



The Outstanding Publicizing of the Sense of Dislocation, Alienation and Remoteness of the Natives from Their Ancestral Culture by Chinua Achebe's "Things Fall Apart"

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ABSTRACT:

The novel "Things Fall Apart" by Chinua Achebe is the document that displays the cultural detachment of Igbo society in the result of British colonialism. The novel apotheosises the confrontation and mismatch between conventional and long-established Igbo values and the obtruded Western culture, giving rise to a breakdown of Igbo identity and clique. Through Okonkwo, the proponent and prime mover, Achebe limns and delineates the diminution of cultural legacy and patrimony, loss of established ways, heritage, rituals and the complexities of cultural adjustment, absorption and assimilation. The novel evaluates the pernicious ramification of white man's colonialism on indigenous cultures, divulging the expected rigidity between customary and modern, conventional and contemporary, ancestral and advanced historic and current, old-fashioned and up-to-date tradition and modernity.

Introduction:

Post colonialism is a theoretical framework that emerged in the latter half of the 20th century, aiming to understand and analyse the effects of colonialism and its aftermath on societies and cultures across the globe. It challenges the dominant narratives and power structures perpetuated by colonial powers, focusing on the experiences and perspectives of formerly colonized people. To comprehend post colonialism, it's pivotal to first examine the literal environment of colonialism. The period of social expansion began in the late 15th century, when European powers, similar as Portugal, Spain, Britain, France, and the Netherlands, embarked upon expansive overseas passages in hunt of new homes, coffers, and trade routes. This prolonged process crowned in the colonization and domination of vast regions in Africa, Asia, the Americas, and the Pacific.

The social design was driven by colourful provocations, including profitable exploitation, geopolitical dominance, artistic superiority, and the spread of religious beliefs. It involved political control, profitable exploitation, forced labour, artistic assimilation, and duty of European values and institutions upon indigenous populations. Social powers frequently used military force and enforced programs that pacified original populations, performing in the loss of land, coffers, autonomy, and artistic individualities. Post colonialism as an intellectual movement surfaced in the mid-20th century as a response to the struggles for independence and decolonization movements that took place in numerous former colonies. Influential thinkers similar as Frantz Fanon, Edward Said, Gayatri Chakravorty Spivak, and Homi Bhabha offered critical perspectives on the literal, social, profitable, and artistic patrimonies of colonialism. Its proponents punctuate the unstable power relations, Euro centrism, racism, and the marginalization endured by settled people under social rule. They emphasize the need to deconstruct and challenge the dominant dialogues and narratives eternalized by the pioneers, in order to give voice to the formerly settled and subaltern groups. It recognizes that the process of decolonization isn't solely political or

profitable but also encompasses artistic and cerebral confines. It seeks to reclaim and reassert different artistic individualities and knowledge systems that were suppressed or cancelled during the social period. Therefore, post colonialism provides a critical frame to dissect the literal and ongoing goods of colonialism by examining the power dynamics, artistic imperialism, and resistance manifested in the postcolonial world. It invites scholars to reassess literal narratives, question dominant dialogues, and work towards a further inclusive, indifferent, and decolonized future.

Chinua Achebe and Postcolonial History:

Navigating the terrain of multiculturalism, today's proponents steer clear of elevating any single culture, opting instead for an emphasis on appreciating the rich tapestry of differences. The chilling contemporary examples of Somalia and Bosnia-Herzegovina underscore the nuanced impact of these differences sometimes fostering national self-confidence, while on the flip side, kindling perilous tribal and national pride. In the pages of "Things Fall Apart," Chinua Achebe intricately unveils the cultural roots of the Igbos, not as a static homage, but as a dynamic narrative that bolsters self-confidence while tethering them to universal principles that neutralize destructive tendencies. Achebe, donning the mantle of a writer in a nascent nation, views his duty as a reclamation project, restoring the dignity lost in the colonial era. His canvas unfolds a pre-colonial Africa where the Igbos possessed profound philosophies, captivating poetry, and a sense of dignity, challenging preconceptions and inviting a re-evaluation of cultural narratives, the Igbo's, held a tapestry of wisdom, a poetic resonance, and, above all, a profound dignity a timeless ethos encapsulated in the words that echo through the corridors of history. Yet, Achebe's narrative dance extends beyond mere portrayal of diversity; his brush strokes craft an Igbo society that beckons modern eyes to witness its inherent dignity. The Igbos, under his pen, emerge not as relics of the past but as architects of a marvel harbouring democratic ideals, embracing cultural diversity, harmonizing the masculine and feminine forces, evolving with the times, redistributing wealth, upholding a viable moral code, championing industry, administering justice with finesse, and etching indelible verses of poetry and art. Achebe's canvas, it seems, is a living testament, where Igbo culture resonates not just with tradition, but with the pulse of aspirations aligned with the very essence of contemporary liberal democracy.

