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THESIS**
Literature and
Civilization

Cultural Hybridity in Postcolonial Literature
Case of study: Chinua Achebe's Things Fall Apart

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Literature

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DEDICATION

I thank Allah for granting me the strength to finish my thesis

I dedicate this humble work to my family

To my Beloved Mother for her generous support and invaluable impute

Special thanks to my mom, who encouraged me to go on my path till the end

She was the reason behind my success

To my beloved father, may Allah have mercy on him

My deepest and warmest gratitude to my wonderful brother

Amor for his standing with me and his endless support

Thank you, my brother, for everything.

To my dear sisters Fatima Zohra, Soumia and Souad for their support

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I am thankful to every person who has helped me in this work.

ABSTRACT

This study was based on several essential elements, as it dealt with the key concept of post-colonialism and post-colonial literature in Africa. Achebe's *Things Fall Apart* novel (1958) is a great example of postcolonial literature. Achebe draws upon the traditional oral culture of its indigenous peoples, also he describes different hybridization experiences such as cultural and linguistic hybridity as well as hybridity in the third space in postcolonial theory. Moreover, the Igbo people interacted with the colonial conditions, where the British colonizer was able to deconstruct the traditions of African society, especially in the village of Umuofia. Hence, the white men changed their religion and culture, which led to multiculturalism. The British colonizer also forced indigenous people to change their language to English, resulting in the elimination of the original identity. On the other side, the Igbo people attempt to resist for decolonization, cultural freedom and identity. But in the end, the white men managed to deconstruct tribal society from the side of religion and culture, and everything fell apart.

Keywords: Decolonization, hybridity, identity, multiculturalism, postcolonial, Third Space.

DECLARATION

I hereby declare that the content of this dissertation is purely the result of my research, and that appropriate references or acknowledgements to the work of other researchers are made where required.

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General Introduction

The Western world saw Africa as a dark continent; very little was known about its land and people. African people have suffered from colonial oppression that changed their cultures and traditions because the coming of the Europeans brought negative changes to the country's heritage. Most regions refused this process of change. They believed that this kind of invasion could not get any attainment, so they protested against the colonizer until they found themselves obliged to follow colonial policy. Then, Africa was crushed mainly under the European powers and colonial policy in the 2nd half of the 20th century.

It is well known that culture includes a whole system of customs, traditions and beliefs, a technique closely related to language and manifested through it, in other words, through produced texts and discourses, especially the literary texts that are the product of a cultural act expressing cultural identity. Additionally, African literature includes a wide range of literature written by an extensive range also from languages, literary works on the African continent, whether those written in languages And local dialects or European languages have a lot of diversity due to the embrace of the cultures, legends, symbols, folk tales, proverbs and wisdom together make up the fabric of this literature. Chinua Achebe and Ngugi wa Thiong'o are the prominent African writers in postcolonial literature.

Chinua Achebe's *Things Fall Apart* is a postcolonial novel remarkable for its vivid depiction of Igbo society. Achebe's novel includes his portrayal of the Igbo culture; he describes how African culture was destroyed at the hands of Europeans; he wrote his first novel as a response to Conrad's *Heart of darkness* that his novel represents Africans as merely savages and lack of civilization. Also, misrepresentations of Europeans gave about the African continent. Chinua grew up in a colonial community trying to defend his country in any way, and he chose to defend himself through his writings and knowledge of African literature.

Being an African writer who writes about his country, Chinua Achebe depicts the real image of his people. *Things Fall Apart's* novel is a work that sets out to correct the ugly perception of Africans, demolish the stereotypes regarding the colonized people, and reshape the national identity. The novel displays the clash between the traditional culture of the Igbo society and the colonial government in Nigeria during and before the colonial occupation; he introduces a view of the African people's past. He also showed attempts of the British colonizer when he came to Umuofia and found its people adhering to their customs and traditions. Religion was the rope that tightened the bonds of the Igbo society. It was the most crucial thing that villagers insisted on preserving. Changing their religion to the new one seems complicated, and it is difficult to change their culture.

Postcolonial writers support that culture should be authentic national culture and a comprehensive national identity, likewise the same idea with postcolonial theory. Generally, postcolonial theory focus on the cultural field in general, and the field of literary criticism in particular, is based on a set of intellectual and methodological foundations; it is mainly concerned with studying the effects of colonialism on various levels, culturally, socially and economically. It comes from literary theoretical movements in the late 20th century like Edward Said, Gayatri Chakravorty Spivak, Frantz Fanon and Homi Bhabha. For instance, Fanon maintains that there was nothing to be ashamed of in the past. Achebe supports the Fanon fact that "there was nothing to be ashamed of" in the pre-colonial history of the Igbo, and that is through the authentic picturing of the pre-colonial Igbo culture in *Things Fall Apart*.

Generally, hybridity has become one of the most complicated concepts related to identity formation under colonial antagonism and inequity. It encompasses the assimilation of cultural practices. As a leading figure in contemporary cultural discourse, Homi Bhabha introduced the concept developed from cultural and literary theory founding. Bhabha's hybridity deals with a

mixture of two different cultures, and this mixture gives birth to a new culture, a culture of the third position, which is called by Bhabha to be the culture of hybridization within the third space.

