwo's son, Nwoye, joins the white man's mission efforts.

Okonkwo's return to the village does nothing to lessen his feelings of alienation and loneliness. The tribe he rejoins is not the same tribe he left. While he does not expect to be received as the respected warrior he once was, he does think that his arrival will prompt an occasion to be remembered. When the clan takes no special notice of his return, Okonkwo realizes that the white man has been too successful in his efforts to change the tribe's ways. Okonkwo grieves the loss of his tribe and the life he once knew. He is not able to overcome his sense of complete alienation.

2.18. Betrayal

In *Things Fall Apart*, Okonkwo feels betrayed by his personal god, or chi, which has allowed him to produce a son who is effeminate. Nwoye continually disappoints Okonkwo. As a child, Nwoye prefers his mother's stories to masculine pursuits. As an adult, Nwoye joins the white missionaries.

Okonkwo also feels betrayed by his clan. He does not understand why his fellow tribesmen have not stood up against the white intruders. When Okonkwo returns from exile, his clan has all but disintegrated. Many of the

tribe's leaders have joined the missionaries' efforts; tribal beliefs and customs are being ignored. Okonkwo mourns the death of the strong tribe he once knew and despises the “woman-like” tribe that has taken its place.

2.19. Change and Transformation

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2.20. Good and Evil

Many of the tribesmen view the white man as evil in *Things Fall Apart*. Tribesmen did not turn their backs on one another before the white man came. Tribesmen would never have thought to kill their own brothers before the white man came. The arrival of the white man has forced the clan to act in ways that its ancestors deplore. Such evil has never before invaded the clan.

2.21. Culture Clash

The arrival of the white man and his culture heralds the death of the Ibo culture in *Things Fall Apart*. The white man does not honor the tribe's customs and strives to convince tribesmen that the white man's ways are better. Achieving some success, the white man encourages the tribesmen who join him, increasing the white man's ranks. As a result, the tribe is split, pitting brother against brother and father against son. Tribal practices diminish as the bond that ties tribesmen deteriorates. Death eventually comes to the weaker of the clashing cultures.

2.22. Construction

2.22.1. Tragedy

Things Fall Apart chronicles the double tragedies of the deaths of Okonkwo, a revered warrior, and the Ibo, the tribe to which Okonkwo belongs. In literature, tragedy often describes the downfall of a great individual which is caused by a flaw in the person's character. Okonkwo's personal flaw is his unreasonable anger, and his tragedy occurs when the tribe bans him for

accidentally killing a young tribesman, and he returns to find a tribe that has changed beyond recognition. The Ibo's public demise results from the destruction of one culture by another, but their tragedy is caused by their turning away from their tribal gods.

2.22.2 Setting

Things Fall Apart is set in Umuofia, a tribal village in the country of Nigeria, in Africa. It is the late 1800s, when English bureaucrats and missionaries are first arriving in the area. Although there is a long history of conflict between European colonists and the Africans they try to convert and subjugate, by placing the novel at the beginning of this period Achebe can accentuate the clash of cultures that are just coming into contact. It also sets up a greater contrast between the time Okonkwo leaves the tribe and the time he returns, when his village is almost unrecognizable to him because of the changes brought by the English.

2.22.3. Conflict

In *Things Fall Apart*, the Ibo thrive in Umuofia, practicing ancient rituals and customs. When the white man arrives, however, he ignores the Ibo's values and tries to enforce his own beliefs, laws, and religious practices. Some of the weaker tribesmen join the white man's ranks, leaving gaps in the clan's united front. First, the deserters are impressed with the wealth the white man brings into Umuofia. Second, they find in the white man's religion an acceptance and brotherhood that has never been afforded them due to their lower status in the tribe. As men leave the tribe to become members of the white man's mission, the rift in the tribe widens. Social and psychological conflict abounds as brothers turn their backs on one another, and fathers and sons become strangers.

2.22.4. Narration

Achebe develops *Things Fall Apart* through a third-person narrative—using “he” and “she” for exposition—rather than having the characters tell it themselves. Often speaking in the past tense, he also narrates the story with little use of character dialogue. The resulting story reads like an oral tale that has been passed down through generations of storytellers.

2.22.5. Imagery

While the characters in *Things Fall Apart* have little dialogue, the reader still has a clear image of them and is able to understand their motives. Achebe accomplishes this through his combination of the English language with Ibo vocabulary and proverbs. When the characters do talk, they share the rich

proverbs that are 'the palm-oil with which words are eaten.' Achebe uses the proverbs not only to illustrate his characters but also to paint pictures of the society he is depicting, to reveal themes, and to develop conflict. Vivid images result, giving the reader a clear representation of people and events.

2.22.6. Point of View

Critics praise Achebe for his adept shifts in point of view in *Things Fall Apart*. Achebe begins the story from Okonkwo's point of view. Okonkwo's story helps the reader understand the Ibo's daily customs and rituals as well as celebrations for the main events in life: birth, marriage, and death. As the story progresses, however, it becomes more the clan's story than Okonkwo's personal story. The reader follows the clan's life, gradual disintegration, and death. The novel becomes one of situation rather than character; the reader begins to feel a certain sympathy for the tribe instead of the individual. The final shift occurs when Achebe ends the story from the District Commissioner's viewpoint. While some critics feel that Achebe's ending lectures, others believe that it strengthens the conclusion for the reader. Some even view it as a form of functionalism, an African tradition of cultural instruction.

2.22.7. Plot Structure

Divided into three parts, *Things Fall Apart* comprises many substories. Yet Achebe holds the various stories together through his use of proverbs, the traditional oral tale, and *leitmotif*, or recurring images or phrases. Ibo proverbs occur throughout the book providing a unity to the surface progression of the story. For example, 'when a man says yes, his chi says yes' is the proverb the tribe applies to Okonkwo's success, on the one hand, but is also the proverb Okonkwo, himself, applies to his failure. Traditional oral tales always contain a tale within the tale. Nwoye's mother is an expert at telling these tales—morals embedded in stories. The stories Achebe tells throughout *Things Fall Apart* are themselves tales within the tale. *Leitmotif* is the association of a repeated theme with a particular idea. Achebe connects masculinity with land, yams, titles, and wives. He repeatedly associates this view of masculinity with a certain stagnancy in Umuofia. While a traditional Western plot may not be evident in *Things Fall Apart*, a definite structure with an African flavor lends itself to the overall unity of the story.

2.22.8. Foil

Achebe uses foil—a type of contrast—to strengthen his primary characters in *Things Fall Apart*, illuminating their differences. The following pairs of characters serve as foils for each other: Okonkwo and Obierika, Ikemefuna

and Nwoye, and Mr. Brown and the Reverend Smith. Okonkwo rarely thinks; he is a man of action. He follows the tribe's customs almost blindly and values its opinion of him over his own good sense. Obierika, on the other hand, ponders the things that happen to Okonkwo and his tribe. Obierika often makes his own decisions and wonders about the tribe's wisdom in some of its actions. Ikemefuna exemplifies the rising young tribesman. A masculine youth, full of energy and personality, Ikemefuna participates in the manly activities expected of him. In contrast, Nwoye appears lazy and effeminate. He prefers listening to his mother's stories over making plans for war. He detests the sight of blood and abhors violence of any kind. Mr. Brown speaks gently and restrains the overzealous members of his mission from overwhelming the clan. He seeks to win the people over by offering education and sincere faith. The Reverend Smith is the fire-and-brimstone preacher who replaces Mr. Brown. He sees the world in black and white; either something is evil, or it is good. He thrives on his converts' zeal and encourages them to do whatever it takes to gain supporters for his cause.

2.23. Historical Perspective

2.23.1. Tribal Society

Things Fall Apart was published in 1958 just prior to Nigerian independence, but it depicts precolonial Africa. Achebe felt it was important to portray Nigerians as they really were—not just provide a shallow description of them as other authors had. The story takes place in the typical tribal village of Umuofia, where the inhabitants (whom Achebe calls the Ibo, but who are also known as the Igbo) practice rituals common to their native traditions.

The Ibo worshipped gods who protect, advise, and chastise them and who are represented by priests and priestesses within the clan. For example, the Oracle of the Hills and the Caves grants knowledge and wisdom to those who are brave enough to consult him. No one has ever seen the Oracle except his priestess, who is an Ibo woman but who has special powers of her own. Not only did the gods advise the Ibo on community matters, but also they guided individuals. Each person had a personal god, or chi, that directed his or her actions. A strong chi meant a strong person; people with weak chis were pitied. Each man kept a separate hut, or shrine, where he stored the symbols of his personal god and his ancestral spirits.

A hunting and gathering society, the Ibo existed on vegetables, with yams as the primary crop. Yams were so important to them that the Ibo celebrated each new year with the Feast of the New Yam. This festival thanked Ani, the earth goddess and source of all fertility. The Ibo prepared for days for the festival, and the celebration itself lasted for two days. Yams also played a part in determining a man's status in the tribe—the more yams a man has, the higher his status. Trade with other villages was facilitated by small seashells called cowries which were used as a form of currency.

Within the village, people were grouped according to families, with the eldest man in the family having the most power. On matters affecting the whole village, an assembly of adult men debated courses of action, and men could influence these assemblies by purchasing “titles” from the tribal elders. This system encouraged hard work and the spread of wealth. People who transgressed against the laws and customs of the village had to confront the *egwugwu*, an assembly of tribesmen masked as spirits, who would settle disputes and hand out punishment. Individual villages also attained various degrees of political status. In the novel, other tribes respect and fear Umuofia. They believe that Umuofia's magic is powerful and that the village's war-medicine, or *agadi-nwayi*, is particularly potent. Neighboring clans always try to settle disputes peacefully with Umuofia to avoid having to war with them.

2.23.2. Christianity and Colonization

While Christianity spread across north and south Africa as early as the late fifteenth century, Christianity took its strongest hold when the majority of the missionaries arrived in the late 1800s. After centuries of taking slaves out of Africa, Britain had outlawed the slave trade and now saw the continent as ripe for colonization. Missionaries sent to convert the local population were often the first settlers. They believed they could atone for the horrors of slavery by saving the souls of Africans.

At first, Africans were mistrustful of European Christians, and took advantage of the education the missionaries provided without converting. Individuals who had no power under the current tribal order, however, soon converted; in the novel, the missionaries who come to Umuofia convert only the weaker tribesmen, or *efulefu*. Missionaries would convince these tribesmen that their tribe worshipped false gods and that its false gods did not have the ability to punish them if they chose to join the mission. When the mission and its converts accepted even the outcasts of the clan, the missionaries' ranks grew. Eventually, some of the more important tribesmen would convert. As the mission expanded, the clan divided, discontent simmered, and conflicts arose.

2.23.3. English Bureaucrats and Colonization

After the arrival of the British, when conflicts came up between villages the white government would intervene instead of allowing villagers to settle them themselves. In the novel, a white District Commissioner brings with him court messengers whose duty it is to bring in people who break the white man's law. The messengers, called 'Ashy-Buttocks' for the ash-colored shorts they wear, are hated for their high-handed attitudes. These messengers and interpreters were often African Christian converts who looked down on tribesmen who still followed traditional customs. If violence involved any white missionaries or bureaucrats, British soldiers would often slaughter whole villages instead of seeking and punishing guilty individuals. The British passed an ordinance in 1912 that legalized this practice, and during an uprising in 1915, British troops killed more than forty natives in retaliation for one dead and one wounded British soldier.

One of the most important results of Europe's colonization of Africa was the division of Africa into at least fifty nation-states. Rather than being a part of a society determined by common language and livelihood, Africans lived according to political boundaries. The divisions often split ethnic groups, leading to tension and sometimes violence. The cohesiveness of the traditional society was gone.

2.24. Nigerian Independence

British colonial rule in Nigeria lasted only fifty-seven years, from 1903 to 1960. Although Nigerians had long called for self-rule, it was not until the end of World War II that England began heeding these calls. The Richards Constitution of 1946 was the first attempt to grant some native rule by bringing the diverse peoples of Nigeria under one representative government. The three regions (northern, southern and western) were brought under the administration of one legislative council composed of twenty-eight Nigerians and seventeen British officers. Regional councils, however, guaranteed some independence from the national council and forged a link between local authorities, such as tribal chiefs, and the national government. There were three major tribes (the Hausa, the Yoruba and the Igbo) and more than eight smaller ones living in Nigeria. This diversity complicated the creation of a unified Nigeria. Between 1946 and 1960 the country went through several different constitutions, each one attempting to balance power between the regional and the national bodies of government.

On October 1, 1960, Nigeria attained full status as a sovereign state and a member of the British Commonwealth. But under the Constitution of 1960 the Queen of England was still the head of state. She remained the commander-in-chief of Nigeria's armed forces, and the Nigerian navy operated as part of Britain's Royal Navy. Nigerians felt frustrated by the implication that they were the subjects of a monarch living over 4,000 miles away. In 1963, five years after the publication of Achebe's novel, a new constitution would replace the British monarch with a Nigerian president as head of state in Nigeria.

2.25. Literary Tradition

Achebe wrote *Things Fall Apart* just before Nigeria received its independence. He intended the book for audiences outside Africa; he wanted to paint a true picture of pre-colonial Africa for those people who had no direct knowledge of traditional African societies. As a result of the Nigerians' acquisition of independence, the Nigerian educational system sought to encourage a national pride through the study of Nigerian heritage. The educational system required Achebe's book in high schools throughout the English-speaking countries in Africa. The book was well received. Chinua Achebe has been recognized as 'the most original African novelist writing in English,' according to Charles Larson in *The Emergence of African Fiction*. Critics throughout the world have praised *Things Fall Apart* as the first African English-language classic.

Having gone through the first literary work which has been selected for studying the African identity and realities, we will turn to consider the second option in this present research namely *Cry, the Beloved Country*. This is one of the most famous novels written by a South African novelist.

2.26. Cry, the Beloved Country

Born on January 11, 1903, in Pietermaritzburg, Natal, South Africa, Alan Paton evolved as an eloquent spokesman against apartheid and a great humanitarian. In 1935, after completing a series of educational programs at the University of Natal and teaching in the country school of Ixopo, Paton was appointed principal of the Diepkloof Reformatory school in the Transvaal Province, near the city of Johannesburg. Paton's novel approach (involving freedom of movement, reward, and punishment) proved so successful in the rehabilitation of black juvenile delinquents that in his twelve years as head, the Diepkloof Reformatory was transformed into a model school and Paton became known as an authority on rehabilitation efforts.

After World War II, in 1945, Paton had the opportunity to travel abroad to study the systems and methods of similar correctional facilities in Sweden, Norway, England, the United States, and Canada.

While in Sweden, Paton read John Steinbeck's *The Grapes of Wrath*, which rekindled his interest in creative writing. Paton had been confined to his hotel room because of an illness and had the opportunity to reflect upon his professional and private life back home in South Africa. Upon regaining his health Paton visited the Cathedral of Trondheim where, he says, 'the creative energy that had dammed up in me broke.' Paton began writing *Cry, the Beloved Country* in Sweden and continued writing throughout his trip. The book was published in 1948. In October 1949 Paton returned to the U.S. to view the musical version of *Cry, the Beloved Country*, by Maxwell Anderson, entitled *Lost in the Stars*.

In 1954, for his humanitarian work, Yale University awarded Paton the honorary degree of Doctor of Humane Letters. In 1959 Paton received the Ainsfield-Wolf Award (U.S.) and the *London Times* Special Book Award for *Cry, the Beloved Country*. In 1960 he received the Freedom Award from Freedom House, New York. *Tales from a Troubled Land* received an award from the Free Academy of Art, Hamburg, in 1961. Paton was a Chubb Fellow at Yale University in 1973 and received the Pringle Award in the same year. Paton died of throat cancer on April 12, 1988, in Botha's Hill, Natal, South Africa.