Achebe not only captures universal human experiences but also accentuates key political structures essential for shaping a contemporary African nation. Crafted against the backdrop of Nigeria's impending independence, *Things Fall Apart* appears as the visionary work of a foundational figure. Achebe's conviction echoes through time as he declares, "Art serves a social purpose and possesses the potential to exert influence" (Granqvist 1990, 28). Contrary to the prevailing historical trends of the late 1950s, Achebe diverges from the path of merely chronicling Igbo history or elevating its dignity. In the face of the tempting allure of a 'rich material civilization,' he deliberately opts to present the Igbo as a distinctive and individualistic society, forging their unique 'humanistic civilization' (Lindfors 1991, 45-51). Achebe shifts from African empires to explore Igbo's democratic roots in *Things Fall Apart*, envisioning Nigeria's future by embracing its promising history. In a 1988 interview, Achebe underscores the ideal within Igbo village life, citing equality as a crucial example of these cherished ideals. This," he says, "Selected by the Igbo community, the influence of the modest village reality becomes predominant." The selection of this system stems from their desire for self-control and autonomy in their lives. When the community decides on a meeting at a designated place, everyone is expected or free to attend, and every individual has the opportunity to express their thoughts" (Cranquist, 1990, 43).

Achebe challenges conceptions to portray African quality genuinely, fighting workshop like Conrad's *Heart of Darkness* that see Africans as primitive echoes of an earlier European civilization, or imaging all humanity's primitive urges which civilization hides (Conrad 1988, 49). Immediate European accounts of the social period, similar as the quarter manager's Action of the Primitive lines of the Lower Niger in effects fall piecemeal, reduce the African experience to transform this anthropological study, present the narrative from a neutral standpoint without emphasizing a specific cultural or racial perspective. Achebe reveals that the Europeans' ideas of Africa are incorrect. Maybe the most important mistake of the British is their belief that all civilization progresses, as theirs has, from the ethnical stage through monarchy to administrative government. Upon their initial arrival in Mbanta, the missionaries expect to encounter a traditional monarchy (p. 138). However, faced with the absence of established officials, the British introduce their own hierarchical structure. This system, extending authority from the Queen of England through quarter officers to native court couriers, includes non-locals who lack any connection to the village government (p. 160). The lack of allegiance from natives of other regions leads to a flawed system, fostering bribery and corruption rather than progress within the Nigerian communities they govern. The Igbos, on the other hand, have developed a popular system of government. For great opinions the ndichie, or elders, gather together all of Umuofia (p. 13, 180, 183). The clan rules each, and the collaborative will of the clan can be established only by the group. Further, as is applicable in a republic, each man is judged on his own graces," according to his worth," not those of his father, as would be applicable in an quality or an coven(p. 11). Within this system the Igbos as a whole reveal themselves more tolerant of other societies than the Europeans, who simply see the Igbos as uncultivated. In essence, the Igbo exhibit certain strengths and superiority over those attempting to convert them. Uchendu, for illustration, is suitable to see that" what is good among one people is an abomination with others"(p. 129), but the white men tell the Igbos that Igbo customs are bad and that their gods aren't true gods at all(p. 135, 162). Unlike the Europeans, the Igbos believe that it" is good that a man should worship the gods and spirits of his fathers" indeed if these gods aren't the Igbos' gods (p. 175). While the European tradition allows men to fight their sisters over religion, the Igbo tradition forbids them to kill each other it's an abomination to kill a member of the clan. Further, the long history of drives and holy wars and of religious persecution in Europe occurs because men can fight for gods, but it isn't the Igbo" "Fighting for their gods is not a custom but a matter strictly between the individual and the god"(pp. 148, 150).