In *Things Fall Apart*, the author ingested and digested the colonizer's language, selecting new ideas and reshaping them to construct their cultural identities. In so doing, he created something different, a kind of third space to paraphrase Homi Bhabha. Achebe successfully embodies this concept by implying fictional characters; where analyzing the attitudes of the most important characters will certainly help understand colonialism's influences. He also stresses the importance of African cultural heritage since it is the core stone to showing this hybridity. He struggles to reveal the negative European perception of African culture; he shows in detail the cultural construction of the village Umuofia.

Rationale of the Study

My thesis topic is significant because it examines cultural hybridity in the novel. Moreover, *Things Fall Apart* concentrates on two essential components in creating a cultural and linguistic identity. Achebe describes African society's cultural and linguistic hybridity through some vivid characters who have various ways of coexisting with their own life during and after the invading of their territories. He makes the reader see how everyone among them interacts with this hybridity. Also, he wanted to prove that African literature is also part of world literature and that African identity should be rehabilitated.

Statement of the Problem

To mention cultural hybridity in Postcolonial literature means that it was influenced by the consequences of colonization and decolonization. It does not take so much thought to see that Postcolonial literature marked an important turning point in the history of African literature; *Things fall apart* examines the cultural conflict between the colonizer's culture and that of the colonized, this diversity led to hybrid identity and hybrid language, and the colonized people found themselves in a complex situation.

In my thesis, I will analyze cultural hybridity in *Things Fall Apart*, written by Chinua Achebe, who is considered by some critics as an icon of African literary works in post-colonial. On the contrary, I will present other critics' opinions that will be supported by displaying textual examples from the novel, also the impact of hybridity on the lifestyle of the Igbo society from different sides.

Research Question

- How is cultural hybridity expressed in *Things Fall Apart* novel?
- How does cultural hybridity influence on the colonized people's identity, language, and culture?

Hypothesis

- Chinua Achebe expressed cultural hybridity as a transcultural form between two different cultures.
- Cultural hybridity influenced on the identity of the Igbo society where the colonizer transformed their language in order to wipe up their culture.

Research Methodology

The theoretical approach of this study is cultural hybridity in post-colonial, which deals with two different cultures that emerged in the context where the colonial authority attempts to transform the colonized's identity. In this research, I will use library research to collect sources and literary reviews that are relevant to my research field. Therefore, I will also use the argumentative technique to explain the problem in my research and support the contrasting views and opinions. These theoretical tools tend to help the reader understand cultural hybridity in the novel and its reasons and effects on the native people of Igbo people.

In my research method, I will include an overall reading of the primary source, *Things Fall Apart*, as well as an intensive reading concerning the author's biography to understand the surrounding conditions when he wrote this novel. I will also use the historical material and literary works that would help me come up with helpful and important information about cultural hybridity. The pre-mentioned findings will be supported by reliable essays, books, articles, and dissertations, which would serve to give a credible outcome to the research. Thus, this thesis will take into consideration Chinua Achebe's novel *Things Fall Apart* in order to discuss the role of society and colonial campaigns in constructing this cultural hybridity and to show how Chinua Achebe constructs linguistic hybridity by mixing two different languages.

Aims of the Study

The aim of my work is to examine cultural hybridity in Things Fall Apart's novel in various fields, to show a common opinion on how colonialism eliminated African culture and identity, as well as how the native people struggled for decolonization, and to show the outcomes of diversity and multiculturalism on Africans during the colonial and post-colonial periods.

Scope and Limitation

This thesis should be confined to only one aspect of the cultural hybridity that has wiped out the identity of the African community, not only the identity but also the mixing of the indigenous African language with the English language reveals a hybrid mixture between the two languages. Also, the reason for investigating interbreeding in Achebe's novel Things Fall Apart is that there are internal conflicts between pre-colonial African clans and external conflicts between indigenous peoples and post-colonialists.

Chapters Demarcation

This work consists of three chapters. The first chapter will be an overview of postcolonial literature. In the first chapter, I will introduce explanations of key concepts related to the domain of post-colonialism in general. Likewise, I will present an introduction to African Literature with some writers like Chinua Achebe. Additionally, I will present prominent, influential theorists such as Homi Bhabha, Edward Said, Fanon Frantz, and others. Besides, I will attempt to discuss the effects of British colonialism on Igbo society and culture. Finally, I will tackle the concept of third space in postcolonial theory.

The second chapter aims to shed some light on the concepts of cultural hybridity, identity and religion where the coming of the white men changed the traditions and culture of the Igbo tribe, as it is conceived as one of the notions in postcolonial literature. I will deal with hybridity in different domains like cultural, linguistic hybridity and the multicultural state in literature. Also, I will try to

discuss cultural hybridity in postcolonial literature and how hybridity is expressed in *Things Fall Apart*.

In the third chapter, I will demonstrate an overview of Chinua Achebe's *Things Fall Apart* and how he used different methods to express resistance and decolonization against the colonial power. Additionally, I will explain hybridity in Third Space, and language as a form of decolonization.