2.27. Overview

Cry, the Beloved Country was the forerunner of a whole body of subsequent South African literature protesting apartheid. Like many twentieth-century African novels, *Cry, the Beloved Country* is the story of a journey, both an actual journey from a village to Johannesburg and a spiritual journey through a hostile society. The Reverend Stephen Kumalo, an Anglican priest and a Zulu, sets out to visit his dying sister and locate his son, Absalom, who has not been in contact since he left the village. With the help of his brother John and a fellow clergyman, Msimangu, Kumalo discovers that his son is in jail, accused of murder. After Absalom's conviction, Kumalo returns to the village with Absalom's wife and newborn child. The events that befall Kumalo during his journey through a society torn by the oppressive system of apartheid force him to confront suffering and assess his values.

2.28. The Setting

Cry, the Beloved Country is set in the rural village of Ndotsheni, home of Stephen Kumalo, and in the city of Johannesburg. The contrast between village life and city life is among the novel's key themes. The time is the

mid-twentieth century, probably the same time as when the novel was written, 1945 to 1948.

2.29. Themes and Characters

The underlying theme of *Cry, the Beloved Country*, as in all of Paton's works, involves the unifying power of love and the divisive force of fear. Paton feels that only love—for one another and for the land itself—can bind together the country's diverse ethnic groups and allow them to overcome their fear and mistrust of one another.

Such fear and mistrust is rampant in the cities of South Africa, and Paton's central theme addresses the attractions, temptations, and dangers of urban society. As tribal societies continue to break down, the apparent wealth and excitement of cities such as Johannesburg lure many impoverished natives away from their tribal homes. The exodus creates a society of overlords and slum dwellers whose lives are constantly overwhelmed by crime and violence. Feeling threatened by the influx of blacks into their community, the white Afrikaners resist integration and fear engulfment. Urban blacks are faced with internal strife as they struggle to maintain their customs outside of their decaying tribes, and external conflict as they lash out against social and economic oppression in the city.

The novel teems with ethnically diverse characters. The most positive characters in the novel work towards racial harmony in an effort to eliminate the repressive apartheid laws and remove the artificial barrier that inhibits human relationships in South Africa. Many minor characters, such as Jan Hofmeyr and Father Beresford, are based on real figures in South African life, all liberal fighters for social justice, equality, and freedom. Father Beresford recalls Father Trevor Huddleston and Bishop Reeves, both deported bishops of Johannesburg, while Jan Hofmeyr was a liberal politician whom Paton greatly admired. Other minor but memorable characters include Mr. Carmichael, Absalom's defense lawyer, and Napoleon Letsitsi, the agricultural demonstrator, 'an angel from God' in Stephen Kumalo's eyes, whom James Jarvis hires to restore the valley of Ndotsheni.

Stephen Kumalo, the protagonist, is a pious, humble, and dedicated country priest. He remains unaware of the impact of tribal disintegration until he comes face to face with the dangers and attractions of Johannesburg. He suffers tremendously in the quest for his son and even begins to doubt his religious beliefs. Eventually Kumalo manages to restore his faith and, with the help of James Jarvis, the valley. This restoration suggests hope for the renewal of the tribe. The birth of Absalom's son reiterates this hope and

signals the beginning of a new breed of black South Africans who will actively seek the reform of a repressive society.

James Jarvis lives in High Place, far removed from the tribulations of the valley, as the name of his homestead indicates. A white man, he speaks Zulu but has no direct connection with the blacks until he, like Stephen, loses a son in Johannesburg. After learning more about the political philosophy of his son, Arthur, he becomes a philanthropist, building a new church and bringing in an agricultural expert to help restore the valley. He also sympathizes with Stephen Kumalo. These two older characters are connected through suffering and loss; Kumalo's son has murdered Jarvis's son and is in turn killed by the state. Because Kumalo and Jarvis are capable of forgiveness, this common denominator drives them to better the lot of the people and to bring peace to the valley.

Arthur Jarvis, a professional engineer, is a scholar and a revolutionary. Arthur first alienates his father when he refuses his agricultural inheritance, instead choosing to pursue an independent professional interest in Johannesburg. Arthur devotes time to the poor by becoming president of the city's African Boys' Club. He avidly reads about South African racial problems and advocates educating the blacks and ending the whites' economic exploitation of the blacks, pointing to Christ and Abraham Lincoln as his mentors. Because both these role models were assassinated for preaching the truth, Arthur may also be seen as a Christ-figure and a political martyr. Paton enhances Arthur's spiritual image by having Arthur appear only through the letters, diaries, and manuscripts left behind at his desk. His influence changes his father for the better, and his funeral brings down the barriers of segregation. Arthur Jarvis represents the voice of unity, compassion, and straightforward yearning for a just and equitable society.

Absalom Kumalo, brought up in a stable home by a strict, religious family, rebels against parental and societal authority, bringing hardship to his parents. Like that of his biblical counterpart, King David's son Absalom, Absalom Kumalo's rebellion against his father leads to his death. Just as David laments, 'O my son Absalom! my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!' (2 Sam. 18:35-36), Stephen Kumalo suffers and laments for his only child. An essentially good person, Absalom vows to always tell the truth no matter what the consequences; but his natural rebelliousness, intensified by an oppressive political system and the pressures of the city, leads to his troubled end.

The clerics, Father Vincent and the Reverend Theophilus Msimangu, both priests in Johannesburg, are helpful and understanding. The benevolent Msimangu openly confesses his weaknesses as a priest but takes his

evangelical duties seriously. Father Vincent is a humble, dedicated priest who arranges for Mr. Carmichael to defend Absalom and performs the marriage ceremony of the imprisoned Absalom and his pregnant wife. Father Vincent tries in vain to gain a pardon for Absalom and is present at the execution.

Stephen's brother John, John's son Matthew, and their friend Johannes Pafuri are rogues. The corrupt John Kumalo enjoys talking politics and inciting a crowd to riot, but he never places himself in danger of arrest. He advocates strikes and the formation of trade unions, but he is motivated by the prospect of financial gain. In contrast, his colleagues Dubula and Tomlinson are sincere and devoted to the workers. Matthew Kumalo and Pafuri actually plan and execute the burglary that leads to Arthur Jarvis's death. Persuaded by his cousin and friend to participate in the crime, Absalom alone is punished after Matthew and Pafuri betray him.

Presented without any appreciable depth, the women characters are essentially seen as helpmates. Mrs. Lithebe is a religious and devoted Christian woman who accommodates Stephen Kumalo in Sophiatown. Margaret Jarvis, James's wife, rarely appears except when grieving for her son's death and during her own death scene. Gertrude Kumalo, Stephen's sister, remains a prostitute in Johannesburg despite his efforts to rehabilitate her. Stephen Kumalo's wife is a loyal, hardworking companion, who constantly supports her husband. Absalom's wife builds a new life for herself, and her child becomes a symbol of a new generation.

2.30. Literary Qualities

Cry, the Beloved Country's distinctive style incorporates diction and symbolism that complement the religious simplicity of the protagonist, Stephen Kumalo. A simple village parson, Kumalo is not a deeply philosophical figure. He has been educated in a missionary school where the Bible is taught almost to the exclusion of other subjects.

The text incorporates a smattering of Zulu and Afrikaans-based words that reflect the South African setting, and Paton provides a glossary of non-English words. The realistic dialogue captures the speech patterns of the various ethnic groups portrayed.

The symbolic aspects of the novel illuminate its themes and characters. The behavior of the *tithoya* bird symbolizes the rigid, artificial political divisions that operate in the country. The *tithoya* sings in High Place, James Jarvis's homestead where the land is fertile and food and water are abundant. In sharp contrast, the bird is unable to sing in the valley of Ndotsheni, where

the blacks live in extreme poverty and where exploitation and brutality reign.

The use of biblical names such as Absalom, Stephen, and Peter is also of symbolic significance. The name Absalom connotes the disobedience of the biblical Absalom, who comes to a tragic death for rebelling against his father. The long-suffering Stephen Kumalo's name recalls St. Stephen, the first Christian martyr. Absalom Kumalo wants to name his son Peter, in the tradition of St. Peter, the rock and founder of the Christian church. Thus Peter Kumalo is to be seen as the foundation of a new dynasty, with the potential for redemption and restoration.

Paton employs irony and sarcasm throughout the novel to point out the evils and hypocrisies of a society defiled by apartheid. The Bishop, for example, decides to transfer Stephen Kumalo from Ndotsheni because of his son's crime; only a letter from the influential white, Mr. Jarvis, saves Kumalo from this attempted injustice. When the Bishop quickly changes his mind, stating 'I see it is *not* God's will that you should leave Ndotsheni,' Paton shows with great irony that in South Africa, God's will and the white man's are inseparable. Another example of irony is that Arthur Jarvis, champion of native causes, becomes the victim of one the people for whom he fights.

2.31. Social Sensitivity

Apartheid stands as the novel's primary social concern. With his subtle and sympathetic treatment of this particular issue, Paton established a tradition in South African literature that is mirrored in the works of J. M. Coetzee and Nadine Gordimer. Absalom Kumalo's murder of Arthur Jarvis does not lessen the readers' sympathy for those oppressed by apartheid; rather, it suggests the complexity of evils spawned by such oppression. Readers will certainly want to compare the social climate in South Africa as Paton describes it with the current struggle of South African blacks for equality.

Because its main character is an Anglican priest, the novel inevitably deals with religion. The narrative reflects the irony that the only education available to Stephen Kumalo was a heavy dose of Bible study from Anglican missionaries, whites who brought to South African blacks the religion of their oppressors, and whose system of apartheid mocks the principles of Christianity. Rather than espouse a particular dogma, Paton presents the religious ideals of love and forgiveness as necessary components of any solution to the racial divisiveness of South Africa.

2.32. Urban Migration

Some of the remarkable themes to be discussed here in this present thesis is the question of the urban migration. "All roads lead to Johannesburg," the omniscient narrator of *Cry, the Beloved Country* frequently observes (Paton,

Cry, the Beloved Country, p. 10). The historical truth of this declaration is borne out by the mass migration of black and white South Africans from rural to urban areas in the 1930s and 1940s. Black farmers, bound by such legislation as the Natives

Land Act (1913)—which prohibited them from purchasing or leasing land from non-Africans outside of the colonial reserves set aside for blacks—were most affected by drought and soil erosion. Unlike white farmers, black farmers had no access to the advanced technology and irrigation techniques that would revitalize their land and make it productive again:

By the 1920s, some of [the reserve land] was already carrying such a heavy concentration of people and livestock that the original vegetation was disappearing, streams and waterholes were drying up, and soil erosion was spreading. In the years that followed, the African reserves continued to deteriorate.

(Thompson, p. 164)

In the novel, the Zulu farmers in Ndotsheni village struggle to eke out an existence in the midst of a crippling drought and too many cattles. However, the plantation of white farmer James Jarvis, which is located above Ndotsheni, flourishes because of his knowledge of irrigation and production techniques, a knowledge that he later shares with the black farmers. The decreasing profitability of subsistence farming drove many Africans to seek their fortunes in large cities such as Johannesburg and Cape Town. By 1936, out of a population of close to 3.5 million, 447,000 nonwhites—most of them able-bodied males between 15 and 50 years old—had left the reserves to work on a white farm or in a white town.

People designated as "colored" refer to descendants of mixed unions (some combination of whites, Khosian, African slaves, and slaves from Southeast Asia). By 1946, the year *Cry, the Beloved Country* takes place, the colored, like every other major ethnic group in South Africa, had a growing percentage of its population living in towns.

The government tried to limit the influx of black workers to the towns, imposing complicated pass laws that restricted the amount of time blacks could spend seeking jobs in the city. Government- issued permits stating the bearer's identity, racial classification, and the nature of his or her business in the city or town were to be produced on demand. Blacks who failed to show their passes when questioned by an official could be jailed or expelled from the town. Despite these pass laws and the failure of anti-pass campaigns to abolish them, the urban black population in the cities continued to grow. Competition among whites and blacks for jobs was fierce and many who

could not find legitimate employment turned to crime. In the novel, Reverend Kumalo is robbed of his bus fare by a young Zulu-speaking street hustler within minutes of his arrival in Johannesburg, and his son Absalom is arrested for killing Arthur Jarvis during a robbery attempt.

2.33. The Zulu Community

In the novel, Reverend Stephen Kumalo and his family live in the village of Ndotsheni, near the Natal border, a region inhabited by the Zulu people. During the eighteenth century, Zulu society included a large number of Nguni-speaking chiefdoms north of the Tugela river. Traditionally, Zulu households consisted of an extended polygamous family, largely self-sufficient, with labor divided according to gender. Men defended the homestead, cared for the cattle, and built weapons and dwellings, while women handled domestic responsibilities and raised crops. All Zulu households, however, were under the control of chiefs, who received tribute or taxes from their subjects, commanded large armies, and sometimes conquered other chiefdoms (see *Chaka*, also covered in *African Literature and Its Times*). In the nineteenth century the Zulu empire weakened, especially after the Anglo-Zulu war, when Zululand was invaded by British forces and in 1887 incorporated into the British colony of Natal.

In the novel, the Zulu population and way of life has been fragmented. Although the inhabitants of Ndotsheni retain some sense of ethnic and cultural identity, they also recognize that their traditional way of life is vanishing, and the departure of so many able-bodied men to the city has weakened the Zulu people even further. There is still a Zulu chief but he must defer to the authority of the white magistrate who presides over the region.

Reverend Kumalo's brother, John, a Johannesburg resident, scornfully dismisses the chief as "an old and ignorant man, who is nothing but a white man's dog," his only purpose being "to hold together something that the white man desires to hold together" (Cry, *tine Beloved Country*, p. 35). Stephen Kumalo still hopes, however, to contribute to the rebuilding of his people by bringing his wayward sister, son, and nephew back to Ndotsheni, though he will be only partly successful in this effort. From the outset, Reverend

Msimangu warns him that "the white man has broken the tribe. And it is my belief . . . that it cannot be mended again" (Cry, *the Beloved Country*, p. 25). After his son is sentenced to death and his sister returns to a life of dissolution, Kumalo salvages what family he has left in the city—his

nephew, his son's new wife, and her unborn child—before returning to the country.

2.34. Gold Mining in South Africa

Gold-mining has been a major South African industry ever since huge deposits of gold were discovered in Witwatersrand (commonly known as "the Rand") in 1886. A settlement of crude shacks and canvas tents—called "Johannesburg" in honor of the president of the Transvaal and the Director of Mines, both named Johannes—sprang up around these early mining operations. Ten years later, Johannesburg had grown into "an American-style city with straight, intersecting streets, parks, gardens, a residential district away from the city centre and a business quarter with Stock Exchanges, clubs and offices that emptied every evening" (Lacour-Gayet, p. 159). At the time of the novel, Johannesburg had become a sprawling metropolis, characterized by both great affluence and grinding poverty.

During the 1930s and 1940s, the gold-mining industry remained "the backbone of the South African economy" (Thompson, p. 167). In 1939 the mines employed 364,000 workers: 43,000 whites and 321,000 blacks. Working conditions in the mines were "arduous, unhealthy, and dangerous," marked by intense heat and *stopes* (or steplike excavations) so narrow that the miners had to work from a crouching position (Thompson, p. 168). Black miners, barred from the skilled-labor positions reserved for whites, often became victims of this brutal work environment; many died in accidents or contracted tuberculosis or other serious lung diseases. Their wages were meanwhile significantly lower than those of whites—after 1920 whites continued to earn 11 times more than blacks. In 1939, just before the time of the novel, white miners also received paid leaves and pensions, benefits denied to black miners. In the novel, after gold is discovered in Odensdaalrust, John Kumalo speaks out against the wage discrepancy between black and white miners: "We are asking only for more money from the richest industry in the world. This industry is powerless without our labour. Let us cease to work and this industry will die" (*Cry, the Beloved Country*, p. 185). But despite a brief strike by miners in Driefontain—quickly suppressed by the police—the financial situation does not change: "African miners are simple souls," says a spokesman for the mines, "hardly qualified in the art of negotiation, and an easy tool for unscrupulous agitators. And in any event, everyone knows that rising costs would threaten the very existence of the mines and the very existence of South Africa" (*Cry, the Beloved Country*, p. 189).