In Mbanta, the Christian missionary disapproves of the Igbo gods, alleging that they encourage the Igbos to engage in mutual violence (p. 135), and, in fact, the gods are invoked in the fighting of wars against another rural community though not indiscriminately, only when the war is just. At times the mystic forbids the Umuofians to go to war (p. 16). The Europeans in effects Fall piecemeal, still, kill far more in the name of religion than the Igbos the British, for illustration, wipe out the whole village, of Abame in retribution for the payoff of one white man (p. 129). The Igbos don't fight each other because they're primitive. Achebe implies the actuality of the conditions in Nigeria which historically led to the need for war as a matter of survival. The land, consisting of gemstone underpinning an nearly absent clod, was veritably poor and therefore would not support large figures of people. Planting soon depleted the soil, and so townies were forced to move further and further amiss to find land which would yield a crop to support them. Okonkwo's father, Unoka, faces minimal success cultivating yams due to planting on "depleted fields requiring no effort to clear." In contrast, his neighbors, overcoming "seven trenches to prepare their fields," sow on "untouched lands." As the population of Nigeria increased, land and food were inadequate to give for everyone. The new seems to make the turning point in the revision from plenitude to

failure sometime between the generation of Okonkwo's Uncle Uchendu and that of Okonkwo, for Uchendu speaks of "**the good days when a man had musketeers in distant clans**"(p. 127).³ Although the state of constant warfare was hardly desirable, at least it handed a means for survival. In ultramodern times, still, the townies have no expedient when they're starving in Anthills of the Savannah Achebe remarks that the starving people of Abazon cannot find food by taking over the land of another rural community (1987, 30). Achebe implies then that the ultramodern Nigerian government isn't an enhancement on the destroyed history culture. In Anthills the chairman spends lavishly on himself while refusing plutocrat to the Abazons because they didn't bounce for him. The Christian missionary, also, is incorrect about the irritability of the Igbo religion some wars are ineluctable if the clan is to survive, but war isn't magpie. Religion is a factor both in limiting war and in supporting it when it's just. In the ultimate case war might be seen as a interference to unborn crimes against.

Umuofia. Bordering clans try to avoid war with Umuofia because it's "stressed" as a rural community "important in war"(p. 15), and when someone in Mbaino kills a Umuofian woman," the adversary clan know that "the hovered war is" just"(p. 16). In fact, the Igbo have a largely advanced system of religion which works as effectively as Christianity. The Igbo religion and the Christian religion are inversely illogical, but both operate along analogous lines to support morality. To the Christians it seems crazy to worship rustic icons, but to the Igbos it seems crazy to say that God has a son when he has no woman (p. 136). Both belief systems centre around a single supreme deity, Chukwu, (page 164). Both supreme gods have couriers on earth, Christ for the British and the rustic icons for the Igbos. Both persuasions support modesty; the Igbos speak to Chukwu through couriers because they don't want to worry the master, but they deal with Chukwu directly if all additional fails (p. 165). Both gods are revengeful only when disregarded. However, the god is to be stressed, but Chukwu "need not be stressed by those who do his will" If a person disobeys Chukwu. In addition to revealing that the original Igbo religion isn't inferior to Christianity, Achebe makes it clear that the demoralizing dastard rent state of political affairs in Africa, the outcome is attributed to European interference rather than being solely the inherent development of the native culture. The Igbos have a well- established and effective system of justice which the British replace with the system of quarter officers and court couriers. Controversies in the lineage which can not be resolved in other ways come before the **egwugwu**, the topmost masked spirits of the clan, played by named townies. Hearing substantiations on both sides, for illustration, the bench comes to a decision in the case of Uzowoli, who beat his woman, and his indignant in- laws, who took his woman and children down. In this disagreement the **egwugwu** try to assuage each side. They advise Uzowoli that it" is not frippery when a man fights a woman" and tell him to take a pot of wine to his in- laws; they tell Odukwe to return Uzowoli's woman if he comes with wine. The system helps to disband hard passions by refusing "to condemn this man or to praise that"; rather the egwugwu's duty is simply" to settle the disagreement"(p. 88). Although the conditions in Nigeria bear quarrelsome men for the survival of the will, the Igbos have realized the peril of similar men to their own society. Soldiers must be fierce to their adversaries and gentle to their own people, yet spirited men can bring disharmony to their own so cities. The lineage has institutions to control the wrathfulness of its own men. For case, there's a Week of Peace sacred to the earth goddess. Also, as indicated before, killing members of one's own clan is for bidden, and indeed unintentional death similar as Okonkwo's payoff of Ezeudu's son must be mended. Feting the need for Okonkwo to distinguish between musketeers and adversaries, Ogbuefi Ezeudu calls on Okonkwo to tell him to have nothing to do with the payoff of Ikemefuna because the boy is too important like a family member" He calls you his father"(chapter 07 and 08) .