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Introduction

Postcolonial literature began picking up as a coherent literary movement in the mid-twentieth century. It is literature related to the struggle of colonized peoples for justice, equality and freedom; they wanted to stand up for themselves because they were brutalized and exploited by European colonizers. It emerged at the time when colonies were fighting their way to independence. Further, there is a bonus section on postcolonial theory. Some of the best-known names in Postcolonial literature and theory are of Chinua Achebe, Ngugi wa Thiong'o, Homi Bhabha, Edward Said and others.

This chapter discusses the following main points: First, it outlines the emergence of postcolonial literature. Next, it deals with key concepts related to the postcolonial. After that, it tackles African literature and the impact of British colonialism on Igbo society. Finally, it attempts to demonstrate postcolonial theory by displaying some writers, critics, and intellectuals who represent that theory, as well as culture in third space. The ultimate aim of doing this is to provide an overview of postcolonial literature which would pave the way to carry out this study.

1. Background of postcolonial literature

Mostly, postcolonial literature refers to the writing affected by colonialism produced by writers representing many different parts of the world that experienced colonialism and were exposed to its effects, and It has often dealt with the problems and consequences of decolonization in a country, particularly issues related to the political and cultural autonomy of former subjects and topics such as racism and colonialism. It is also one of the most well-known literary genres that explore the colonized journey of rebuilding his new identity. Mainly, postcolonial literature is a continuing process of resistance and reconstruction deals with the effects of colonization on cultures and societies during the post- independence period.

Postcolonial writers are reconfiguring cultural forms and cultural identities. As post-colonialism often involves discussions of the experiences of colonialism, postcolonial literature

forms an essential part of post-colonialism. It is tied to the process of decolonization in general. Further, it is a powerful tool in re-establishing the former culture. Besides, many classic postcolonial texts were published between the 1950s and 1990s. And while drama and poetry are important in postcolonial literature, the novel defines this movement. For instance, Chinua Achebe's *Things Fall Apart* was one of the most significant postcolonial novels that emerged in that period; it demonstrates colonialism's cultural, psychological, and political impacts on the Igbo.

Postcolonial literature contains texts created by the native authors who did not write under the control of the colonizer to recreate their identity. Postcolonial authors resorted to writing to express their suffering during post-colonialism because they felt a loss of identity and shared common thematic parallels like writings from different countries and cultures expressing the pain of suffering and resistance and the happiness of triumph to gain independence. After decolonization, postcolonial writers attempt to remove themselves from the cultural hegemony of their former colonizers through the establishment of both an individual culture and a language apt for describing it.

According to O'Reilly: *when approaching a postcolonial text the writer has an awareness of some key issues that include: "the use of indigenous cultural traditions, the appropriation of English, and the impact (whether cultural, psychological or political) of colonialism and its aftermath"* (O'Reilly 2001). Here, they refused to use the Standard English of the Empire and its assimilative influence on their literature; they depended on their culture and tradition to express their identity. Also, they started writing in response to the colonial writings where the native writers presented inhumanly. Thus, postcolonial literature existed as a further reactive product that takes its energy from radical colonial literature with the objective of unmasking the injustice experiences that postcolonial societies had.

1.1 Definition of Colonialism

Colonialism is control by power over a dependent area or people; it occurs when one nation subjugates another, conquering its population and exploiting it, often while forcing its own language and cultural values upon its people. Also, such control is usually done by establishing colonies and generally with economic dominance; it is strongly associated with the European colonial period starting with the 15th century when some European states established colonizing empires. It is essentially a system of direct political, economic and cultural intervention by a powerful country in a weaker one to exploit its wealth in various fields, as well as destroy the dignity of the peoples of those countries, destroying their civilization and cultural heritage, and imposing the culture of colonialism as the only culture capable of transferring the colonial countries to the stage of civilization.

Colonialism is a form of dominance that involves subjugating one country to another; it is a form of dominance that involves the subjugation of one country to another. Also, Colonialism attempted to destroy countries' culture, customs, and traditions and try to spread their culture in a way that served the interests of occupation and colonialism. And therefore, the colonizer employed religion and Western reason as a tool for it to continue the process of control over other peoples, even at the level of culture.

On the other side, Imperialism comes from the Latin term *imperium*, meaning to command. Thus, the term imperialism draws attention to the way that one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control. Imperialism can be defined as the endeavor of a country to expand its power and influence through its use of colonialism, military force, or other means. Hence, Imperialism has played a leading role in shaping the contemporary world.

1.2 Definition of Post-colonialism

Post-colonialism, or postcolonial studies, is a field of research that is most fully developed in literary studies and specific streams of history. It emerged strongly in the 1980s amid a series of debates about the ongoing cultural legacies of colonial and imperial rule in formally independent nation-states where the legacies of colonialism have resulted in many social, political, and cultural issues, which gave a wide variety of materials to what is to be known as Post-colonialism. It is a literary theory that deals with literature produced in countries that once were colonies of other countries, especially of the European colonial powers (Britain, France, and Spain); in some contexts, it includes countries still in colonial arrangements, it also deals with the literature written by citizens of colonial countries that portrays colonized people as its subject matter.