2.35. The Novel Focus

Book One of the novel begins on an autumn day in 1946 when a child delivers a letter to Reverend Stephen Kumalo, parson of Ndotsheni Village in Natal, from a Reverend Theophilus Msimangu, a fellow Anglican minister living in Sophiatown, Johannesburg. The letter informs Kumalo of his sister Gertrude's illness and urges him to come to Johannesburg, offering him lodgings at Msimangu's mission house in Sophiatown. Kumalo and his wife are disturbed by this report, all the more so because their only son, Absalom, went to Johannesburg some time ago and they have heard nothing from him. The Kumalos quickly scrape together what money they have for the reverend's journey.

Kumalo boards the train, entering the compartment for "non-Europeans" (*Cry, the Beloved Country*, p. 13). As the train travels across the country, Kumalo is overwhelmed by the increasing signs of urbanization that he sees. Arriving in Johannesburg, he is disoriented by the crowds, noise, and "great high buildings" (*Cry, the Beloved Country*, p. 17). He is almost immediately robbed by a young Zulu-speaking man at the bus station, after which an elderly man escorts Kumalo to Msimangu's mission house in Sophiatown.

Msimangu informs Kumalo that Gertrude is not physically sick, but spiritually ill: she has become a prostitute and seller of liquor and currently lives in Claremont, a slum area in Johannesburg. Deeply saddened, Kumalo confides in Msimangu about his other missing relations, his brother, John, and son, Absalom. Msimangu tells Kumalo that John has become a politician; he has no news of Absalom, but he offers to help Kumalo search for his son. The next day Kumalo tracks down his sister and finds her and her son living in squalor. After an emotional confrontation, Gertrude confesses her sins, breaks down, and agrees to return with Kumalo to Ndotsheni. Heartened, Kumalo takes Gertrude and her son back to Sophiatown, confident that he will succeed in reuniting his whole family.

With Gertrude settled in the mission house, Kumalo and Msimangu visit Kumalo's brother, John, at his shop, hoping for news of Absalom. Kumalo finds that John has become "a man of some importance" in Johannesburg, and a powerful orator against the growing apartheid movement (*Cry, the Beloved Country*, p. 35). Disgusted by the racial inequality in South Africa, and spiritually and politically disillusioned, John has abandoned the Church and will not consider returning to Ndotsheni. He grows uncomfortable and evasive when Kumalo asks about Absalom, but reveals that his own son and Absalom had gone to work for a factory in Alexandra.

Setting off for Alexandra, Kumalo and Msimangu learn from another activist, Dubula, that there is a bus boycott going on to protest higher fares.

Agreeing to help the cause, the reverends set out for Alexandra on foot. In Alexandra they learn that the young Kumalos left their lodgings a year ago and that they kept bad company while living there. Further investigation leads Kumalo and Msimangu to a shantytown in Orlando, where Absalom had been staying before he was arrested for theft and sent to the local reformatory. A worker at the reformatory informs Kumalo that Absalom left a month ago and is now living in a Pimville housing project with a local girl whom he impregnated. The worker then takes Kumalo and Msimangu to meet the girl, who despondently tells them that Absalom has gone away and she does not know if he will return. The reverends agree to let the reformatory worker handle the search, and go back to Sophiatown. That evening, at the mission house, one of the priests shows Kumalo a headline in the

Evening Star, reporting the murder of Arthur Jarvis, a white city engineer shot by black intruders. Kumalo reveals that he knows the victim's father, who has a farm above Ndotsheni. On further reflection, Kumalo suddenly experiences nameless fear and dread. Later, his worst fears are confirmed: Absalom, along with his cousin and an acquaintance, has been arrested and charged with murder.

When Reverend Kumalo and his brother visit their sons in the penitentiary, Absalom—who has admitted to firing the gun—is sullen and withdrawn, unable to answer his father's anguished questions. Meanwhile, John Kumalo plans to engage a shrewd lawyer to get the charges against his own son dismissed. The next day Kumalo learns that Absalom's pregnant girlfriend wishes to marry his son and live in Ndotsheni. The reverend moves the girl into his own lodging-house in Sophiatown. The girl and Gertrude become friendly, but the landlady, Mrs. Lethebe, fearing Gertrude's influence on the younger woman, advises the girl to keep her distance and the friendship cools.

While visiting his son in prison again, Kumalo learns that Absalom's accomplices have deserted him and plan to deny any involvement in Jarvis's murder. Father Vincent, a friendly priest at the mission house, introduces the Kumalos to a lawyer who will handle Absalom's case *pro deo* ("for God"). The reverend is moved by this act of kindness and hopes Absalom may yet be saved.

The second book of the novel begins when James Jarvis, Arthur's father, receives news of his son's tragic death and, with his wife, hurries to Johannesburg. Knowing little of his son's life in the city, the elder Jarvis is startled to learn from Arthur's in-laws, the Harrisons, of Arthur's humanitarianism and passionate advocacy of black rights. Jarvis, a wealthy

farmer, has had little personal contact with black Africans and until now has unquestioningly accepted the segregation of races in South Africa. But spurred by the desire to know more about his only son, Jarvis visits Arthur's house and combs through his books and papers. He learns of Arthur's admiration for Abraham Lincoln, of the clubs and organizations to which he belonged, and of the speeches he was to deliver at these meetings. Arthur's writings reveal his devout Christianity, sympathy for the oppressed blacks, and belief that black crime often stems from corrupt white leadership and abuses of power. Jarvis is deeply affected by what he reads and begins to rethink his own position on the "native question." At Arthur's funeral, Jarvis observes that his son is mourned by blacks as well as whites, and, for the first time in his life, shakes hands with native Africans.

Meanwhile, Absalom Kumalo's trial begins, though the proceedings attract little attention because of the recent discovery of gold in Odendaalsrust. Absalom admits to shooting Arthur Jarvis but swears that he did not shoot to kill him. The other two defendants, Matthew Kumalo and Johannes Pafuri, plead not guilty. After court is adjourned on the first day of the trial, Reverend Kumalo catches sight of James Jarvis in the courtroom and trembles in fear and remorse. During a court recess, the two men encounter each other by chance. Kumalo nervously blurts out his identity and Absalom's responsibility for Arthur's death. Jarvis is stunned by this disclosure but assures Kumalo that he is not angry. After learning that they are neighbors after a fashion, Kumalo and Jarvis bond briefly over their shared grief. Elsewhere in Johannesburg, John Kumalo gives a fiery speech demanding higher wages for black miners, while white policemen grimly watch and assess how great a threat he represents. A miners' strike at the Driefontein is quickly suppressed after three black miners are killed. In Sophiatown, Mrs. Lethebe warns Gertrude about her heedlessness, advising her not to cause greater heartache for Reverend Kumalo. Ashamed and contrite, Gertrude considers leaving her son with her brother and becoming a nun.

At the conclusion of the trial, Absalom is convicted of murder and sentenced to death, but his two accomplices are acquitted. Reverend Kumalo is devastated but rallies to arrange the marriage between Absalom and his pregnant girlfriend. The father and son share a painful parting, as Absalom breaks down in tears when the guards come to escort him to prison in Pretoria. Kumalo exhorts his son to have courage and promises to look after the girl and the baby. Back in town, Kumalo visits his brother John, intending to warn him about the dangers of being corrupted by power. But grief and anger overwhelm him and the brothers quarrel bitterly. Turning

back to apologize, Kumalo finds John's door barred against him. That night, at Mrs. Lethebe's, Msimangu hosts a going-away party for the Kumalos. Msimangu tells Kumalo that he is retiring into a religious community and forsaking all his worldly possessions, so he bequeaths what money he has saved to the older man to help the village of Ndotsheni. The next morning, Kumalo wakes his family for their journey to Ndotsheni, but finds that Gertrude has disappeared, leaving her child behind.

Book Three takes place back in Ndotsheni, as Kumalo introduces his wife to her nephew and new daughter-in-law and receives a warm welcome from his parishioners. The drought, Kumalo notices, is taking a heavy toll on the village, drying up the streams and parching the maize crop. Determined to find a way to restore Ndotsheni, Kumalo meets with the Zulu chief and voices his concerns about the land and the villagers, many of whom have fallen ill because of the drought. The chief listens intently, then promises to speak to the magistrate about what can be done.

In Ndotsheni Kumalo is visited by a young white boy—Arthur Jarvis's son—who wants to learn Zulu from him. The boy is sobered to learn that a village child is dying from lack of milk.

That very night, one of Jarvis's employees arrives in Ndotsheni with a cart full of milk cans and instructions that Kumalo is to ration the milk to the children. More changes rapidly follow—a black agriculturist comes to help the villagers care for their land, and a dam is built to ensure a water supply for the cattle. Meanwhile, the boy continues to visit Kumalo for Zulu lessons, reinforcing the growing bond between the Kumalo and Jarvis families. Jarvis himself comes to Ndotsheni and has another encounter with Kumalo as they take refuge in the dilapidated church during a rainstorm. Jarvis asks if there will be mercy for Absalom but Kumalo informs him that there will be none. The two bereaved fathers again unite in their sorrow, and Jarvis promises to remember the day of Absalom's execution.

On the day before Absalom's execution, Kumalo packs some provisions and heads towards the mountain of Emoyeni. Towards dusk, he meets Jarvis out riding. The two men speak again of their shared plans for Ndotsheni and Jarvis vows to continue the work he has started in memory of his son. Alone, Kumalo climbs the mountain, then kneels down to pray for everyone who has been touched by the tragedy of Arthur and Absalom. Towards morning, when the hour of execution approaches, Kumalo removes his hat and stoically faces the dawn of Absalom's death.

2.36. A plea for Racial Harmony

In the novel the election of 1948—which will officially introduce apartheid—is still two years away, but black and white South Africans are

aware of the ongoing struggle to coexist and the difficulty of finding solutions to this problem:

And some cry for the cutting up of South Africa without delay into separate areas, where white can live without black, and black without white. . . . But what does one do, when one cries this thing, and one cries another? Who knows how we shall fashion a land of peace where black outnumbered white so greatly?

(Cry, *the Beloved Country*, p. 78)

Paton's own hopes for better relations between white and black South Africans are mirrored in the parallel journeys of Stephen Kumalo and James Jarvis, whose lives intersect after Kumalo's son kills Jarvis's son. Although Kumalo and Jarvis have lived in the same rural area for many years, they have been only vaguely aware of each other's existence. The tragedy, however, brings them abruptly into contact with each other and with a changing world. In Johannesburg, both men are brought face to face with the racial issues that divide South Africa. While seeking Absalom, Kumalo witnesses the interaction between whites and blacks during a bus boycott, observes crime and poverty in a shantytown, and listens to his brother John's incendiary speeches against racial discrimination. Reverend Msimangu, Kumalo's new friend in Sophiatown, has an even greater impact on his views. Having observed the same societal injustices as Kumalo for many years, Msimangu contends that "there is only one thing that has power, and that is love," adding, "I see only one hope for our country, and that is when white men and black men desiring neither power nor money, but desiring only the good of their country, come together to work for it" (Cry, *the Beloved Country*, pp. 39-40). Jarvis undergoes a similar epiphany when he journeys to Johannesburg after Arthur's death. While many whites, including Arthur's father-in-law, admit to distrusting and fearing blacks, Jarvis encounters a different perspective when he reads his son's unfinished writings. In one manuscript, Arthur expresses sentiments similar to those of Msimangu about the white man's responsibility for the black man's plight: "[The blacks'] simple system of order and tradition and convention has been destroyed . . . by the impact of our civilization. Our civilization has therefore an inescapable duty to set up another system of order and tradition and convention" (Cry, *the Beloved Country*, p. 146). Moved by his son's words, Jarvis dedicates his own resources to helping the blacks in Ndotsheni. The growing sympathy between Jarvis and Kumalo is a microcosmic realization of Msimangu's hopes for cooperation between whites and blacks. Ironically, *Cry, the Beloved Country* was published in 1948, the year in which the

Afrikaner Nationalists came to power and implemented the policy of apartheid. The novel's promotion of understanding, faith, and love as the best solutions to racial divisiveness seems all the more poignant given these real-life developments.

2.37. Sources and Literary Context

In his "Author's Note" to *Cry, the Beloved Country*, Paton writes: "No person in this book is intended to be an actual person . . . nor in any related event is reference intended to any actual event" (*Cry, the Beloved Country*, p. vii). Paton describes his account of such incidents as the boycott of buses, the discovery of gold in Odendaalsrust, and the miners' strike as "a compound of truth and fiction" (*Cry, the Beloved Country*, p. vii). Despite such disclaimers, however, Paton did take his inspiration for events in the novel from similar real-life occurrences. Likewise, several of Paton's characters are composites of people he knew or admired. For example, Stephen Kumalo was based on a clergyman who used to visit his son in the Diepkloof Reformatory, while Arthur Jarvis shared many of Paton's own traits and interests.

Like Olive Schreiner's *The Story of an African Farm* (also covered in *African Literature and its Times*), *Cry, the Beloved Country* occupies a pivotal place in South African literature. Paton's novel recreates, with painstaking accuracy, the problems of South Africa in the 1940s, while introducing readers to a country unfamiliar to many of them. The South African Nobel laureate Nadine Gordimer (see Burger's *Daughter*, also covered in *African Literature and Its Times*), declared that South African literature "made a new beginning with *Cry, the Beloved Country*. . . It was a book of lyrical beauty and power that moved the conscience of the outside world over racialism and, what's more, that of white South Africa as no book had done before" (Gordimer in Callan, p. 10).

Paton received some hate mail about *Cry, the Beloved Country*, from Afrikaners who felt that he had betrayed his own heritage by advocating black rights and portraying the Kumalos so sympathetically. At best, the novel met with a mixed reception in South Africa. Black writers generally respected Paton's social scrutiny, but "the countrified Parson the Revd Stephen Kumalo . . . was regarded as an embarrassment" by journalists, whose own personas and agendas tended to be more radical than the novel's (Chapman, p. 239).

Critics abroad embraced *Cry, the Beloved Country*, Richard Sullivan, writing for the *New York Times*, declared that "this is a beautiful novel, a rich, firm and moving piece of prose" (Sullivan in James and Brown, p. 6).

U.S. journals, in contrast to the criticism cited above, praised the novel's characterization—in the *New*

Republic, James Stern predicted that Reverend Kumalo would become "an immortal figure" in literature, adding "if there is a man who can read the tragedy of Kumalo's life with eyes dry, I have no desire to meet him" (Stern in James and Brown, p. 26). Adrienne Koch of the *Saturday Review* concurred, calling Paton's characters "utterly credible" (Koch in James and Brown, p. 14).

Recognizing Paton's didactic intent, other critics commended his restraint in handling the inflammatory race issue. O.D. Hormel, writing for the *Christian Science Monitor*, called the novel "a rare and beautiful instance of that 'single minded attempt to render the highest kind of justice to the visible universe,' which has been called the requisite of a true work of art" (Hormel in James and Brown, p. 15). And in the *Yale Review*, Orville Prescott wrote that *Cry, the Beloved Country* "lacks entirely the bitterness, dogmatism and exaggerated melodrama which disfigures most fictional treatments of race relations. . . . There is a generosity of spirit here which is as rare as it is beautiful and moving" (Prescott in James and Brown, p. 573).

Part Two

Previous –related Studies

This part of the study makes a quick survey of some of the relevant works conducted in this respect. The aim is to find out the extent to which the researchers have managed to handle effectively the themes they attempted to investigate and whether or not they have come up with new insights in the field of investigation.

Abdullah et al (2016) Attitude towards and Perception of Literature in EFL Setting. Qassim University, Buraydah, Saudi Arabia

The study attempts to investigate the attitude and perception of Saudi undergraduate students towards English literature courses as a part of their BA English Program at a large public university in KSA. A total of 59 students (25 studying a literature course, 25 linguistics course and nine had already passed at least one literature course) participated in the study. Applying mixed method research design, questionnaires were used to collect quantitative data and retrospective essays were used for qualitative data. A modified version of AMTB developed by Gardner and associates was used to measure students' attitude towards literature courses. The results of study show that the participants have positive attitude towards literature courses. The findings also suggest that learners' social environment (family, friends, classmates, teachers...etc.) significantly contribute in constructing positive attitudes and enhancing their perception towards literature as medium of

learning L2. The study has pedagogical implication too. Policy makers (administrator, curriculum developers, and teachers) need to accommodate learners' voices in the selection of teaching material.