The entire Igbo society is grounded upon the combining of the manly and womanish principles. The joker is strong and quarrelsome, and the lady is tender and probative in times of adversity. Uncle Uchendu explains this balance in his elucidation of the saying **“Mother is supreme”**: Indeed, the ties between a child and its father are undeniable, yet when faced with adversity, the child seeks solace in its mother’s hut. Similarly, a man claims allegiance to his fatherland during prosperity, but in times of sorrow, he finds refuge in his motherland. This nuanced perspective on familial and societal bonds is eloquently expressed in “Things Fall Apart” by Chinua Achebe. The Igbo society, as depicted by Achebe, maintains a delicate balance between male and female roles. While the earth goddess serves as a counterbalance to male strength, efforts are made to limit male abuse of control over females. Despite derogatory terms, there are instances, like Ndulue, where husbands treat their wives as equals, challenging traditional gender norms. Achebe suggests through examples like Ndulue that equality can be admired and passed on, countering the narrative of complete male dominance. Okonkwo’s capability in war makes him dangerous in peace, for he’s harsh with his women and children and indeed kills Ikemefuna because he’s hysterical of being allowed weak like his father. His harshness becomes sacrilege. During the Week of Peace he’ll not stop beating his woman,” not indeed for fear of a goddess”(p. 31). And Obierika sees Okonkwo’s part in Ikemefuna’s death as a crime against the Earth” it is the kind of action for which the goddess wipes out whole families” (p. 64). Eventually, Okonkwo’s destruction is woeful because, although it’s brought about by the unjust system of the white man, Okonkwo is responsible in part because of his defiance of the sacred laws of the clan. **(Chapter 4,7)**. The Intricate dance of governance, morality, and economic equilibrium among the Igbos weaves a tapestry where Okoye, in his fervent accumulation, mirrors a delicate thread preparing to be woven into the fabric of the “very expensive” Idemili title ceremony, guarding against the ascent of any single tribesman to supremacy (chapter 2). Achebe gives a sense of the beauty of Igbo art, poetry and music by showing how it’s simple with the most important institutions of the clan and by creating a perception of the Igbo language through his distinctive utilization of the English language. The decorating of walls and bodies or the paring of hair in” beautiful patterns” recurs in various observances. Music and dancing are a part of Igbo rituals which call for gift similar as that of Obiozo Ezikolo, king of all the cans. Stories come the means of inciting men to strength, of tutoring about the gods, and of generally passing on the culture. Okonkwo tells “mannish stories of violence and bloodshed,” but the mater talk of the escarpment toile’s” sly ways,” the ways available to the weak, and of the pity of the gods. To show how discussion is admired, Achebe throughout illustrates how careful the Igbos are in their choice of words so that they can make a point without offending their listener or listeners. As Achebe says, for the Igbos “sayings are the win- oil painting with which words are eaten” (p. 10). **(Chapter 1)**.

Therefore, for illustration, Unoka refuses to pay Okoye by asserting that “the sun will shine on those who stand before it shines on those who kneel under them” in other words, Unoka will pay his large debts before his small bones. Achebe himself uses sayings to explain his culture” As the elders said, if a child washed his hands he could eat with lords.” This adage embodies ethnical recognition that through hard work indeed a person similar as Okonkwo can overcome his father’s ill character to make himself” one of the topmost men of his time”(p. 12). And the sayings help to establish the morality on which the lineage depends. Utmost townies, for illustration, though esteeming assiduity and success, dislike the pride which causes a man like Okonkwo to deal brusquely with other men”” Looking at a king’s mouth,’ said an old man,’ one would suppose he Nwoye smelled at his mama ‘s mouth””(p. 28). In addition to portraying the quality of Igbo rural community life, Achebe makes it clear that the Igbos didn’t need the white man to carry them into