On the whole, it deals with the effects of colonization on cultures and societies. Unlike colonialism, this term is much more recent, and it refers to various literary and cultural analyses of colonized and formerly colonized societies. According to Slemon:

“Definitions of the ‘post-colonial’ of course vary widely, but for me the concept proves most useful not when it is used synonymously with a post-independence historical period in once-colonized nations, but rather when it locates a specifically anti- or post-colonial discursive purchase in culture” (1991, p. 3).

Here, Post-colonialism deals with cultural identity in colonized societies: the dilemmas of developing a national identity after colonial rule; the ways in which writers articulate and celebrate that identity (often reclaiming it from and maintaining strong connections with the colonizer); the ways in which the knowledge of the colonized people has been generated and used to serve the colonizer's interests; and the ways in which the colonizer's literature has justified colonialism via images of the colonized as a perpetually inferior people, society and culture. Thus, post-colonialism provides a whole new experience of political and culture freedom which dissect colonial writings and postcolonial literature.

2. African Literature

2.1. An overview about African Literature

Africa experienced several hardships in its long history, which left an impact on the themes of its literature. Colonization led to slavery, where millions of African people were enslaved against their will. The missionaries came to Africa to build churches and language schools in order to translate religious texts. This led to Africans writing in European and indigenous languages; Sub-Saharan Africa developed written literature during the nineteenth and early twentieth century's. African literature served as a forum for addressing and redressing education issues, miseducation, misrepresentation, and distortions about Africa and Africans by Westerners and by those under the influence of Western narratives; it helped in the restoration of African identity and dignity.

The term African literature recently appeared with the emergence of African liberation movements. It was used in the second half of the twentieth century to mean the literature of the southern provinces, the desert in general, and black African literature in particular, bypassing the objective proposition of this term since the use of the word African suggests that what is meant is the literature of the African continent from north to south. Still, the word African here is synonymous with "negro" or "black." The difficulty in defining this literature lies primarily in the fact that the word African is loosely semantic. Any attempt to determine what is African often lends itself to an ethnic classification (African means black). Therefore, this division is not artistic or literary and is nothing more than ethnic geography with colonial dimensions. The term black Africa or Negro is a racial geographical expression.

This African literature includes a wide range of written literature or languages. The literary works on the African continent, whether those written in languages the local dialects of European languages have a lot of diversity due to the cultures, legends, symbols, folk tales, proverbs and

wisdom that it embraces, which collectively form the fabric of this literature, and this is what the Nigerian novelist Chinua Achebe expressed by saying:

“You cannot cram African literature into a small, neat definition. I do not see African literature as one unit but as a group of associated units – in fact, the sum total of all the national and ethnic literatures of Africa.” (Achebe, 1965: 55). African literature is that a form of literature that exists in indigenous African languages and is closely related to the conventional society and its cultures; there was traditional literature in different forms, be it in the oral form or the written. Therefore, oral literature has a prominent place in African literature. African writers are heavily influenced by their oral traditions in terms of literary aesthetics and cultural content.

Moreover, the history of Africa was primarily based on oral tradition. As Bandia indicates, early African history was recorded in oral literature and transferred by word of mouth from generation to generation (1998: 295). Therefore, oral literature has a prominent place in African literature; also African writers are heavily influenced by their oral traditions in terms of literary aesthetics and cultural content. Though African literature's history is as long as it is rich, most famous works have come out since 1950, especially the noteworthy *Things Fall Apart* by Chinua Achebe. Looking beyond the most recent works is necessary to understand the complete development of this collection of literature. For instance, Achebe described Igbo people as relying on oral traditions, which are considered a key issue for the representation of the African cultures in the colonizer's language. They attempted to create a national identity and resist the assimilative traditions.

African literature has been based on and expresses oral communication in various forms, such as songs, folk stories, proverbs, and riddles. It was only recently that little was written down. On the other hand, the written African literature is of a recent and early age characterized by interaction, and the overlap between the oral and the written, the issue of orality with its characteristics and style. On the other side, African literature written in European languages has emerged due to

historical and educational factors, the most important of which are colonial domination and Christian missionaries, and they start imposing their languages and educational systems. Some writers use the enemy's language to communicate and give a global character to their feelings and frustrations.

Furthermore, African writers such as Chinua Achebe and Ngugi wa Thiong'o are the most essential and influential postcolonial writers. They frequently discussed the same themes, such as the clash of indigenous and colonial cultures, the condemnation of European subjugation, pride in African history, and hope for the continent's independence. Additionally, literature written in European languages emerged due to several historical and educational factors, the most important of which are colonial domination and Christian missionary. For instance, in *Things Fall Apart*, the white men attempt to impose their languages and educational systems from an early age and fight against local languages and European education. Also, African writings emerged as a response to their colonial context. Hence, colonialism greatly affected the variety of African literature.