**The second study has been done by Abdalhadi Nimer A. Abu Jweid
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This article examines Chinua Achebe's *"Things Fall Apart"* within a postcolonial discourse. While the majority of postcolonial critiques argue over indigenous identity, this study explores the deterioration of national identity in *"Things Fall Apart"*. Such deterioration is brought about by the spiritual and tentative defeat inherent in the failure of the protagonist, Okonkwo, to face the colonial whites. Ultimately, the protagonist's failure leads to a tragic death. In the novel's context, Achebe exhorts the fall of national identity and its pathetic aftermath. The deterioration in national identity symbolically correlates to the protagonist's personal irresolute experience which is at first physically powerful but in the end spiritually weak. The focus of this article is a textual analysis of Achebe's *Things Fall Apart*, applying postcolonial theoretical concepts, especially aboriginality, hegemony, subaltern and identity. These concepts facilitate a smoldering conceptualization of national identity as it is exterminated in the novel. Thus, these terms will be cited mainly with reference to Bill Ashcroft, Gayatri Spivak, and Laura Chrisman's postcolonial critiques.

The third study was conducted by, **Gikandi, Simon (1991) "Chinua Achebe and the Post-colonial Esthetic: Writing, Identity, and National Formation,"** *Studies in 20th Century Literature: Vol. 15: Iss. 1, Article 4*.<https://doi.org/10.4148/2334-4415.1263>

This study describes Chinua Achebe as one of Africa's most important and influential writers, and his novels have focused on the ways in which the European tradition of the novel and African modes of expression relate to each other in both complementary and contesting ways. Achebe's novels are informed by an important theory of writing which tries to mediate the politics of the novel as a form of commentary on the emergence and transformation of nationalism which constitutes the African writer's epistemological context. Achebe's esthetic has been over determined by the changing discourse on representation and national identity in colonial and post-colonial Africa. His anxious quest for a post-colonial esthetic is predicated on the belief that narrative can enable the writer to express an alternative order of things opposed to realities imprisoned by imperialism and Western domination.

The fourth study has been conducted by **Lame Maatla Kenalemang (2013)** **"Things Fall Apart" : An Analysis of Pre and Post-Colonial Igbo Society** **.Karlstad University.**

This essay is an attempt to show an insight of pre and post colonialism on Igbo society. It is argued that the interaction between the whites and the Igbo people had both negative and positive consequences. It is evident in Achebe's novel that the Europeans greatly influenced the lifestyle of Igbo society.

The fifth study was carried out by **Heather Sofield (1999).****Negotiation of Identity in A Post -Colonial State** **Brown University, 1999**

Part 1 of "Who Am I? : **Negotiation of Identity in A Post -Colonial State**" "Of all relations the most universal is that of identity, being common to every being whose existence has any duration." -- David Hume, 1739

I am a white, American woman, raised in an extremely homogenous community. On the first day of seventh grade I met a black person for the first time in my life. Although she became my very best friend, I understand little about her experiences growing up as a black woman in a small, predominantly white New England town. I read, and I listen and do my utmost to comprehend, but I won't ever have the authority and confidence of true knowledge. Who am I to write about the concept of identity in a post-colonial state? Whatever questions there might conceivably be concerning my authority on such a subject - that is what I have humbly set out to do. In this essay I intend to explore notions of identity, both personal and national, how they are formed and affected by education and society, and how they inevitably must change in the transitions between independent, colonial and post-colonial states. Having already admitted my lack of personal experience, I will draw my conclusions from a variety of sources including literature written by Zimbabwean authors and essays by post-colonial theorists. It is my hope that the process of my inquiry will be illuminating for both myself and my readers. While the anthropological concept of universality is much debated, I accept the above quotation from Scottish philosopher David Hume. "Who am I" is a question each of us must answer at some point in our existence. How is it done in a post-colonial community? As a point of departure, I will first revisit a previous essay entitled "**Blanket of Blessings**", in which I examined a sculpture of the same name by the Zimbabwean artist Nicholas Mukomberanwa. This piece shows a human figure represented by its imprint on an encompassing blanket. We can see the outline of a mouth, the curve of a cheek - but where the physical body of a man would exist is only the hollow core of the stone. The concept Mukomberanwa utilizes is called usage of negative space - wherein an

object is depicted by representing only the surrounding space or objects. Usually we look at something and see only that thing. For instance if there is a vase of flowers on a table, my gaze will focus on the flowers and most likely I will fail to consciously recognize objects in the periphery, like the table itself or the draperies which form the backdrop. But if I assign myself the task of drawing the vase of flowers - without drawing the actual vase of flowers - I must look at how my subject is represented only by what surrounds it. And so I am confronted with a question of identity. Do I see the flowers existing as their own entity, or do I define them in the context of their environment? Which is more important? Can the two be separated?

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

This chapter will provide a full description of the study methodology adopted. It describes the population of the study, the samples and the tools used for the data collection as well as the procedures that followed and how validity and reliability were applied for the study.

3.1. The Study Methodology

The study is basically descriptive and analytical since it describes and analyzes phenomena as they exist by identifying and obtaining information in the investigations of a specific issue. The study is both quantitative and qualitative. It is considered quantitative so that most of the data collected will be turned into numerical data before being analyzed. This allows the research instruments to complement each other.

3.2. The Study Population and Sample

The population of this study is the teachers of English language in two representative Universities which are Sudan University of Science and Technology and Al-Neelain University.

Then again, the researcher will analyze the novels of *Cry, the Beloved Country* and *Things Fall Apart* via the concentrating on the cultural terms, as part of chapter four while some analysis has already been made at chapter two.

The researcher chooses the two Universities which participated in the study because they are known and they include a large number of English teachers (most of them are teaching in the program of Master of Arts in literature where African literature constitutes a principal component of the program.) who represent the whole population of this study. The sample of the study consists of 50 teachers.

The sample of this study included English language teachers who are teaching at Sudan University of Science and Technology (College of Languages and College of Education), and Al-Neelain University of (Arts and Education Colleges).

Table (3-1) shows academic status.

Variables	Titles	Frequency	Percent
Valid	Associate Professor	2	2.0
	Assistant Professor	16	16.0
	Lecturer	82	82.0
	Total	100	100.0

Table (3-2) shows teachers' numbers and their distribution according to sex.

	Sex	Frequency	Percent
Valid	Male	70	70%
	Female	30	30%
	Total	100	100%

Table (3-3) shows teachers' years of experience.

	Teaching experience	Frequency	Percent
Valid	1-5 years	38	38%
	6-10 years	40	40%
	More than 10 years	22	22%
	Total	100	100%

Tables (3-2 & 3-3) indicate that male respondents were 70% compared to 30% females.

22% of the teachers had teaching experience more than 10 years, 38% had teaching experience ranged between 1-5 years while 40% had teaching experience between 6-10 years.

3.3. Research Tools

The data for the present study were obtained by using the questionnaire for teachers, as well as the concentration on the cultural terms in the novels of by Chinua Achebe and Alan Paton.

3.4. Teachers' Questionnaire

This questionnaire is divided into two parts. The first part includes personal information about the teachers (their names, University where they work, their degrees and years of experience in teaching English and translation). The second part consists of 15 statements about the impact of including literary texts particularly African literature in class rooms to enhance the students' level of understanding English language and raise the level of critical thinking. Teachers will choose one appropriate option from the five options (strongly agree, agree, neutral, disagree and strongly disagree) to answer each question.

3.5. Procedures

The teachers' questionnaire was distributed to teachers by hand, and was given up to 10 days to respond to the questions, some were given to other teachers to distribute them.

3.6. Validity and Reliability of the Questionnaire

The questionnaire of this study was validated by a jury consisting of five associate and assistant professors specialized in English language. They based their comments on the following criteria:

1. The clarity of the items and instructions.
2. The simplicity of items, and how far they related to the subject.
3. The language used.

The jury made some remarks concerning some items and suggested modifications for these items. Two items from the questionnaire were omitted, and the researcher responded to their suggestions and made the required modifications. For the reliability of the questionnaire, the study used the split-half method. This method stands for the principle of dividing the answers of the individuals into two parts, i.e. items of the odd numbers e.g. (1, 3, 5 ...) and answers of the even numbers e.g. (2, 4, 6 ...). Then person correlation coefficient between the two parts is calculated. Finally, reliability coefficient is calculated according to Spearman-Brown Equation as follows:

$$\text{Reliability coefficient} = \frac{2 \times r}{1 + r}$$

r = person correlation coefficient.

Using the Statistical Package for Social Sciences (SPSS, version 17) enables the researcher - the exploratory sample data - reliability coefficient of knowledge in a way Spearman & Brown, and Person respectively for the final image a questionnaire instructors.

	Person	Spearman & Brown
Reliable	0.828	0.795
Validity=√Reliable	0.909	0.892

It clearly demonstrates high value on the enjoyment of the final image of the questionnaire of a high degree of consistency in the current study is a community.

7- Statistical equations

a- Person

$$\text{Reliability} = \frac{2(r)}{1 + (r)}$$

$$r = \frac{\sum XY - \frac{(\sum X)(\sum Y)}{n}}{\sqrt{\left(\sum X^2 - \frac{(\sum X)^2}{n}\right)\left(\sum Y^2 - \frac{(\sum Y)^2}{n}\right)}}$$

Spearman & Brown

$$r_s = \rho_{rgX,rgY} = \frac{\text{cov}(rgX,rgY)}{\sigma_{rgX}\sigma_{rgY}}$$

b- One-Sample Test

$$t = \frac{\bar{X} - \mu}{S_{\bar{x}}}$$

On the other hand, validity is also a measure used to identify its degree among the respondents according to their answers on certain criterion.

For calculating the validity and reliability of the questionnaire by using the above Spearman-Brown equation, the researcher distributed about (10) samples of teachers' questionnaire to respondents.

3.7. Data collection and Analysis

The tools were distributed to the subjects throughout the Universities mentioned before, to collect the data necessary for the study. Teachers' questionnaire was handed to English teachers by the researcher himself. After collecting all data, a program called "Statistical Package for Social Studies" (SPSS for windows) is used to analyze the data of the questionnaire. The following steps are taken:

1. The two scales will be turned into numerical data.
2. The data will be entered into the columns of variables.
3. The procedure "analyze" will be chosen from the menu bar.
4. The category "descriptive analysis" will be chosen from the "analyze" menu.
5. The procedure "frequencies" will be chosen from the submenu to obtain counts and summary statistics.

3.8. Summary of the Chapter

This chapter described the methodology for gathering the data throughout the description of the methods and techniques used to conduct the present study. Research instruments were described; instruments reliability and validity were confirmed and how the data collected and analyzed. Also, it showed that this study was descriptive and analytical and it was also considered both quantitative and qualitative. Then the chapter described the population and the sample of the study. Next it considered the tools of the study. Having finished with the methodology of the study, the next chapter will present data analysis, results and discussion.

CHAPTER FOUR

DATA ANALYSIS, RESULTS AND DISCUSSION

This chapter presents the analysis of data obtained from experiment teachers' questionnaire.

4.1 Analysis of the Experiment

The analysis of the experiment will focus on answering vital questions on raised on the questionnaire being the single basic tools of investigation and data collection technique in the current study. The following hypotheses will be answered as part of this chapter each in its proper place.

1. European settlers have tampered with the African identity through forcing their foreign sociocultural realities in Africa.
2. African writers have industriously managed to the cruelty of the European settlers and expose their evil plans.
3. African literature has played such a leading role in broadening the awareness of today's African young people and opening their eyes to their lost heritage and glorious past.

4.3 The Responses to the Questionnaire

The responses to the questionnaire of the 70 teachers were tabulated and computed. The following is an analytical interpretation and discussion of the findings regarding different points related to the objectives and hypotheses of the study. Each item in the questionnaire is analyzed statistically and discussed. The following tables will support the discussion.

(A) Analysis of the Questionnaire:

The researcher distributed the questionnaire on determined study sample (70), and constructed the required tables for collected data. This step consists transformation of the qualitative (nominal) variables (strongly disagree, disagree, uncertain, agree, and strongly agree) to quantitative variables (1, 2, 3, 4, 5) respectively, also the graphical representations were used for this purpose.

(B) Statistical Reliability

Reliability refers to the reliability of any test, to obtaining the same results if the same measurement is used more than one time under the same conditions. In addition, the reliability means when a certain test was applied on a number of individuals and the marks of every one were counted; then

the same test applied another time on the same group and the same marks were obtained; then we can describe this test as reliable. In addition, reliability is defined as the degree of the accuracy of the data that the test measures. Here are some of the most used methods for calculating the reliability: **Alpha-Cronbach coefficient.**

On the other hand, validity also is a measure used to identify the validity degree among the respondents according to their answers on certain criterion. The validity is counted by a number of methods, among them is the validity using the square root of the (reliability coefficient). The value of the reliability and the validity lies in the range between (0-1). The validity of the questionnaire is that the tool should measure the exact aim, which it has been designed for.

In this study the validity calculated by using the following equation:

$$\text{Validity} = \sqrt{\text{Reliability}}$$

The reliability coefficient was calculated for the measurement, which was used in the questionnaire using Alpha-Cronbach coefficient Equation as the following:

For calculating the validity and the reliability of the questionnaire from the above equation, the researcher distributed the questionnaires to 30 respondents to calculate the reliability coefficient using the Alpha-Cronbach coefficient; the results have been showed in the following table:

Reliability Statistics

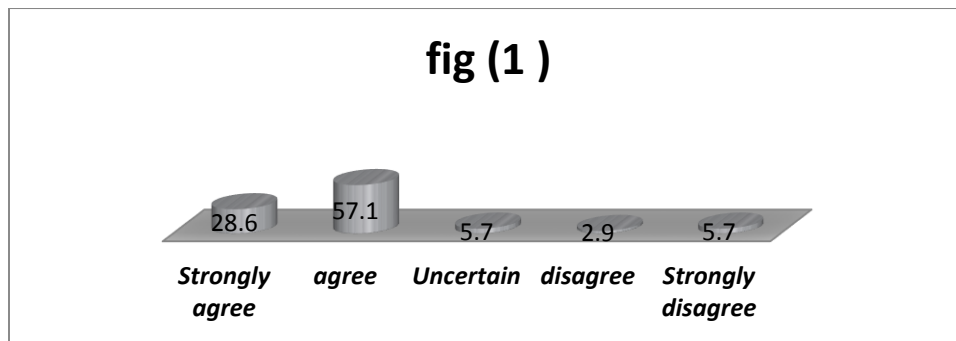
Cronbach's Alpha	No of Items
0.91	15

Statement No.(1): *The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning.*

Table No (1) The Frequency Distribution for the Respondent’s Answers of Question No. (1)

Variable	Frequency	Percentage
Strongly agree	20	28.6
agree	40	57.1
Uncertain	4	5.7
disagree	2	2.9
Strongly disagree	4	5.7
Total	70	100

From the above table No.(2) and figure No (1) It is clear that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with “*The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning*”. There are (40) persons with percentage (57.1%) agreed with that, and (4) persons with percentage (5.7%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (7) persons with 5.7% are strongly disagree.



The reasons for using literature in EFL teaching can be distinguished according to its practical value and its motivating and educating potential. It goes without saying, literature encourages language acquisition. First of all, literary texts give examples of good usage of English, which is a very practical reason, since learners are supposed to learn to speak and write correctly. Literary texts also offer a wide range of styles, registers, and different types of texts. By reading them, learners can expand their language awareness and become more susceptible to different features of English.

Secondly, literature also provides learners with access to the cultural background of the people whose language they learn, since literary texts tell us something about other people's social background, their thoughts and ideas.