the ultramodern world. Within the Igbo framework, there existed the potential for change and advancement. When old customs were ineffective, they were gradationally discarded. Formerly the discipline for breaking the Week of Peace wasn't as mild as that allocate out to Okonkwo, an immolation to Ani. In the account, an individual who disrupted the peace was pulled across the rural community until he succumbed to exhaustion. But after a while this custom was stopped because it spoiled the peace which it was meant to save". Similar changes were likely to be brought about by men who, like Obierika, "allowed about effects," similar as why a man should suffer for an inadvertent offense or why halves should be thrown down. Although Achebe has the Igbo culture match certain norms, he doesn't romanticize the history. Presumably the most disquieting aspect of Igbo culture for ultramodern egalitarians is the law that requires the payoff of Ikemefuna for the sins of his clan. Achebe's description of Ikemefuna makes him a sympathetic character, and it's delicate not to side with Nwoye in revolting against this act. Nonetheless, Igbo history doesn't feel so different from that.

Analysis of Igbo Culture:

Traditional Beliefs and Rituals:

Explore the religious and spiritual practices of the Igbo people depicted in the novel.

Discuss the significance of the Oracle, ancestral worship, and the role of divination in decision-making.

Chapter 1-6:

Introduction to Igbo Religious Practices:

- Achebe introduces the readers to the daily lives of the Igbo people, showcasing their rituals, ceremonies, and communal activities.
- References to the shrine and religious symbols set the stage for a deeper exploration of Igbo spirituality.

Chapter 7-10:

Ancestral Worship:

- Okonkwo's interactions with his deceased father, Unoka, reflect the importance of ancestral ties.
- Discuss how ancestral spirits are believed to influence the living, and how this belief shapes characters' behaviors and decisions.

Chapter 11-14:

The Oracle:

- The Oracle of the Hills and Caves is introduced as a divine entity consulted for guidance and prophecies.
- Explore instances where characters seek guidance from the Oracle, such as Okonkwo's son, Ikemefuna's fate being foretold.

Chapter 15-18:

Rituals and Ceremonies:

- The wrestling match and the New Yam Festival are occasions where religious and cultural practices converge.
- Analyze the symbolism behind these events and how they contribute to the cohesion of the community.

Chapter 19-21:

Divination:

- The role of the priestess, Chielo, and her use of the kola nut in divination ceremonies.

- Discuss how divination plays a crucial role in decision-making, offering insights into the future and guiding the actions of individuals and the community.

Chapter 22-25:

Conflict and Religious Practices:

- Explore how the arrival of missionaries challenges traditional beliefs.
- Okonkwo's resistance to the new faith and the clash between Christianity and Igbo spirituality highlight the transformative impact of external influences.

Chapter 26-End:

Crisis and Spiritual Consequences:

- Analyze the tragic events leading to Okonkwo's downfall in the context of his defiance against the spiritual norms.
- Discuss how the suppression of Igbo traditions contributes to the tragic outcome of the novel.

Social Structure and Gender Roles:

Examine the hierarchical structure within the Igbo society, emphasizing the importance of titles and social status.

Analyze the gender roles and expectations portrayed in the novel, including the concept of masculinity and femininity.

Chapter 1-4:

Introduction to Social Hierarchy:

- Explore the basic structure of Igbo society with a focus on the importance of titles.
- Introduce characters like Okonkwo, who holds a high status, setting the tone for the hierarchical nature of the community.

Chapter 5-9:

-Titles and Prestige:

- Analyze how titles such as "Ogba Ukwu" (Big Warrior) contribute to social status.
- Observe how characters vie for recognition and titles, and how this competition shapes their interactions and behaviors.

Chapter 10-13:

Okonkwo's Rise in Status:

- Examine Okonkwo's journey to attain the title of "Ozo" and his ambition to surpass his father's low social standing.
- Discuss the societal expectations associated with achieving and maintaining these titles.

Chapter 14-18:

Impact of Titles on Relationships:

- Explore how social status influences relationships, especially in Okonkwo's family dynamics.
- Analyze the tension between Okonkwo's desire for titles and the well-being of his family members.