Overall, African literature defines the complete identity of African people and upholds and preserves it. Also, various genres start from oral literature to the literature written in colonial languages because, in the pre-colonial period, oral literature has a prominent place in African literature where African writers are heavily influenced by their oral traditions in terms of the literary aesthetics and cultural content. Also, they attempted to affirm the existence of their literature. So, African literature has an essential place within the postcolonial literature in terms of the forms and functions of the postcolonial texts.

2.2 The Effects of British Colonialism on Igbo Society

By examining pre-colonial, African societies, an illustration of the traditional methods of governance or tribal organization, belief systems, environmental management and external relations can be established. As a result of white European missionaries arriving at Umuofia, the people of the village are not sure how to deal with the sudden religious, cultural and lifestyle changes that the missionaries bring with them. Indeed, colonialism left evident adverse effects and changes on Igbo society. Chinua Achebe's novel *Things Fall Apart* traces the institutional structures of the Igbo people of Southeast Nigeria in the late 19th century from the pre-colonial era while introducing the changes brought by the start of the imposition of British colonialism. The novel effectively characterizes the Igbo's tribal organization.

The missionaries had built churches and schools to educate the villagers. These schools were taught entirely by the missionaries and altered the ways of Igbo culture and the way they thought. In *Things Fall Apart*, many of the villagers of Umuofia are angry at the fact that the mission schools teach European culture, religion and values. They also rely on their language to differentiate their social class in their society. Despite this, the schools set up and built by the missionaries only teach in English and not in the Igbo language, threatening to abolish or leave the Igbo language forgotten.

Though the process of spreading Christianity took longer time than war and killing, the attack on belief and spirituality made the native people completely submit to the new government, which generated and supported the religion that those people followed. In fact, the British missionaries succeeded in convincing the Igbo people of the new faith despite the Igbo's conservativeness and extreme superstition.

For instance, in *Things Fall Apart*, Nwoye attracts the Christian missionaries **“Nwoye did not fully understand. But he was happy to leave his father. He would return later to his mother and his brothers and sisters and convert them to the new faith”** (*Things Fall Apart*, p.144).

Nwoye influenced by the new religion, converted to the new faith and became one of the faithful churchmen, the white men break Okonkwo's family.

In addition, Europeans began their religious assault by openly denouncing the many gods worshiped by the Ibo people in order to convert them to the new faith. This is evident when Achebe states, "If we leave our gods and follow your god," asked another man, "Who will protect us from the anger of our neglected gods and ancestors?" "Your gods are not alive and cannot do you any harm," replied the white man. "They are pieces of wood and stone."(Achebe 146). Hence, the British won because they could figure out the falsehood in the indigenous people's degenerate customs and attack it; they wanted to change traditions by replacing them with a new religion.

Chinua Achebe, In *Things Fall Apart*, depicts the impacts of British colonialism on the Igbo people; he mentioned that: **"The young church in Mbanta had a few crises early in its life .At first the clan assumed that it would not survive. But it had gone on living and gradually becoming strong"** (*Things Fall Apart* p.146). In this quotation he explains that People cannot believe that the influences of the white men can make everything fall apart, they have tried to keep their culture, but it is useless. The colonizer becomes a center in Mbanta; unfortunately, most people follow the white men's rule. Hence, the white men do everything to change not only the traditional culture of Igbo but also break the Igbo's social life. Thus, the destruction and crumbling down of Igbo life are not totally due to the intervention of colonizers through their religion and government. Many Igbo willingly joined the religion brought by the colonizers as they found that certain customs prevailing in their society were irrational evils.

2.3 African Culture

Culture is a social behavior and norm that exists in human societies. It is a central concept in anthropology, encompassing the range of phenomena transmitted through social learning in human societies. It is the product of any organization and is not formed as a unique phenomenon; that is, it needs the existence of a complete society so that any individual can create and develop their culture through their social interaction with others within society. Culture is an essential source for obtaining information related to ancestors and history, as well as to know the knowledge of the cultural traditions that prevailed in their time.

It is well known that culture includes a whole system of customs, traditions and beliefs. African culture is diverse and consists of a mixture of tribes, each of which has unique characteristics. It results from the diversity of the population living today on the African continent and in the African Diaspora. It appears in African arts and crafts, folk traditions, religion, fashion, cooking style, music and language. Africa is divided into a large number of ethnic cultures, and it is passed on from generation to generation as a generational heritage.

Additionally, African heritage and folk stories represent a variety of social aspects of the different cultures of Africa. For example, in Nigeria, folk stories play an important role in African cultures where the stories reflect the identity of a cultural group, and the preservation of African stories will help preserve an entire culture. The stories emphasize pride and identity in the culture. Although folktales are for entertainment, they feel a sense of belonging and pride in the societies of Africa. However, the arrival of the British colonizer changed African society and traditions, also the white men brought a new culture.

3. Postcolonial Theory

In the late 20th century, Postcolonial theory comes from literary theoretical movements. Post-colonial concept practices have questioned European theories and ideologies from unique cultural beliefs. Post-colonial theory replies to the European perspectives and involves discussions on oppression, resistance, diversity, race, slavery, migration, place, and displacement. All of these themes represent the term post-colonialism itself. Some scholars understood that period was following the independence of former colonies. In terms of origin, the postcolonial began with colonization itself and in the geographical term refers to a vast spatial unity.