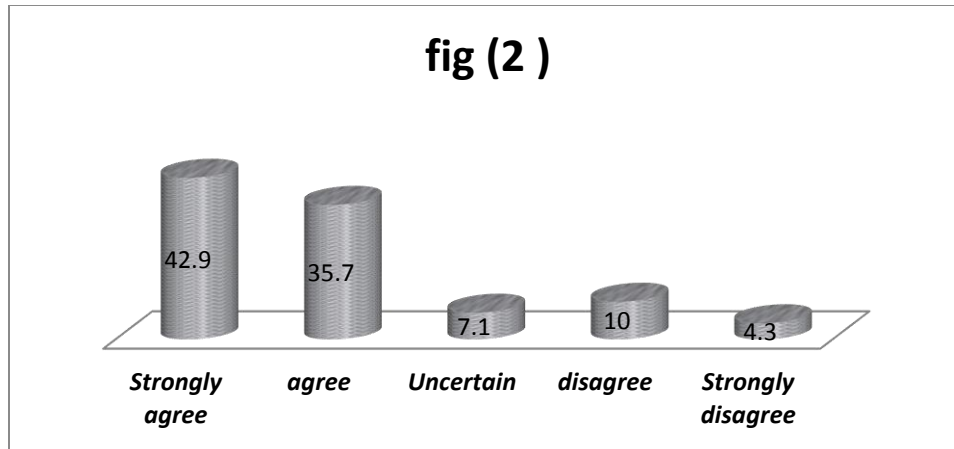
The characters of the texts are not real people, but they are created by real people: "It is true that the „world“ of a novel, play or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions: what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors"(Parkinson& Reid Thomas, 2000: p. 9). In this sense literature is very convenient for EFL teaching since it presents examples of good writing and provides learners with the insight into both the culture and society of English-speaking countries. Literature has become an important means of understanding and interpreting human beings and aspects of society such as politics, religion, economics, social conflicts, class struggle and human condition. The discipline of comparative literature makes it possible to compare texts that are distinct in nature, culture and history.

Statement No. (2): *Literary texts are characterized by a far richer context than other types of texts. (21)*

Table No (2) The Frequency Distribution for the Respondent's Answers of Question No. (2)

Variables	Frequency	Percentage
Strongly agree	30	42.9
agree	25	35.7
Uncertain	5	7.1
disagree	7	10
Strongly disagree	3	4.3
Total	70	100

From the above table No.(3) and figure No (2) It is clear that there are (30) persons in the study's sample with percentage (42.9%) strongly agreed with " *Literary texts are characterized by a far richer context than other types of texts.* ". There are (25) persons with percentage (35.7%) agreed with that, and (5) persons with percentage (7.1%) were not sure that, and (7) persons with percentage (10.0%) disagreed. and (3) persons with 3.4% are strongly disagree.



compared to the language samples in the textbooks, the language is far richer and more varied. Many genuine features of the written language such as “the formation and function of sentences, the variety of possible structures, and the different ways of connecting ideas” are presented at many levels of difficulty (Collie and Slater, 1994, p. 5). By asking students to explore the literary language, actually teachers encourage their students to think about the norms of the language use (Widdowson, 1975). Learners are encouraged to familiarize themselves with different language uses, forms or conventions. Such exposure is essential for the learners especially for their language development. Thus, they can appreciate the richness and variety of the language and become more sensitive to the features of it.

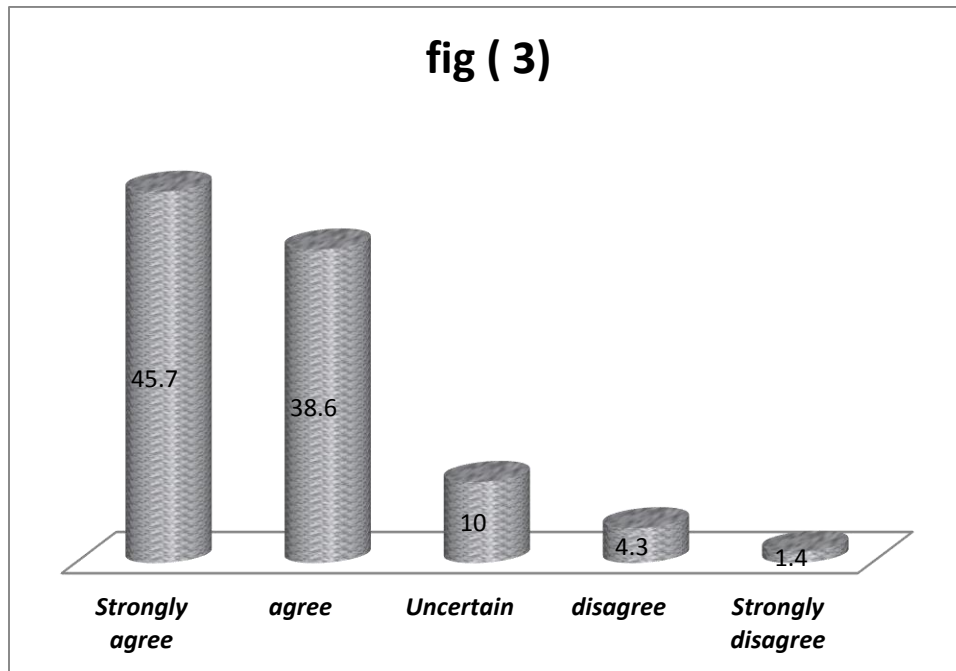
For many teachers of English as a foreign language (EFL), the study of literature is indispensable because it exposes students to meaningful contexts that are replete with descriptive language and interesting characters. Structuring lessons around the reading of literature introduces a profound range of vocabulary, dialogues, and prose. In addition to developing students’ English language skills, teaching literature also appeals to their imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters. Most importantly, the activities that one can apply with literature lessons easily conform to the student-centered and interactive tenets of Communicative Language Teaching (CLT). Unfortunately, many postgraduate EFL teacher-training courses focus mainly on language teaching methodology and offer little guidance on the analytical methods that are essential to interpreting literature and design-ing effective classroom activities. This means that both the students and teachers lose out. Fortunately, there are a variety of resources for instructors to use to improve their classes with the study of literature.

Statement No. (3): *Teaching literature enables students to understand and appreciate cultures and ideologies different from their own.*

Table No (3) The Frequency Distribution for the Respondent’s Answers of Question No.(3)

Valid	Frequency	Percentage
Strongly agree	32	45.7
agree	27	38.6
Uncertain	7	10
disagree	3	4.3
Strongly disagree	1	1.4
Total	70	100

It is clear from the above table No.(4) and figure No (3) that there are (32) persons in the study's sample with percentage (45.7%) strongly agreed with " *Teaching literature enables students to understand and appreciate cultures and ideologies different from their own.* ". There are (27) persons with percentage (38.6%) agreed with that, and (7) persons with percentage (10.0%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (1) persons with 1.4% are strongly disagree.



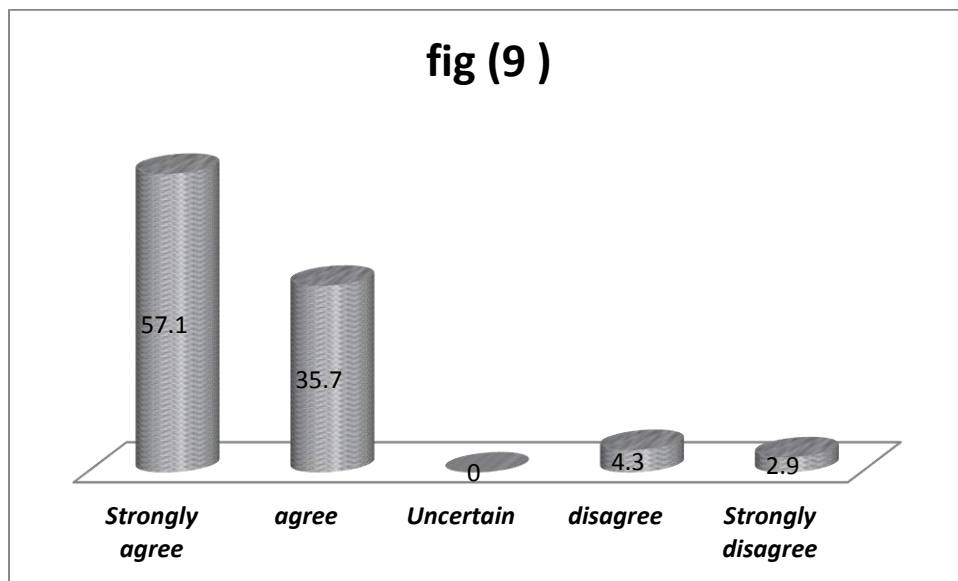
Undoubtedly, Literature is also a doorway into another culture. Teaching literature enables students “to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows” (Carter and Long, 1991, p. 2). Students learn to see a world through another’s eyes, observing human values and a different kind of living, and discovering that others living in very different societies. They will understand and become broadly aware of the social, political, historical, cultural events happening in a certain society. Through literature, learners can deepen their cultural understanding. Authentic Material Literary texts so often touch on common themes and values which range from individual concerns to social issues such as death, love, pollution, ethnic conflicts. Even the genres, conventions and devices portrayed are universal. Poetry has rhythm, rhyme and figurative usage; short stories and novels have plots with crises, conflicts and resolutions. These topics and conventions are “readily recognizable to foreign language learners from their mother-tongue experience” (Maley and Duff, 1989, p. 8). Moreover, literature includes all possible varieties of subject matter and language which might be intrinsically interesting. The texts are non-trivial because they cover many significant themes and contexts which are missing in most EFL textbooks (Duff and Maley, 1990, p. 6). Literature exposes students to fresh themes and unexpected language. In this sense, ‘a literary text is authentic text, real language in context, to which we can respond directly’ (Brumfit and Carter, 1986, p. 15). This quality appears to make literature suitable and valuable to language teaching in many contexts and cultures.

Statement No.(4): *Modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions.*

Table No (4) The Frequency Distribution for the Respondent’s Answers of Question No. (4)

Valid	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	0	0
disagree	3	4.3
Strongly disagree	2	2.9
Total	70	100

It is clear from the above table No.(5) and figure No (4) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions.* ". There are (25) persons with percentage (35.7%) agreed with that, and (0) persons with percentage (00.0%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (2) persons with 2.9% are strongly disagree.



In fact modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions. One of the striking features of African novels is that “it is a genre developed as a particular body of imaginative discourse primarily occupied with the modes of resisting the role of western cultural hegemony in determining African states of consciousness.” This strain of protest can be witnessed in the writings of almost all African authors especially of the post-colonial period. The writing during the post-colonial era (between 1960 and 1970) is usually referred as post-colonial literature. In this era, many African nations gained political independence from their colonial rulers and a considerable volume of African written literature in English was authored during these post-colonial times.

Thus, post-colonial African literature is a mode to comprehend the African psyche, the physical and other parameters of African life. It symbolizes the African intellectual response to their experiences of colonialism and neo colonialism. The rich traditions of African continent, the trials and tribulations of contemporary African life induced by socio-politico-economic experience of colonialism and its agonizing neo colonial aftermath, permeates in African literary texts. African imagination and creativity have also been given detailed expression in African literary texts.

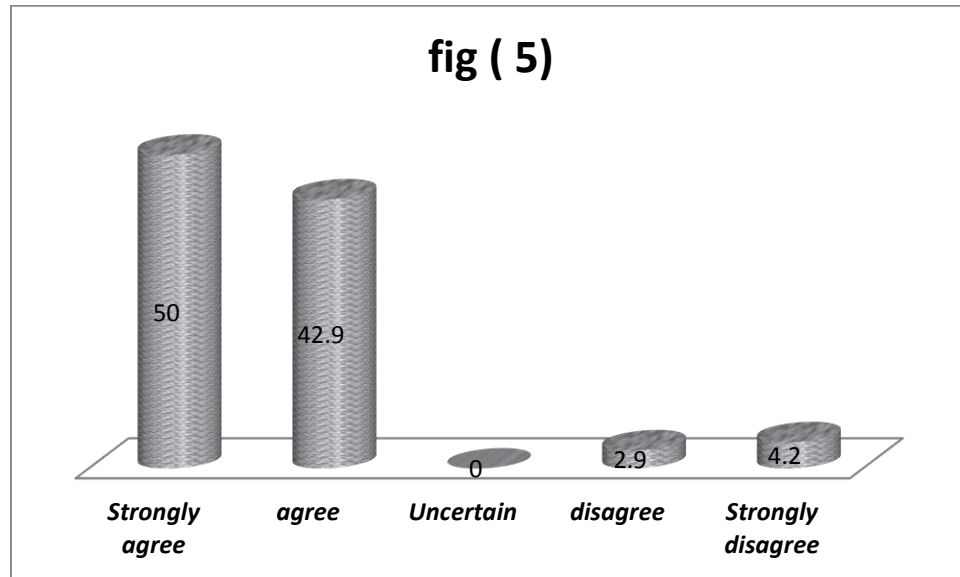
Statement No.(5): *The Post-Colonial Literature reflects the development of new elites with independent societies.*

Table No (5) The Frequency Distribution for the Respondent’s Answers of Question No. (5)

Valid	Frequency	Percentage
Strongly agree	35	50
agree	30	42.9
Uncertain	0	0
disagree	2	2.9
Strongly disagree	3	4.2
Total	70	100

It is clear from the above table No.(6) and figure No (5) that there are (35) persons in the study's sample with percentage (50.0%) strongly agreed with " The Post-Colonial Literature reflects the development of new elites with independent societies ". There are (30) persons with percentage (42.9%) agreed with that,

and (0) persons with percentage (00.0%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (3) persons with 4.2% are strongly disagree.



post-colonial Africa continues to contend with the old problems: poverty, illiteracy, disease, inhumane authoritarian state structures and genocidal conflict situations. Nwankwo (1988) argues that the struggle for independence called for a patriotic dedicated nationalist leadership corps capable of mobilizing the people to disengage the nation from the deleterious effects of colonial economic structure, yet it is clear that this was not achieved as the colonialists were replaced by the new elite rulers who forgot what the fight was about. One can argue that immediately they come to power, they arrogate privileges to themselves and change their behavior towards other human beings

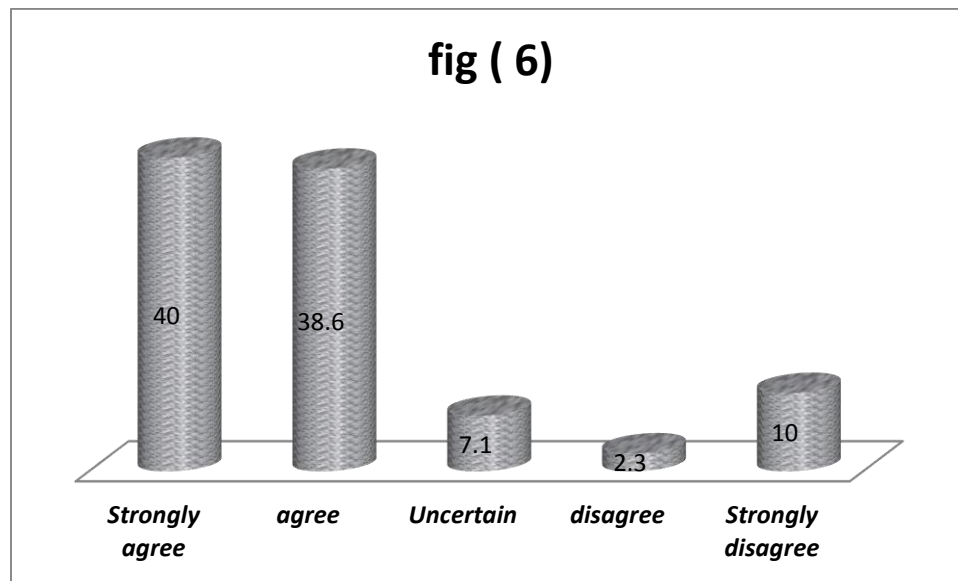
The Post-Colonial Literature reflects the development of new elites with independent societies, often dominated by neo-colonial institutions: the development of internal classes based on racial, linguistic or religious discriminations: the unequal treatment of people in settler/invader societies. Postcolonial literature is “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al, 1989). The Post-Colonial Literature involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, ethnicity, place and responses to the colonial discourses of Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

Statement No.(6) : . *Chinua Achebe's Novel "Things Fall Apart" (1958) describes the perspectives on colonial education.*

Table No (7) The Frequency Distribution for the Respondent's Answers of Question No. (6)

Valid	Frequency	Percentage
Strongly agree	28	40
agree	27	38.6
Uncertain	5	7.1
disagree	3	2.3
Strongly disagree	7	10

It is clear from the above table No.(12) and figure No (11) that there are (28) persons in the study's sample with percentage (40.0%) strongly agreed with " *Chinua Achebe's Novel "Things Fall Apart" (1958) describes the perspectives on colonial education . "* ". There are (27) persons with percentage (38.6%) agreed with that, and (5) persons with percentage (7.2%) were not sure that, and (3) persons with percentage (2.3%) disagreed. and (7) persons with 10.0% are strongly disagree.