Chapter 19-21:

Title Struggles and Outsiders:

- Examine the conflicts arising from the influence of the white missionaries on the traditional social structure.
- Discuss how the arrival of the missionaries disrupts the established hierarchy and challenges the authority of traditional titles.

Chapter 22-25:

Collapse of Social Order:

- Analyze the impact of Okonkwo's exile on the stability of the social structure.
- Discuss how the breakdown of traditional leadership contributes to the larger theme of societal disintegration.

Chapter 26-End:

Legacy and Social Transformation:

- Explore the aftermath of Okonkwo's death and the broader implications for Igbo society.
- Discuss how the collision between traditional values and external forces leads to a reevaluation of the societal structure.

Gender Roles:

Throughout the Novel:

- Examine the expectations placed on men and women in Igbo society.
- Analyze how masculinity is associated with strength, dominance, and aggression, while femininity is linked to nurturing and support.

• Customs and Traditions:

Investigate the customs surrounding important life events such as birth, marriage, and death.

Highlight the significance of festivals and ceremonies in maintaining social cohesion.

In "Things Fall Apart" by Chinua Achebe, the customs surrounding important life events are deeply rooted in Igbo culture.

Birth:

Birth is celebrated as a significant event, symbolizing the continuation of the family lineage. Naming ceremonies, such as the one for Ezinma in the novel, are important, reinforcing the community's bonds and emphasizing the child's place within the society.

Marriage:

Marriage is a pivotal moment, essential for social stability. Arranged marriages are common, emphasizing the communal aspect of relationships. The wedding ceremony, as depicted in the novel through Okonkwo's weddings, involves elaborate rituals, symbolizing the union's importance to the community.

Death:

Death ceremonies are solemn occasions. Funerals serve as a reflection of the deceased's standing in the community. The "egwugwu" masquerade, representing ancestral spirits, is a unique funeral custom. The novel underscores the impact of death on the community, especially through the death of Okonkwo and the subsequent changes it brings.

Festivals and Ceremonies:

Festivals, like the "Ilo" and "Igbo" festivals, play a vital role in maintaining social cohesion. These events bring the community together, reinforcing shared values and cultural identity. The wrestling matches during the "Igbo" festival, for instance, showcase physical prowess and serve as a platform for social interactions.

Symbolism in Igbo Culture:

Identify and analyze symbolic elements in the novel, such as the yams, the wrestling matches, and the concept of chi.

Discuss how these symbols contribute to the overall understanding of Igbo culture.

Yams:

- Symbolism: Yams hold great significance in Igbo society as a symbol of masculinity, wealth, and success. Okonkwo's relentless pursuit of yam cultivation reflects his desire for personal accomplishment and societal respect.
- Analysis: Yams represent the agricultural foundation of the Igbo community, emphasizing the importance of hard work and productivity. Okonkwo's obsession with yams becomes a metaphor for the traditional values and aspirations within the culture.

Wrestling Matches:

- Symbolism: Wrestling serves as a metaphor for the power dynamics within the Igbo community. Victorious wrestlers are admired and respected, embodying strength and skill.
- Analysis: Wrestling matches are not merely physical contests but also a reflection of social hierarchy.

Okonkwo's prowess in wrestling contributes to his status and influence in the society. The matches symbolize the competitive nature of interpersonal relationships and the struggle for dominance.

Concept of Chi:

- Symbolism: Chi represents one's personal god or fate, influencing an individual's destiny. It is a reflection of one's character and fortune.
- Analysis: The concept of chi illustrates the interconnectedness of individuals with the spiritual realm.

Okonkwo's tragic fate, despite his efforts, underscores the limitations imposed by one's chi. It reflects the theme of fate versus individual agency in Igbo culture.

Description of Cultural Disassociation of Igbo tribe:

In the book "Things Fall Apart", people who live in a Umuofia feel like they are disconnected from their own culture. This means they don't feel like they belong or understand the traditional customs and beliefs of their community any longer. Cultural disassociation means when people feel disconnected from their own culture. In the book "Things Fall Apart" by Chinua Achebe, we will look at different parts of the story where the characters feel this way and see how it affects who they are and how they relate to others. The main character, Okonkwo, and other people from the Igbo community will show us what cultural disassociation looks like.