The post-colonial theory is concerned with the impacts of colonization on the colonized countries and how these societies respond. It aims to account for and combat the residual effects of colonialism on cultures. It isn't only about resurrecting old worlds; it's also about figuring out how the world can go forward together beyond this moment, toward a point of mutual respect. According to post-colonialist scholars, many of the assumptions that underline colonialism are still functioning. According to Ashcroft, Griffiths and Tiffin: **“The post colonial refers to all cultures affected by imperial process from the moment of colonization to the present day”**. For this reason postcolonial theory aims to study the cultures and literature of the colonies such as India, Africa, Asia, Canada and South America.

Postcolonial theory tends to be dominated by the theoretical discourse associated with postmodernity or, in other word, deconstruction. Also, postcolonial theory is dominated by the names Homi Bhabha, Edward Said and Gayatri Chakravorty Spivak. Ashcroft et al (1989) argue that postcolonial theory emerges “from the inability of European theory” to deal effectively with the challenges and the varied cultural provenance of postcolonial writing.

In addition, Postcolonial theory is not an analytic tool relegated for historical analysis as ‘post’ in the term may seem to allude to, especially since the continuity of oppression rooted in colonial history is by no means at an end. The postcolonial theory deals with perspectives and power

relations among people and communities that have suffered the oppression of various forms and degrees, as well as the neglect of the larger society around them, and continue to do so. It includes issues such as identity, gender, race, racism, and ethnicity. The colonized peoples may appear different from the colonizers, but they are distinct from one another in terms of history, culture, traditions, and many others.

According to Bill Ashcroft and his colleagues:

“Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics...”

(Ashcroft, et. all. 1995: 3) Despite the differences, the colonizer's and native people's mixture of cultures and languages resulted in identity crises through the expertise of cultural denigration. Also, Ashcroft argues that there can be no doubt that a colonial language gives access to authority. The language itself, as if through a process by which the speaker absorbs, unavoidably, the culture from which the language emerges, Hence, using the colonizer's language is a means of communication and making their voices heard throughout the world.

On the other side, most postcolonial theories considered Edward Said seminal work Orientalism as one of the founding texts of postcolonial theory. Orientalism was initially used to describe an occidental artistic and literary current, prominently featured within French and English culture during the nineteenth century. Edward Said, in his book, argues that the sphere of influence of this particular movement allowed the oriental fantasy to be treated as a true representation of what constituted the Orient and led to a systematic bias within Western societies in the way it was treated. He examines the ways in which Eurocentrism not only influences and alters but produces other cultures.

Thus, postcolonial theory is built around representation and resistance, of resistance as subversion, opposition, mimicry, and hybridity. Its analysis of power relations between the new nation-states and the former empire, representation and resistance, and use of the colonizer's language is also considered the main topics. It is a diverse field; large percentage of postcolonial theory is focused on the interrogation and deconstruction of Western practice and thought.

3.1. The Third Space

Generally, the third space concept is related to the cultural and hybrid identity within that space. This space is intrinsically critical to essentialist positions of identity and the conceptualization of original or original culture. The third space is attributed to Homi Bhabha. It considers a postcolonial sociolinguistic theory of identity and community realized through language or education. The theory explains the uniqueness of each person, actor, or context as a hybrid. It is a transition space where political, aesthetic, or everyday practices subvert postcolonial power relations and norms. A space where hybrid identifications are possible and cultural transformations can happen.

Bhabha in his book "The Location of Culture" claims that the colonizer's strategy to hybridize their fellow colonized and fleece their indigenous identity gives rise to a Third Space that is preliminary for postcolonial negotiation and translation strategies. Bhabha explains that the third space is a new product resulting from concealing the old traditions, boundaries and restrictions, calling for contemporary culture and identity. He outlines that this " hybrid third space is an ambivalent site where cultural meaning and representation have no primordial unity or fixity " ("The Location"1). Subsequently, it pledges a new identity that removes all traditional ancient practices; hence it is highly innovative based on the collaboration of the different opposites. In The Location of Culture, Bhabha as well claims that the colonizer's strategy to hybridize their fellow colonized and fleece their indigenous identity gives rise to a Third Space that is preliminary for postcolonial negotiation and translation strategies.

On the other hand, for Edward Soja, the third space is the space in which we live; it is that experience of living that is also called lived space. The work of Bhabha clearly inspires him, but his concept of "third space" is something entirely different; the term represents "lived space" in contrast to "perceived space" and "conceived space." Soja wants to translate the word to something more tangible, but he has a quite different concept. Thus, the third space is a mode of articulation, a way of describing a product, and not merely a reflective space that engenders new possibilities. It is an 'interruptive, interrogative, and enunciative' (Bhabha 1994) space of new forms of cultural meaning and production, blurring the limitations of existing boundaries and calling into question established categorizations of culture and identity.

Conclusion

In this chapter, I attempted to explain the main factors of postcolonial literature as well as deal with the concept of literary theory, which traces European colonialism of many regions all over the world, Shedding light on the impact of this theory on the field of literary where the colonizer has imposed their language and culture. Also, I mentioned some Theorists of Post-colonialism and the exploration of the Third Space related to the hybrid identity. And so on, Postcolonial literature is considered an introduction to my thesis topic.