Chinua Achebe's Novel "*Things Fall Apart*" (1958) describes the perspectives on colonial education. One element of its narrative tells of the son growing apart his father's traditional culture when he is enrolled in the missionary school. This provides an instructive comparison between African

traditions and colonial influence. However, Achebe's novels encompass the alienating educated young Africans from their parents. Kane and Achebe highlight the ambiguities produced by the colonial encounter, but there was a very strong vein of anti-colonial nationalist writing.

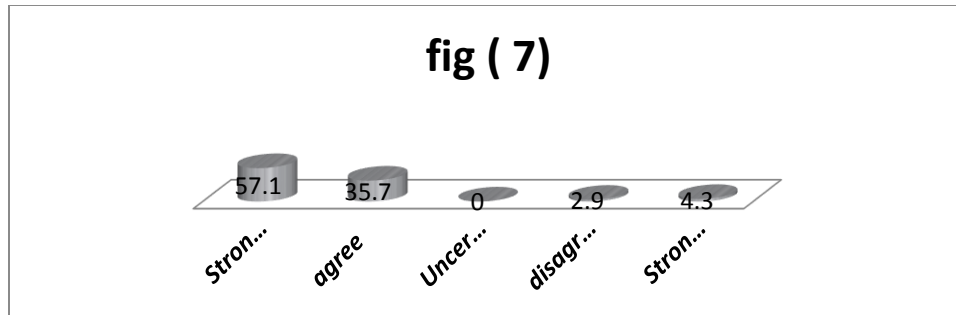
Again; Achebe elucidates the issues of identity and culture in *Things Fall Apart* (1958) that relates the theme of the hero's fall, search for identity and the end of Igbo civilization. It continued in *No Longer at Ease* (1960) which represents the end of pure, idealistic democracy and the triumph of corruption. *Arrow of God* (1964) represents the downfall of Igbo religion, and the triumph of Christianity. *A Man of the People* (1966) is an example of the darker sides of political satire and impact on their culture and *Anthills of Savannah* (1987) is about cynicism driven by compassion and complex issues of identity and culture.

Statement No. (7): *Post-colonial Literature deals with the distortion of culture by the influences of the colonization*

Table No (8) The Frequency Distribution for the Respondent's Answers of Question No.(7)

Valid	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	0	0
disagree	2	2.9
Strongly disagree	3	4.3
Total	70	100

It is clear from the above table No.(8) and figure No (7) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Post-colonial Literature deals with the distortion of culture by the influences of the colonization .* ". There are (25) persons with percentage (35.7%) agreed with that, and (0) persons with percentage (0.00%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (3) persons with 3.4% are strongly disagree



Post-colonial Literature deals with the distortion of culture by the influences of the colonization, the post-colonial writers proclaim their experiences to deal about the realities and articulated their past in relation to the changes of individual and social identities. They exposed the appropriate images, scenes, traditions of the colonized countries along with their problems and complexities in the form of otherness after Independence. It has included dilemma, chaos, belongingness, religious crisis, and dichotomies regarding the issues of identity, discrimination of race, political powers, and black consciousness to overcome on the colonial impact. In the context, the post-colonial writers acquainted the readers about the haunting problems into the texture of resistance. It carried out the ideas of human freedom, liberty, identity, individuality after getting set to free from the clutches of the colonial power. The sense of hybridism is explored with importance of the ‘local colors’ to execute the identity either at individual or social level. The concepts of national identity got the prominence to convey the cultural traditions of the colonized people. In the context, the issues of identity and culture are reflected in the post-colonial Literature.

Statement No.(8): *African writers have written in English because African languages are underdeveloped .*

Table No (9) The Frequency Distribution for the Respondent’s Answers of Question No.(8)

Valid	Frequency	Percentage
Strongly agree	20	28.6
agree	40	57.2
Uncertain	0	0
disagree	5	7.1
Strongly disagree	5	7.1
Total	70	100

It is clear from the above table No.(9) and figure No (8) that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with " *African writers have written in English because African languages are underdeveloped .* ". There are (40) persons with percentage (57.2%) agreed with that, and (0) persons with percentage (0.00%) were not sure that, and (5) persons with percentage (7.1%) disagreed. and (5) persons with 7.1% are strongly disagree.

A serious factor emerging from the previous section is undeveloped and underdeveloped African languages. Writers cannot write in languages that have not been developed to have a written form, or languages that have not been developed to the level at which they could be used in literature. Government policies that could encourage the use of African languages in African literature are absent. For instance, no African language is the only official language in any African country. African languages that are official are regional. This is the case of Hausa, Igbo and Yoruba in Nigeria. Truly, Kiswahili is a functional national language in Tanzania. However, its role is limited to trade (Mbagwu and Obiorah 2007). Moreover, there is no African country where a credit pass in an African language is a criterion for promotion in the civil service, admission to a university or employment. With this situation, African languages will not be maximally utilized in literature. Complex linguistic situation is a very serious factor.

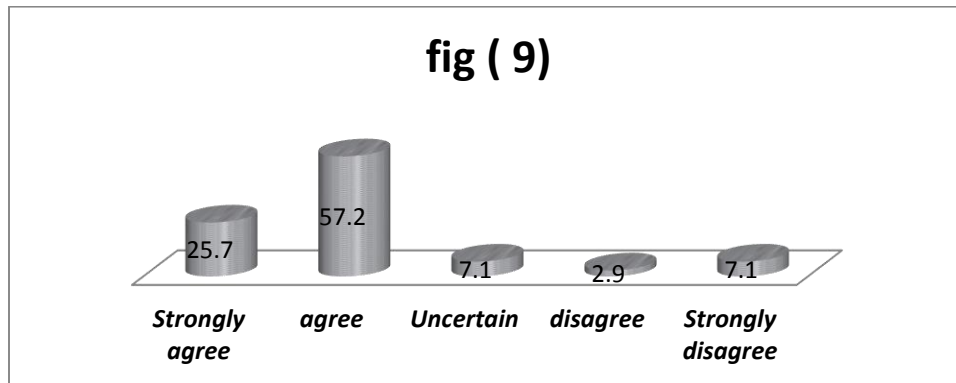
Statement No. (9): *The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people’s cognitive processes.*

Table No (15) The Frequency Distribution for the Respondent’s Answers of Question No.(9)

Variables	Frequency	Percentage
Strongly agree	18	25.7
agree	40	57.2
Uncertain	5	7.1
disagree	2	2.9
Strongly disagree	5	7.1
Total	70	100

It is clear from the above table No.(10) and figure No (9) that there are (18) persons in the study's sample with percentage (25.7%) strongly agreed with

" The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people's cognitive processes ". There are (40) persons with percentage (57.2%) agreed with that, and (5) persons with percentage (7.1%) were not sure that, and (2) persons with percentage (2.9%) disagreed. and (5) persons with 7.1% are strongly disagree.



The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people's cognitive processes when they communicate. Below, Wardhaugh and Thanasoulas each define language in a somewhat different way, with the former explaining it for what it does, and the latter viewing it as it relates to culture. Wardhaugh (2002, p. 2) defines language to be: " a knowledge of rules and principles and of the ways of saying and doing things with sounds, words, and sentences rather than just knowledge of specific sounds, words, and sentences." While Wardhaugh does not mention culture parse, the speech acts we perform are inevitably connected with the environment they are performed in, and therefore he appears to define language with consideration for context, something Thanasoulas (2001) more directly compiled in the following.

Language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives. In a sense, it is 'a key to the cultural past of a society' (Salzmann, 1998), a guide to 'social reality' (Salzmann, 1998). And if we are to discuss a relationship between language and culture, we must also have some understanding of what culture refers to. (Wardhaugh, 2002) explains culture in terms of the participatory responsibilities of its members. He states that a society's culture is made up of whatever it is one has to know or believe in

order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves.

Stern, (2009) views culture through a somewhat more interactive design, stating that it is a response to need, and believes that what constitutes a culture is its response to three sets of needs: the basic needs of the individual, the instrumental needs of the society, and the symbolic and integrative needs of both the individual and the society. For both Good enough and Malinowski, culture defined by benevolence and expectation. While each person holds their own individual roles and subsequent needs as part of a culture, the various needs of the culture must also be kept in balance.

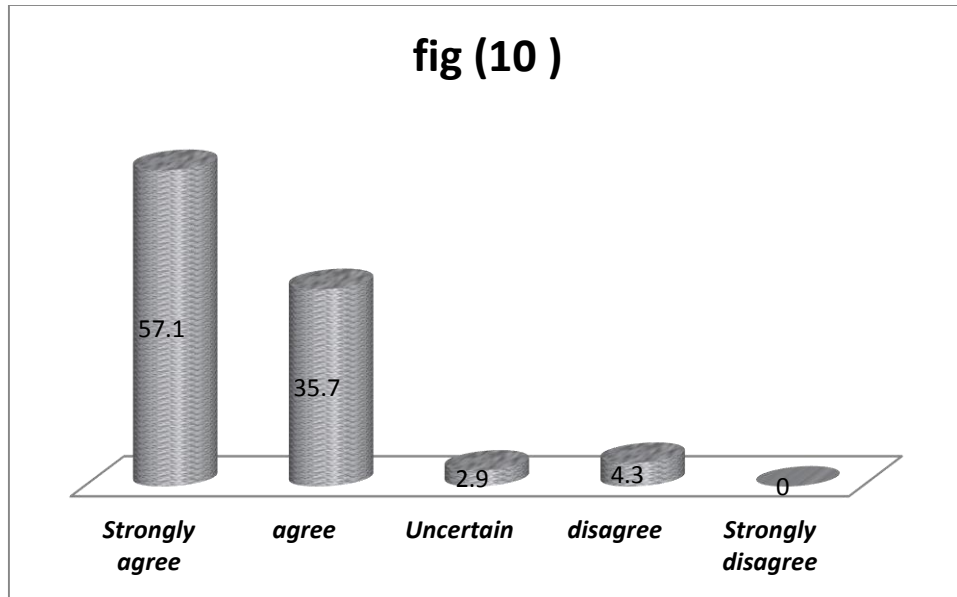
Consequently, in composing a definition for culture, we can see that the concept is often better understood in the context of how the members of a culture operate, both individually and as a group. It is therefore clear how important it is for members of any society to understand the actual power of their words and actions when they interact. Above, Salzman is quoted by Thanasoulas as saying that language is ‘a key to the cultural past’, but it is also a key to the cultural present in its ability to express what is (and has been) thought, believed, and understood by its members.

Statement No.(10): Achebe has managed to portray Igbo society as a fully developed community

Table No (15) The Frequency Distribution for the Respondent’ s Answers of Question No.(10)

Valid	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	2	2.9
disagree	3	4.3
Strongly disagree	0	0
Total	70	100

It is clear from the above table No.(16) and figure No (15) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " Achebe has managed to portray Igbo society as a fully developed community. ". There are (25) persons with percentage (35.7%) agreed with that, and (2) persons with percentage (2.9%) were not sure that, and (3) persons with percentage (3.4%) disagreed. and (0) persons with 0.0% are strongly disagree.



", Igbo society has a rich culture. Historical accounts present Igbo's culture, tradition and religious activities before colonialism as having changed due to colonialism in the Igbo society. Falola (2006) asserts that, Southern Nigerian group of ethnic people is known as the Igbo, where the Igbo society was a combination of various dialects. Igbo group is known as the largest ethnic group in Africa. According to Falola (2008), Yams constituted the most important food of the region. Achebe has presented yams as the symbols of prosperity of Africans. From the start of the novel to its end the prosperity of the natives is linked with these yams. In the second chapter of the novel we see that the main threat to their crops is from locusts which symbolize destruction in African society. In chapter fifteen, the writer compares the colonizers with locusts. In *Things Fall Apart*, Achebe constructed the Igbo's identity through the presentation of native's culture and religion. History presented by Achebe through *Things Fall Apart* shows that Igbo people were politically independent where they have their own custom and traditions to solve their social problems. It is to be considered that before European's invention of Africa, they did not have strong identity but Achebe has challenged this notion of the negative propaganda and presented the strong identity of the Africans. He has presented the Africans as a nation like Cherokee, the Japanese natives but it is a fact that Igbo is not officially recognized as the physical state of the natives. Igbo culture is based on the

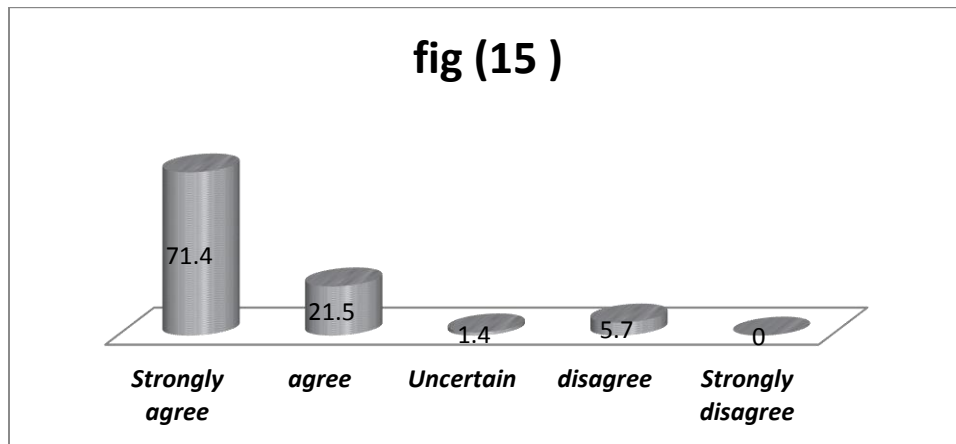
practices and traditions of South East Nigeria in Southern Africa which is in the state of evolution because of the colonization and exploration of the Europeans as well as other colonizers. The traditions of Igbo communities are combination of visual arts, dance, and music as well as language dialects. Igbo culture was a democratic culture before the arrival of the colonizers. The concept of the slave and master is introduced by the colonizers through their tactics and techniques. Along with presentation of viability of the Igbo's institutions, the writer has also sketched the picture of the Igbo art, music and dance through presenting that how it is intervene with the institutions of the clan. Achebe also shows the beauty of the Igbo language through the use of English in his own style. The traditional African religion was Odinani but many people were converted into Christianity after colonization. Igbo mythology is considered the tradition of the ancient Igbo religion in which Chukwu is considered the supreme God and small gods serve under the Chukwu. According to the natives beliefs Chukwu created everything on earth and He is associated with all the small as well as big things existed on the earth. The representation in *Things Fall Apart* shows that it is document against the misrepresentation of the African history and culture through occidental discourses. *Things Fall Apart* irrevocably changed the perception of African Literature in English. Jeffrey Meyers says that: Achebe celebrates the bonds of kinship in family life, the respectful and ceremonial visits, the worship of the ancestral spirits, the veneration of the Oracle and of the elders, ... the arrangement of the bride price, the feasts of marriage, of harvest, and of farewell; the singing, the drumming, the dancing and the wrestling; the village councils and the oratory, the courts of justice and the last rites of the dead.

Statement No.(11): *Ideological differences bring physical destruction in societies*

Table No (16) The Frequency Distribution for the Respondent’s Answers of Question No.(11)

Variable	Frequency	Percentage
Strongly agree	50	71.4
agree	15	21.5
Uncertain	1	1.4
disagree	4	5.7
Strongly disagree	0	0
Total	70	100

It is clear from the above table No.(17) and figure No (16) that there are (50) persons in the study's sample with percentage (71.4%) strongly agreed with " *Ideological differences bring physical destruction in societies .* ". There are (15) persons with percentage (21.5%) agreed with that, and (1) persons with percentage (1.4%) were not sure that, and (4) persons with percentage (5.7%) disagreed. and (0) persons with 0.0% are strongly disagree.