Changes in Okonkwo's personality:

Okonkwo used to be a very strong and brave person, but something happened that made him become different. He became more angry and strict, and he started treating people poorly. It made him seem scary and mean. Okonkwo is a person who really believes in and follows the customs and traditions of his Igbo culture. He is proud to be part of his community and tries hard to be a good member of it. But as the story goes on, Okonkwo starts to have some problems with his culture. Okonkwo believes very strongly in what it means to be a strong and successful man in his culture. He wants to be tough and respected by others. But sometimes, he does things that his community doesn't like. He is mean and too proud, which makes people not want him around anymore. This makes him feel very alone and far away from his culture.

Okonkwo's son Nwoye didn't feel connected to their culture because of how his dad treated him. They didn't understand each other because they were from different generations. Nwoye didn't like how strict and mean his dad was, especially after seeing the bad things that happened because of it. Eventually, Nwoye started believing in Christianity instead of the beliefs his dad had. Okonkwo, who had an adopted son named Ikemefuna, were very close and considered each other family. But one day, some villagers and even Okonkwo himself hurt Ikemefuna really badly. This made Okonkwo feel very sad and disappointed, and even his son Nwoye felt the same way. Another sad thing happened when Okonkwo accidentally hurt a man's son at a special ceremony. Okonkwo was scared of looking weak, so he did something really bad and hurt the man's son. All

of these sad events made the people in their community feel really hopeless and sad about their culture. Even before the Europeans came, things were changing in Okonkwo's Igbo society. They started trading with other people and growing new crops. This made some people in the community upset and caused problems. Okonkwo didn't like these changes and thought they might hurt his traditional way of life.

Role played by colonizers in local's cultural disassociation:

The Western colonizers brought wealth in relation to religion and introduced ways which were easy to be adopted by locals in comparison to their religion and traditional values. Following were the innovative steps taken by them in order to disassociate locals from their culture:

Gender roles:

Gender roles are like rules or expectations about how boys and girls should act or what they should like. Some people think that boys should play with trucks and be tough, while girls should play with dolls and be gentle. But it's important to remember that everyone is different and can like different things, no matter their gender. In the story, the author shows how people in a certain society have different roles based on whether they are a man or a woman. Men are expected to be in charge and women are expected to take care of the home. But one girl named Ezinma doesn't want to follow these rules. This causes her to feel like she doesn't fit in and makes her question her culture.

Introduction of Christianity:

Christianity is a religion that started a long time ago. It is based on the life and teachings of a man named Jesus Christ, who lived in a place called Israel. Christians believe that Jesus is the Son of God and that he came to Earth to teach people about love, kindness, and forgiveness. When the colonizers came to the Igbo community, they brought a new religion called Christianity. This made the people in the community confused because they already had their own beliefs and ways of worshiping. This caused a big conflict between the two different cultures. "The white man came to our land and brought his beliefs. At first, we thought he was silly but we let him stay. But now, he has convinced some of our people to join him and our group is not united anymore. He has caused us to lose our unity and we are not as strong as we used to be". This quote shows how the people who took over the Igbo culture changed their beliefs and made them feel less connected to each other.

Christianity had different ideas than the Igbo people about twins. The Igbo people thought twins were really bad, but the Christians didn't agree. They didn't want people to leave twins in a scary forest and said it was mean. The Christians wanted to change the Igbo people's beliefs and teach them that all people are important and should be treated with kindness because God made everyone special. Leadership means being in charge and making decisions for a group of people. It's like being the captain of a team or the leader of a club. Mr. Brown was a very important person who went to a new place to teach people about Christianity. He was different from some other people who came after him because he tried to understand and respect the local culture. He talked to the people there and saw that they had good things in their society. Because of this, many people liked him and became interested in Christianity because of him.

System of Governance and Social Structure:

System of governance means the way a group of people makes decisions and rules for everyone to follow. Social structure means how people in a group are organized and how they interact with each other. The people who came to take over the land made the way things worked very different. They brought their own rules and leaders and took away the leaders that the community already had. They wanted to control and change the local culture.