Chapter Two: Decolonization

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Introduction

Through reading *Things Fall Apart*, one might undoubtedly witness that as soon as the colonizers enter Nigeria, the whole population partake in an over perplexed web of change. Even though there is a distinct contrast in the people's will against colonial rule. British colonizers try to force the Igbo to follow their rules and their cultures because they usually impose their power and hegemony over the natives through the use of different strategies to destroy Igbo society .on the other side, the colonized people attempts to resist and Preserve their culture from extinction and disintegration. But, all things are falling apart because the white men imposed a new culture and religion which led to create hybrid culture.

In this chapter, I will introduce an overview about Chinua Achebe's *Things Fall Apart* and a brief biography of his life .Then; I will show how the Igbo people struggle for decolonization in Africa and how hybridity was formed within The Third Space.

1. Chinua Achebe's *Things Fall Apart* “General Overview”

Things Fall Apart published in 1958. The novel came as a kind of response to Western novels such as Joseph Conrad's *Heart of Darkness*, which describes Africa as if it devoid of any culture. Achebe looked tired from reading the writings of white men on backward primitive Africa, socially, culturally and linguistically. These writings, at the end of the nineteenth century and the beginning of the twentieth century devotes the western perspective of Africa as uncivilized, and as hell on earth, they behave in brutal behavior because that is what the environment, and tribal societies impose on them.

Things Fall Apart, as the first postcolonial novel, is noticeable for its clear picture of Igbo culture .When the British colonialist landed in Igbo society; they found a people in an advanced level of republicanism. The power was decentralized and segmented among the people. They had no monarchs, kings, nor supreme leaders, usually, the eldest man in every household was

considered as head and related families living together in a close-knitted distinct settlement of many houses and compound known as the Ezi.

Achebe's use of William Butler Yeats' poem "The Second Coming" as the epigraph has its significance. Yeats' poem is about the second coming of Christ or rather an anti-Christ like figure. The coming of anarchy is hinted at through the epigraph. Hence, the coming of anarchy is symbolized by the coming of white missionaries; the four lines of the poem refer to preface of the novel. Achebe realized that white men capable to infiltrate their community and the colonial presence in Africa would be lasting. He chose to write to Africans, but he wrote in English so that the world could take part in the African narrative.

The novel describes traditional lifestyle of the Umuofia's people and how they resist change of their cultures and traditions from the fascinations of European culture. In fact, the destruction of Igbo traditional life is the last tragic event which results in destruction of all manner of social cohesiveness and solidarity. Achebe in his novel attempts to shed light on the traditions and beliefs of the Igbo people before the advent of colonialism. He brings to light the fact that Africans in general and Nigerians in particular, had high value system in every area of their social, political and religious life.

Further, *Things Fall Apart* represents the conflict between British colonial in Nigeria and the native traditional culture of the Igbo people, Achebe addresses basic and humanistic ideas such as the conflict between the British colonists and the Nigerian local population, between change and traditional life, between the individual and The tribal community, also the language as a different expression of the colonizer's language. The novel narrates conflict of Igbo culture's people living in the village of Umuofia in Nigeria and the dominating culture of the white men.

Before the European invasion, Igbo life is simple, they earn their lives on agriculture and beliefs in the unknown power of supernatural are central to their lives. Okonkwo is a representative

of a good Igbo man who is strongly rooted with his tribal norms and values; he can prove to be both as a good farmer and a great warrior, and later gain titles as a respect from his success. With his success in both roles, as a farmer he is respected as a wealthy man in the Igbo village.

However, his exile for seven years after his accidental crime has caused a huge impact on cultural loss of the Igbo. The seven years Okonkwo has been absent from the village is coincidental with the period of the white men settlement in the Igbo village. In that period, The Igbo have been assimilated by civilization and new social norms and values of the white men. Not long after the new civilization is presented, the Igbo's culture and tradition become deteriorating. People earn new social prestige and join the new social rank of white men; they study at the mission school and work in the white administration as court clerks or court messengers, and a lot of Igbo men convert to the new belief of Christianity.

After Okonkwo's return to the Igbo land, he finds that his own culture and tradition is going to collapse. Therefore, he and the elders agree to fight for their own culture but they are defeated by the stronger force of the white men. At the end of the story, after Okonkwo realizes that the Igbo will not fight for their own culture, he decides to commit suicide as he cannot live in the society dominated by the new culture. Additionally, The Igbo society is the first to fall apart with the coming of the whites. It was because of the rigid and brutal religious practices, traditions and beliefs of the Igbo.

Hence, the outcasts, the mother of the twins, Nwoye, etc. convert quickly without rationalizing, the Igbo people fail to react at the appropriate time and hence, the white win the majority; both religiously as well as politically. They fail to support and follow their leader. Thus, the unity and the community take apart and things fall easily between clan's people. Achebe focuses on the society at large more than on individual characters. This is due to the African world view which emphasizes the community than the individual. Here, the African cosmos views that the individual as an integral part of the larger community. So, Things Fall Apart essentially replicates

the traditional African society as well as the fundamental changes that the indigenous society experienced largely due to the intervention by the European colonizer.