Ideological differences bring physical destruction in societies, among societies and between societies, where sons kill their fathers and mothers, sometimes fathers kill their sons for their pleasure or to make their gods happy or to impress their fetish religious leaders. Wars between the nations in the name of religion are very common and percent wars have been fought on this issue. Even in postmodern times religion is a tool to preserve power. People use it for the perpetuation of their own interests. The entire nation

authenticates their actions through religion. A literary Study of the Cultural and Religious Resistance of Africa and South Asia 197 But victimized people use religion for resistance and to unite the people for war against the enemy. The African religious resistance was not as destructive as it was seen in other cultures and communities. Thus, Achebe has demonstrated African religious resistance in his novel *Things Fall Apart*. The writer establishes a tool of resistance as well as identifies one reality that most people converted into Christianity were poor; there was no man of title or fame; the writer has used the *efulefu* for these people. The word *efulefu* means worthless, coward and emptiness. This word is also used with reference to those people who sold their machetes ran away from the war or battle. This conversion of the poor people of the societies and the condemnation of the poor convertors is as old as human history. In African society they got the name of *efulefu* whereas in South Asia societies most of the poor *Shudras* converted in Islam started to claim a separate state but the upper class condemned their actions. African gods, goddesses and priests turned against the new religion as a mad dog which came to eat them. They were well aware that the coming of the new religion would destroy the harmony and status of the existing ones. Along with the condemnation of the new religion the priests described new convert the excrement of African society. Religious conversion or exploitation works like mad dog which challenges existing structures and realities. „None of his converts was the man whose word was heeded in the assembly of the people. None of them was a man of title. They were mostly the kind of people that were called *efulefu*, worthless, empty men. The imagery of an *efulefu* in the language of the clan was a man who sold his machete and wore the sheath to battle. Chielo, the Priestess of *Agbala*, called the converts the excrement of the clan. And the new faith was a mad dog that had come to eat it up“. It is universally acceptable that every religion has a God with infinite power. The followers of such specific religion share a little bit of that power as messengers, who are just to get hold on the people through the manipulation of the language. Achebe observed thus: „The colonizers give the name to God which is understood for the natives. The colonizers always manipulate the religions as well as the native“s culture through tracing the gaps and weaknesses in their culture as it happened in Africa and South Asia.“ Again he says, „Whenever Mr. Brown went to that village he spent long hours with *Akunna* in his *obi* talking through an interpreter about religion. Neither of them succeeded in converting the other but they learned more about their different beliefs. „You say that there is one supreme God made heaven and earth,“ said *Akunna* on one of Mr. Brown“s visits. „We also believe in Him and call

Him Chukwu. He made the entire world and the other gods". It is also a fact that all the strategies proved the wall of sand when the natives demolished the church. The colonizers were surprised and worried to see the demolition of their church. Destruction of the religious institution is common phenomenon among various religions and same thing happened in African context. The destruction of the church shows strong footing as well as the emotional attachment of the natives on the one hand, and revenge as well as resistance of the natives on the other hand. „Mr. Smith stood his ground. But he could not save his church. When the egwugwu went away the red-earth church which Mr. Brown had built was a pile of earth and ashes. And for the moment the spirit of the clan was pacified”.

Statement No.(12): *the use of literature in classes might be a good way to increase student motivation .*

Table No (17) The Frequency Distribution for the Respondent’s Answers of Question No.(12)

Valid	Frequency	Percentage
Strongly agree	30	42.9
agree	29	41.4
Uncertain	3	4.3
disagree	4	5.7
Strongly disagree	4	5.7
Total	70	100

It is clear from the above table No.(18) and figure No (17) that there are (30) persons in the study's sample with percentage (42.9%) strongly agreed with " the use of literature in classes might be a good way to increase student motivation . ". There are (29) persons with percentage (41.4%) agreed with that, and (3) persons with percentage (4.5%) were not sure that, and (4) persons with percentage (5.7%) disagreed. and (4) persons with 5.7% are strongly disagree.

Foreign language teachers need to find new ways to motivate their students during lessons and because motivation is one of the most important aspects of the learning process, the use of literature in classes might be a good way to increase student motivation.

Literature is defined as writings whose value lies in beauty of form or emotional effect in *The Concise Dictionary of Current English* (2011). And motivation can be defined as the reasons underlying behavior which is characterized by willingness and choice (Guay et al, 2010). It is also defined as the attribute that moves us to do or not to do something (Gredler et al, 2004). When it comes to motivation, there are two kinds of motivation: Intrinsic motivation and extrinsic motivation. Intrinsic motivation is the type of motivation that is animated by personal enjoyment, interest, or pleasure, engaging in an activity because it is enjoyable and satisfying to do. The other is extrinsic motivation, managed by reinforcement contingencies to achieve some instrumental result, such as earning a reward or avoiding a punishment. According to educators intrinsic motivation is more desirable and results in better learning outcomes than extrinsic motivation does (Deci, Koestner & Ryan, 1999). Here it can be claimed that the components of motivation overlap with those of literature since literature offers a bountiful and extremely varied body of written material, which is important because it speaks about fundamental human issues, which is enduring rather than ephemeral. A literary work can transcend both time and culture to speak directly to a reader in another country or a different time. It expands language awareness, encourages interaction and discussions, and educates the whole learner's personality. It is also enjoyable and motivating, because there is a secret formula in literature that literature reaches the parts of a person's feelings, dreams, fantasies, and experience that other texts can't reach (Pulverness, 2007). These functions are also among the objectives of teaching a foreign language, and parts of good teaching. Foreign language teachers should use non-defensive approaches in classes, because ELT has linguistic, psychological, cognitive, social and cultural objectives, and literature meets them (Ellis, 2002). Language is a means of teaching communicative competence, language competence, discourse competence and lingo-cultural competence. A fundamental purpose of learning a foreign

language is to be able to communicate in a foreign language in oral and written forms, including reading its literature. Literary language may be said superior to spoken language because it is more elaborate (Larsen-Freeman, 1986)

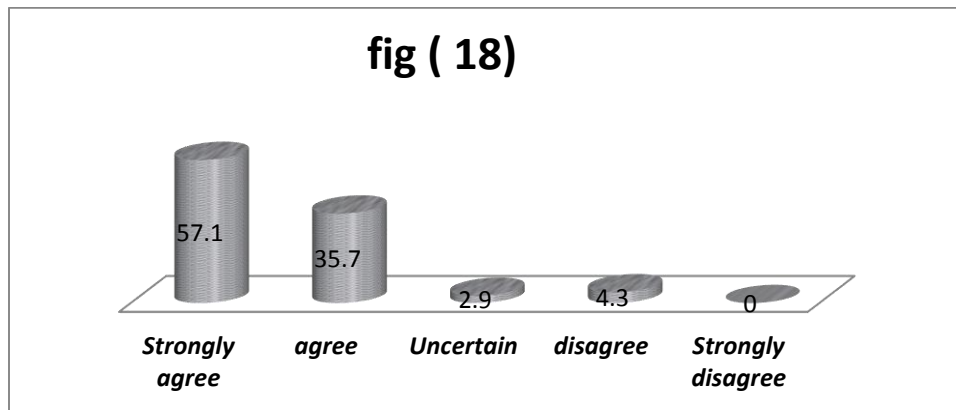
Hedge (1985) suggests that literary texts can develop the student's knowledge of language at the levels of vocabulary and structure and at the level of textual organization. The rise of communicative language teaching valued literature as authentic texts in which the opportunity for vocabulary acquisition, the development of reading strategies, and the training of critical thinking, that is, reasoning skills happen to be (Kramsch & Kramsch, 2000). Also literary language is often surprisingly ordinary, as ordinary language is often surprisingly poetic Hall, (2001). Second, when it comes to methodological reasons, meanings in literary texts bring out different understanding, reactions, and interpretations. This means variety in opinions and this variety may inspire discussions and sharing feelings, and all these mean that literature encourages interaction (Duff & Maley, 2007). Also second language reading does not differ greatly in principle, from first language reading and can often be studied using the same or adapted techniques and methodologies (Verhoeven, 1999). Finally, literature involves affective, attitudinal, and experiential factors and so may motivate learners to read (McKay, 1986). So literature is motivating because it deals with situations and themes that the writer considered important to address and the motivational effect of the genuineness of literary texts is increased when the topics relate to the learner's personal experience (Duff & Maley, 2007). With the use of literature learners may build new vocabulary as well as they expand their understanding of words they already knew. Also literature may help students to have the habit of reading, and if students can develop the habit of reading especially for enjoyment and interest, they may increase confidence and fluency, and gain the habit of reading in a foreign language (Brown, 2000). This is important for students' further independent motivation in learning a foreign language.

Statement No. (13): Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons.

Table No (19) The Frequency Distribution for the Respondent’s Answers of Question No.(13)

Variables	Frequency	Percentage
Strongly agree	40	57.1
agree	25	35.7
Uncertain	2	2.9
disagree	3	4.3
Strongly disagree	0	0
Total	70	100

It is clear from the above table No.(18) and figure No (18) that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons .* ". There are (25) persons with percentage (35.7%) agreed with that, and (2) persons with percentage (2.9%) were not sure that, and (3) persons with percentage (4.3%) disagreed. and (0) persons with 0.0% are strongly disagree.



Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons. First, the mental process of literature reading requires critical thinking skills. Literature reading is a complex process that requires readers to recall, retrieve and reflect on their prior experiences or memories to construct meanings of the text. While they are doing so, they need to demonstrate the following capacities: to differentiate

facts from opinions; to understand the literal or implied meanings and the narrator's tone; to locate details related to the issues discussed; to find out the causal relationship or the connections between the events or actions; to detect an inferential relationship from the details observed; to be perceptive of multiple points of views; to make moral reasoning and fair-grounded judgments; and most of all, to apply what they have learned from this process to other domains or the real world. In a sense, readers are exercising what the CT experts termed "explanation," "analysis," "synthesis," "argumentation," "interpretation," "evaluation," "problem-solving," "inference" "logical reasoning," and "application" (Facione, 2007).

All these abilities, in sum, are critical thinking skills. That is why Lazere argued that "literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking" (1987)

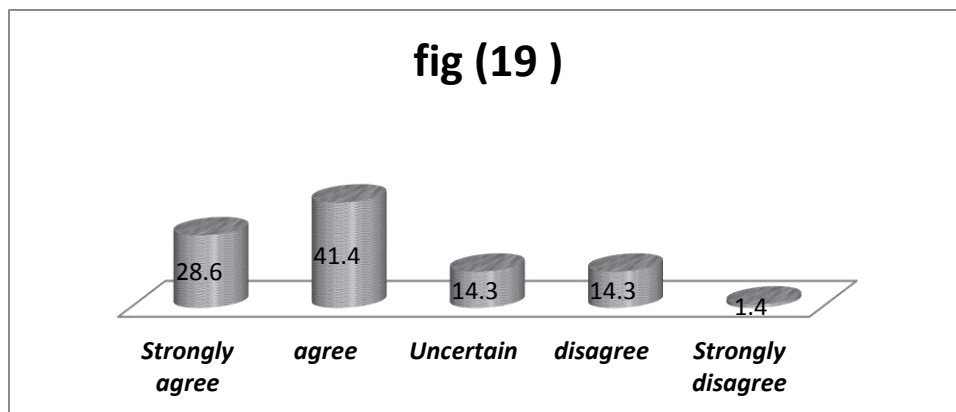
Second, the subject matter, the setting and the language of a literary work provide readers with a variety of real-world scenarios to construct meanings of self and life incrementally. A piece of literature is a mirror of life and a world reconstructed. By investigating into its plot, thematic development, and the interactions of the characters with others and the milieu, readers are exposed to multiple points of view and thus compelled to think and rethink their own ideas and actions. Hopefully, if they are successful readers, they will see their limitations and weaknesses and they will make efforts to change. It is more than just assisting readers in solving problems and developing critical thinking skills, a good literary work aims to help readers learn to change and be better through challenging a text. If this experience can be applied to other fields of training, readers (undergraduates in this case) can gradually achieve self-direction and nurture such affective disposition as open-mindedness, self-confidence, prudence and truth-seeking which are essential to develop critical thinking (Facione, 1992).

Statement No. (14): *The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities.*

Table No (15) The Frequency Distribution for the Respondent's Answers of Question No.(14)

Variables	Frequency	Percentage
Strongly agree	20	28.6
agree	29	41.4
Uncertain	10	14.3
disagree	10	14.3
Strongly disagree	1	1.4
Total	70	100

From the above table No.(15) and figure No (14) It is clear that there are (20) persons in the study's sample with percentage (28.6%) strongly agreed with " *The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities. .* ". There are (29) persons with percentage (41.4%) agreed with that, and (10) persons with percentage (14.3%) were not sure that, and (10) persons with percentage (14.3%) disagreed. and (1) persons with 1.4% are strongly disagree.



The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities. They came to a similar conclusion which

suggests that literary texts, if correctly chosen and instructed, can prove to be beneficial to ESL students' overall level of literacy and critical thinking skills. These researchers also asserted that texts that are authentic, enjoyable, and motivating would naturally increase both their knowledge of the target language patterns and cultural awareness. Critical thinking can also be fostered when students are exposed to various or even conflicting views and ways of life being portrayed in the literary passage. While studying its meaning, students are required to demonstrate their capacities in differentiating facts from opinions, understanding both literal and implied meaning of tone, construction of moral reasoning and well-grounded judgements, as well as to be able to relate and apply what has been learnt to the real world (Alwine, 2014). Thus, the learners are, in a sense, exercising and applying what experts in Critical Thinking termed as "explanation," "analysis," "synthesis," "argumentation," "interpretation," "evaluation," "problem-solving," "inference" "logical reasoning," and "application" (Lazere, 1987). All the aforementioned skills are the major components of critical thinking skills and the reason why Lazere suggested that "literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking. One of the earlier and considerably significant study in the teaching of literature in the ESL classroom is by Stern (1985) that suggested literature texts can provide a basis for expanding learners' vocabulary and enhancing their knowledge of grammar as the texts can offer the best exemplars of writing in the target language and employs vocabulary and sentence structure learners might not encounter in common every day speech. Stern further asserted that a literature text of merit would usually contain a carefully selected vocabulary and sentence structure, and exhibits the full use of connotative power of words. As well as, providing various writing styles that can present readers with unique aesthetics and stimulating intellectual experience.

This literary experience can foster both learners' cognitive and aesthetic maturation and develops their abilities in making critical and mature grounded judgements. Van (2009) enumerates a number of benefits of the application of literature in the language classroom, this includes; i) providing a meaningful contexts, ii) providing a rich resource for vocabulary range,

prose and dialogues, iii) appealing to learners' imagination and develops creativity, iv) enhancing learners' cultural awareness, and most importantly v) encouraging learners' critical thinking. This is also echoed by a study by Dickson (1991) which examined learners' attitudes toward the study of literature which gave an emphasis on critical thinking. The findings of the study suggested that instructional emphasis on critical thinking; (1) encourages learners to be more interactive with the passage they are studying, (2) encourages learners to expand their focus relative to the study of the given passage, (3) the completion of critical thinking activities can foster learners to realize and adjust their approach to the reading and studying of literature, and (4) language instructors need to recognize the instruction of critical thinking skills as a precedence in order to streamline their teaching of literature to emphasize more on learners' critical thinking. The learning experience is specific to critical thinking strategies and being able to practice them through the study of English literature not only would enhance learners' confidence whilst engaging in literature, but should also provide learners with crucial strategies to be used in other real-life contexts as well.