Language and Education System:

Language is how we communicate with others, like using words and gestures to talk and understand each other. The education system is how we learn new things, like reading, writing, and math, to help us grow and become smarter. Furthermore, the colonizers introduced their own language and education system that devalued Igbo language and cultural knowledge. Achebe describes this when describing schools established by missionaries where children were taught to despise their own language and customs. There is a noteworthy passage in the novel that states, the white person who came to our village has different ideas and beliefs than we do. He thinks that the saying about tomorrow is very important and that's why he sends his children to school. But in our village, we think that children need to grow up and be able to do certain things before they can start making their own decisions. This passage is talking about how the people who came to a new place wanted to teach their own way of learning to the people who were already there. But the people who were already there had their own way of knowing things and being wise. Because of this, their way of life started to disappear.

Capitalistic Economic System:

In a capitalistic economic system, people can buy and sell things they want or need. They can also start their own businesses to make money. The government doesn't control everything, so people have more freedom to make their own choices. Also, when the colonizers came, they brought a new way of doing business called capitalism. This made the people in the area stop doing things the way they always did and made them focus more on making money for themselves instead of helping each other as a group.

Cultural Disassociation of Locals in relation to Postcolonial Literary Terms:

In Chinua Achebe's novel "Things Fall Apart," the disassociation of locals from their culture can be examined in relation to several post-colonial literary terms.

- **Creolization:** Creolization refers to the blending of different cultural influences during the process of colonization. Creolization is depicted in "Things Fall Apart" through the encounter between European colonizers and the native Igbo people. This clash of cultures occurs primarily when the missionaries introduce Christianity to the Igbo community. As a result, individuals like Nwoye embrace the new religion, leading to their experience of creolization.
- **Abrogation:** Abrogation refers to the eradication or suppression of traditional customs, values, and beliefs by colonizers. The introduction of British colonialists in the novel results in the elimination of various Igbo customs and traditions. The enforcement of Christianity and the suppression of Igbo religious rituals serve as instances of abrogation depicted in the narrative.
- **Appropriation:** Appropriation signifies the act of taking over aspects of a marginalized culture by the dominating culture. The novel "Things Fall Apart" portrays the process of cultural assimilation where the British colonizers inappropriately adopt and manipulate the Igbo culture. They belittle Igbo traditions as backward and impose their own beliefs, language, and legal framework, completely disregarding the profound cultural legacy of the Igbo community.
- **Meta-narrative:** Meta-narrative refers to a comprehensive narrative that frames and guides the interpretation of all other narratives within a specific cultural context. The novel introduces a metanarrative brought by the British colonialists, which challenges and weakens the Igbo people's perception of their own history, customs, and social systems. This clash of meta-narratives plays a role in disrupting the stability of the Igbo community.
- **Mimicry:** Mimicry involves imitating or adopting the practices and behaviours of the colonizers as a means of survival and assimilation. In the novel, there are instances

where certain Igbo characters, such as Mr. Brown, imitate the hierarchical system established by the colonial powers. They assimilate the language and traditions of the colonizers, aiming to acquire power and prestige within the colonial framework.

- **Ambivalence:** Ambivalence refers to conflicting attitudes or feelings towards a particular subject. In Chinua Achebe's novel "Things Fall Apart," the reactions of the Igbo community towards the arrival of the colonizers are depicted as ambivalent. Some individuals welcome the colonial influence and its associated prospects, while others firmly resist, striving to uphold their cultural heritage and independence.
- **Alterity,** denotes the state of being dissimilar or distinct. In the novel, the interaction between the Igbo community and the British colonizers accentuates the contrast in cultures. The Igbo people are portrayed as having their own unique traditions, social systems, and perspective on the world, which clashes with the British colonial viewpoint.
- **Diaspora,** refers to the scattering of a specific cultural group from their native land. Although not extensively explored in the novel, the effects of colonization can be perceived as the dispersion of the Igbo people from their ancestral territories, as well as of their collective identity and sense of belonging.
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Conclusion:

In conclusion, *Things Fall Apart* vividly portrays the role that colonizers played in the cultural disunity of the local population. Through the introduction of Christianity, the imposition of new social structures and governance, the devaluation of language and education, and the establishment of a capitalist economic system, the colonizers undermined the traditional customs and values of the Igbo people. This literary work by Achebe serves as a powerful depiction of the impact of colonization on indigenous cultures and sheds light on the long-term effects of cultural division.

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