However, Bridges (1993) asserted that teaching literature alone is not enough in ensuring the advancement of learners' critical thinking; their studies emphasised on the importance of student engagement level in the classroom practice. The data suggested that learners who were the most participative and engaged in the learning process showed the most progress in their critical thinking skills. Bridges added that most form of selected instructional strategies would not prove to be of great significance to the learners if they are unmotivated and disengaged in the classroom. This takes us to the importance of the role of the instructor in facilitating learners' critical thinking; findings suggest learners' show a preference to having the instructor as a facilitator rather than someone who assumes too much responsibility in explaining the literature content. Learners prefer to be involved in the learning of literature when they are required to participate in more student-centred activities such as group discussions and role play. Unfortunately, students are not always given the opportunity to engage in such classroom practices, as many instructors still practice the utilitarian approach to their teaching pedagogy. The use of critical thinking was found

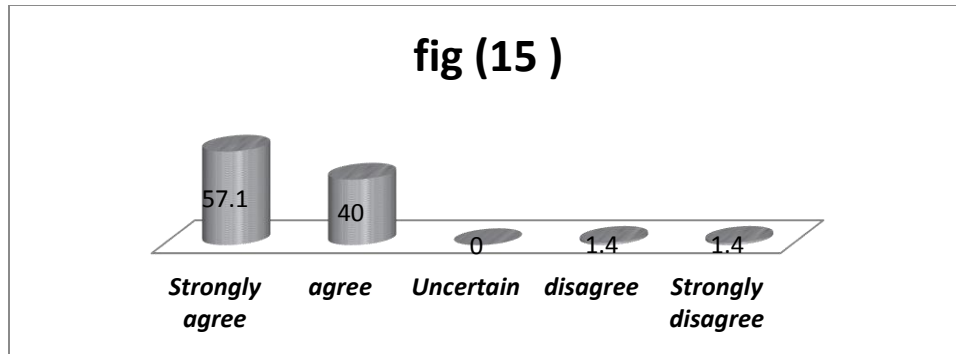
to be minimal in the lessons and was focused on more pressing agendas such as passing the national university entrance examination. Thus, making the lessons more focused other items such as vocabulary and grammatical rules, inevitably putting the teaching of critical thinking skills in the back seat. Hence, language instructors should be more proactive in asserting their roles in the classroom to ensure the instructional approach to critical thinking do take place by encouraging their students to be more participative in student-centered literature activities by creating a comfortable and conducive learning environment for them.

Statement No.(15): *Teaching cross-cultural literature can be greatly beneficial to EFL learners .*

Table No (21) The Frequency Distribution for the Respondent’s Answers of Question No. (15)

Variables	Frequency	Percentage
Strongly agree	40	57.1
agree	28	40
Uncertain	0	0
disagree	1	1.4
Strongly disagree	1	1.4
Total	70	100

From the above table No.(21) and figure No (20) It is clear that there are (40) persons in the study's sample with percentage (57.1%) strongly agreed with " *Teaching cross-cultural literature can be greatly beneficial to EFL learners .* ". There are (28) persons with percentage (40.0%) agreed with that, and (0) persons with percentage (0.0%) were not sure that, and (1) persons with percentage (1.4%) disagreed. and (1) persons with 1.4% are strongly disagree.



It is recognized that literature is a means for improved critical thinking skills. As Van (2009) observes, literary texts. Some other scholars have also given the evidence of effectiveness of using novels as teaching materials in the EFL classrooms (Yahya and Rahim, 2009).. Language is an inseparable part of a culture and since language is used by social beings, it is obviously influenced by the culture of the language. Language carries with it its own history and sociology, its own individual culture (Chowdhury, 2001). In fact, any language is a kind of code shared by a community of people.

The code come in the form of meaningful sound clusters or group of words. It is also true that no word has any independent meaning beyond the context in which it is used. But words are rooted in the culture to which they belong. They have their own inheritance, goes on changing. So, without being conscious of the culture of the target language, students cannot communicate in that language (Islam, et al, 2005). Taking these ideas into account, by comparing similar genres and themes in poems, stories and novels in (Mother Tongue) and English (TL) language. There is often striking similarities and differences, such as in the way a hero is depicted, a story is told or an imagery is used. It is observed that these comparison could be used to teach our students much more than English, as making comparison between two texts is not solely the function of the method, rather, it explores worldviews using information and knowledge of literary structures that appeal to and create stimulus into our students find English translation of the host country literary texts, and this may be difficult. For instance, in our case, since few English translations of literature currently exist, it was necessary for us to translate the EFL texts in advance. We have also decided to write some new stories (and poems) to add to the choice of available reading materials.

For the purposes of interest, relevance, understanding and language level, choosing the correct text is very important. As in the case started with short poems and later tried short stories and plans for using other genres of literature in the same way. This method can be used to any English teaching situation where it is possible to analyze cross-cultural differences, such as music, religion, politics, economy, social taboos, and community behavior and so on. In this method, co-teaching by a native speaker of each language can bring optimum outcomes. If it is not possible, professionals with academic excellence having vast acquaintance with English native setting can also be employed. This will help make the cultural concepts appeared in the literature of each country easily understandable to the learners.. So, teachers are suggested to manage the class-time thoughtfully and adjust the activities accordingly.

Chi-Square Test Results for Respondents’ Answers of the Questions of the Hypothesis: Post-colonial African Literature

Nom	Statement	mean	SD	Chi square	p-value
1	The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning.	2.7	0.8	27	0.000
2	Literary texts are characterized by a far richer context than other types of texts.	2.6	0.5	25.7	0.000
3	Teaching literature enables students to understand and appreciate cultures and ideologies different from their own.	2.1	0.7	23	0.000
4	Modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions.	2.7	0.6	26	0.000
5	The Post-Colonial Literature reflects the development of new elites with independent societies.	2.5	0.5	32	0.000
6	Chinua Achebe’s Novel <i>"Things Fall Apart"</i> (1958) describes the perspectives on colonial education.	2.9	2	25	0.000
7	Post-colonial Literature deals with the	2.5	0.6	28	0.00

	distortion of culture by the influences of the colonization				
8	African writers have written in English because African languages are underdeveloped	2.6	0.8	27.7	0.00
9	. The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people's cognitive processes	2.4	0.9	25.7	0.001
10	Achebe has managed to portray Igbo society as a fully developed community	2.4	0.5	35	0.008
11	Ideological differences bring physical destruction in societies	2.5	0.8	33	0.00
12	the use of literature in classes might be a good way to increase student motivation	2.6	0.8	27.7	0.00
13	Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons	2.5	0.6	28	0.00
14	The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities.	2.6	0.8	27.7	0.00
15	Teaching cross-cultural literature can be greatly beneficial to EFL learners	2.4	0.9	25.7	0.001

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (1) question was (27) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning.*"

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (2) question was (25.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are

statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “Teaching literature enables students to understand and appreciate cultures and ideologies different from their own.

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (3) question was (23) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*Modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions*” .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (4) question was (26) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*The Post-Colonial Literature reflects the development of new elites with independent societies.*

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (5) question was (32) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement There are useful sites on the web to find resources to help students improve their familiarity with writing and grammar.

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (6) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of

the respondents, which support the respondent who agreed with the statement “Chinua Achebe’s Novel *Things Fall Apart* (1958) describes the perspectives on colonial education”.

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (7) question was (28) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*Post-colonial Literature deals with the distortion of culture by the influences of the colonization.*”

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (8) question was (27.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*African writers have written in English because African languages are underdeveloped.*”

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (9) question was (25.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people’s cognitive processes.*”

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (10) question was (35) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the

statement “Achebe has managed to portray Igbo society as a fully developed community”

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (11) question was (33) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*Ideological differences bring physical destruction in societies*” .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (12) question was (27.7) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*the use of literature in classes might be a good way to increase student motivation*” .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (13) question was (25.6) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (14) question was (27.5) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities*” .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (15) question was (24) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (12.4). This indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Teaching cross-cultural literature can be greatly beneficial to EFL learners.*"

4.2. Summary

This chapter as apparent from its title: Data analysis and discussion, has analyzed the collected data through the test and the questionnaire to confirm the hypotheses of the study and find answers for the questions posed in chapter one.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMENDATION

This chapter provides a summary of the study, conclusions, recommendations and suggestions for further studies.

5.1 Summary and Conclusion

This study sets out to investigate certain issues in connection with African literature. It handles the genres of post-colonial African writings and examines their implications for the present generation and the message it seeks to put across to European audience. African writings portray the struggle the African communities underwent against the colonialist. Most of Africa's written literature is in European languages, owing to European colonization of the continent from the 16th century to the mid-20th century. During that period European languages supplanted African languages in government, education, business, and, to a great extent, in daily communication. By far the most widely used European language in African literature is English, followed by French and Portuguese, respectively. Works written in African languages and traditional oral texts went virtually unacknowledged until the late 20th century, but today they are receiving increased recognition. Many scholars prefer to speak of African literatures, rather than African literature, to emphasize the many different literary traditions the term encompasses.

There are five major themes in African literature namely colonialism, liberation, nationalism, tradition, displacement and rootlessness. African literature means different things to different people. In view of the recursive themes it frequently portrays, it is thought of as a new world literature, a new genre with new messages which mainly seeks to convey to African young generation. Some critics consider African literature as a political document which cries out for the world to see the horrible demotion by the Europeans as settlers moving the indigenous inhabitants to lower positions of humanity. In fact, to a very greater degree, African literature is enormously instructive and a documentary literature that serves to widen African awareness of their grievances and the loss of their heritage and how they should set out actively to reclaim it.

The present study tries to answer the following questions in an attempt to provide an overall perspective to account for the main theme of the research that of the identity:

- 1. To what extent do the European settlers have tampered with the African *identity* through forcing their sociocultural realities?**
- 2. How the African writers managed to reflect the cruelty of the settlers and expose their evil plans?**
- 3. To what extent can the African literature broaden the awareness of today's African young people to their heritage and glorious past?**

This study will use a mixed methodology namely the descriptive analytical techniques to account for the posed questions and provide answers for the hypothetical statements. Two books will be considered in this study: "*Cry, the Beloved Country*" by Allan Paton from South Africa, and "*Things Fall Apart*" by the Nigerian novelist Chinua Achebe. The books will be dealt with in their proper place in chapter three, while a questionnaire will be used to find out the extent in which African literature is introduced into classroom settings and the ways of their handling. The questionnaire will be distributed to teachers at university level and be analyzed statistically by SPSS.

The population of this study is the teachers of English language in two representative Universities which are Sudan University of Science and Technology and Al-Neelain University.

Then again, the researcher will analyze the novels of "*Cry, the Beloved Country*" and "*Things Fall Apart*" via the concentrating on the cultural terms, as part of chapter four while some analysis has already been made at chapter two.

The researcher chooses the two Universities which participated in the study because they are known and they include a large number of English teachers (most of them are teaching in the program of Master of Arts in literature where African literature constitutes a principal component of the program.) who represent the whole population of this study. The sample of the study consists of 50 teachers.

This research seeks to highlight a number of crucial points through a clearly defined set of objectives including...

1. The effect of African writers in addressing the new African realities emerging after the European settlers had quitted the continent.
2. African literature should be viewed by educators and classroom practitioners as an eye-opener to the realities of the continent and its people and how the colonizers have attempted to undermine the already existing folk culture through the insertion of a European version which apparently failed to reconcile with the powerfully inculcated norms of traditions and practices of the ancestors.
3. African literature has a clear message as regards the neocolonialist that is quite secretly plundering and pillaging the wealth of the African nation.

The current study derives its importance from the fact that it serves as an eye-opener for the modern generation of the African young people particularly. African writers have tended to use the language of the colonialists to compile their literary works. Indeed, the colonialist had been immensely concerned to entrench their languages amid the inhabitants of the continent for bureaucratic and social purposes. There are still some indigenous Africans who claim that the colonial rule was better than the national rule after independence. Colonial rule was at first confusing. With it came benefits, like the advantages of education, and liabilities, like forced labor, the seizure of indigenous lands, and legal double standards for the colonizers and the colonized.

The study seeks to open the students' eyes to the evil practices of the colonialist that have become manifest in every aspect of African life. The types of writing pursued by African writers are a literature which is commonly held around as "coming-of-age" literature. This sort of literature started as tales of entering adulthood which involves finding one place in a world which is intensively filled with European culture and a humiliated type of African culture. African writers set out through their literary production to purify this reality and bring people back to their African heritage.

So the study is an attempt to draw the teachers' attention to the importance of teaching African literature in a manner that broadens students' awareness of their realities. Moreover, students are expected to learn from their study

of African literature what is called critical thinking which is essential for understanding fully any kind of literary work and coming up with new insights, particularly what sets African literature as distinct from any other global literary work, is that African literature has in common the formation of a hero who dies for the sake of his cause and nation.

5.2. Findings

1. African literature portrays the impact of colonization on the native African people through neglecting of their cultural heritage and imposing of European cultural style.
2. Europeans colonizers through heavily employing their education system and cultural heritage in colonized countries to replace the African tradition and culture.
3. Europeans brings a new type of education which related leads to coming of Christianity.
4. "*Things Fall Apart*" is a novel which basically intended to convey the fact that cross-cultural misunderstanding and that the settlers insisted to enforce their heritage and ways of life believing it to be ideal for the local folks.
5. In the two novels "*Things Fall Apart*" and "*Cry the Beloved Country*" the writers open the world eyes to see the valuable culture of Africa through telling the reality and characteristics of Africa and its people.

5.3. Recommendations

Based on the findings of this study, the following recommendations are suggested:

1. African literature should extensively be used in our classroom settings if the standard of English language learning intended to be raised. This is attributable to the fact that cultural similarity would help ease the understanding of the literary work and new aesthetical aspects will be internalized.
2. Vocabulary is another important issue to be learnt from African literature as this will motivate student to imitate the style and language of a writer who is a second language learner.
3. The themes of the two novels involved in the study reflect the types of culture in the local society.

5.4. Suggestions for further studies

This study put forward the following suggestions for future researchers:

1. Inclusion of African Literature as a genuine part of the English syllabus at the secondary school levels as well as introducing simplified forms at the basic level.
2. Intensive use of African literature at the undergraduate level will help them a lot to widen their perspective of African true heritage and culture besides having enough vocabulary.
3. European Literature should also be used along side of African literature.
4. Literature from other parts of the world like Latin America should also be included as this will help further substantiate African literature.

Sudan University of Science and Technology

College of Graduate Studies

Teachers' Questionnaire

Dear teachers,

You are invited to fill in the following questionnaire that is designed to support a study entitled “*Colonialism And The Loss of African Identity as portrayed in Selected African Novels*”, for the Degree of PhD in English Language (in literature). Your assistance in completing this survey questionnaire is highly appreciated. There are five options for each statement as follow: Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D), and Strongly Disagree (SD). You are requested to tick the ones you consider.

Researcher: Alawia Hassan Mohammed Siddiq

Part 1: Personal Information

1. Name of the participant (optional):
.....
2. Academic status:
Associate Professor () Assistant Professor () Lecturer ()
3. Gender: Male () Female ()
4. Years of Experience: 1-5 () 6-10 () 11-15 () more than 15 ()

Part 2: Responses on restricted items

No.	Statement	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The rationale behind including literary texts in EFL classroom settings is attributed to its potential practical vale in learning. (20)					
2	Literary texts are characterized by a far richer context than other types of texts. (21)					

3	Teaching literature enables students to understand and appreciate cultures and ideologies different from their own. (22)					
4	Modern African writing arose out of association between West and Africa, a contact which was both historical and experimental in dimensions. (25)					
5	The Post-Colonial Literature reflects the development of new elites with independent societies.(27)					
6	Chinua Achebe's Novel " <i>Things Fall Apart</i> " (1958) describes the perspectives on colonial education. (29)					
7	Post-colonial Literature deals with the distortion of culture by the influences of the colonization (30)					
8	African writers have written in English because African languages are underdeveloped (39)					
9	. The relationship between language and culture is a complex one due largely in part to the great difficulty in understanding people's cognitive processes (59)					
10	Achebe has managed to portray Igbo society as a fully developed community (63)					
11	Ideological differences bring physical destruction in societies (65)					

12	the use of literature in classes might be a good way to increase student motivation (67)					
13	Literature reading is eminently congenial to the essential traits of critical thinking for the following reasons (69)					
14	The teaching and application of poems, short stories, and other types of conventional literary texts to students starting from the beginning to advanced level of abilities. (73)					
15	Teaching cross-cultural literature can be greatly beneficial to EFL learners (77)					

Thank you

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