Achebe in his novel shows that the British colonial achieved to realize its goal, its control over the Igbo people through various means in order to undermine African identity whether in thought or belief. The colonizer attempts to establish a new system compatible with its imperial interests. He also, relied on the inclusion of proverbs, folktales, and songs translated from the Igbo language, he managed to capture and convey the rhythms, structures, cadences, and beauty of the Igbo language. He emphasizes that Africa is not the silent or incomprehensible continent.

He shows that Igbo culture cannot be understood within the framework of European colonialist values. So Achebe's novel not only reflects the existing situation but also new realities that can help to rereading the world and reshaping it. Therefore, he reconsiders many postcolonial theorists who maintain the significance of the role of novel as a generative part of identity. Achebe truly excelled in depicting the bitter experience of the African with the European colonizer, and he really makes his voice heard over the world through his writing *Things Fall Apart*.

2. Chinua Achebe in Brief

Chinua Achebe is a prominent Nigerian novelist, poet, and critic, who is the founding father of African literature written in English, he was born to Christian parents of Igbo, on November 16 1930 Ogidi, eastern Nigeria, and his grandfather was one of the first Nigerians to convert to Christianity. He rejected his Christian name, Albert, for his indigenous one, Chinua. He attended Government college in Umuahia from 1944-1947, then the University of Ibadan from 1948 to 1953, he began study medicine at the University of Ibadan ,and he graduated in 1953 .After that, he was attracted to the liberal arts and later decided to read English literature.

Achebe as a student started to write fiction which led him to feel strong inclination toward his nation's culture and tradition. Inspired by his great grandfather, Achebe had the chance to learn

more about his ancestors' way of life. Achebe wrote fiction and also dealt with the political and social issues in his country. In 1954, he worked at the Nigerian Broadcasting Corporation, and in 1961, was appointed as the Director of External Broadcasting. This occupation helped him to travel to Britain and other parts of the world.

Moreover, in 1958, Achebe published *Things Fall Apart* as a response to novels, such as Joseph Conrad's *Heart of Darkness*, that treat Africa as a primordial and cultureless foil for Europe. Achebe influenced by the colonial situation was brought up in a village which was separated by Christians and non-Christians. His parents taught him to look down on non-Christians and his life was affected by two cultures in which worshipping of Igbo gods and hymn-singing and Bible reading was challenging each other. Achebe was exposed to this multicultural life in these two distinct worlds at his early life.

Through this multicultural life he had a chance to explore the traditional rituals of the Igbo life that fascinated him and led him to learn his ancestor's culture and history. He published other novels such as, *No Longer at Ease* (1960), *Arrow of God* (1964), and *A Man of the People* (1966), Achebe's *Things Fall Apart* was rewarded with a Margaret Wrong Memorial Prize a year after the publication and his *No Longer at Ease* was given Nigerian National Trophy for Literature. After his experience in the civil war in 1972, Achebe wrote his poems which won the Commonwealth Poetry Prize (J. Harris 2). His *Anthills of Savannah* was also a finalist for the Booker Prize (M. Harris 96).

In addition, Achebe traveled to Europe and the United States to gain the support of the world. He then served as the editor of a journal of new African writing, *Okike* (Achebe, 1989: 35). Following the end of the Biafran War in 1970, he taught at the University of Biafra and then in 1970s worked in different universities in Canada, Britain and the United States, he was honored and delivered a lecture on writing a novel, particularly in English. He said that he was writing in English language instead of his native language because it is considered convenient, as he seeks to make his voice heard. He has also written many short stories during his university years, some of them were

published in the university's magazine, University Herald. Girls at War are a title he gives to his later short stories in which he traces the Biafran struggle for Independence.

Achebe's name has been associated with his novel *Things Fall Apart*, the novel that made him world famous; it is considered one of the most beloved literary works of Nigerians and Africans in general. Although critics consider his novel "Arrow of God" his most important achievement. In fact, Achebe is an intellectual who is sensitive to the events of his country and his culture, since he has worked for the good of his nation throughout his life. According to him, a postcolonial writer must involve himself or herself with the realities of the country. He highlights that African writers should reflect in their works the African culture's dignity. Thus, he died on March 22, 2013.

3. Language as Form of Decolonization

Colonialism abused indigenous cultural traditions and knowledge systems, considered their culture as a backward and uncivilized, and the colonizer treats the colonized people as without history. The struggle against this cultural appropriation has been particularly pivotal in colonies that are under settlement.

Most African writers do not write in their mother tongue because of the multiplicity of Dialects, most of them are oral and they use simple language and written traditions. Language is a significant concept concerning the postcolonial experience and the analysis of linguistic matters is mainly informing when it comes to the study of the literary texts of former colonies. Achebe said:

"I feel that the English language will be able to carry the weight of my African experience. But it will have to be new English, still in full communion with its ancestral home but altered to suit its new African surroundings." (Achebe, 1965: 62)

Those writers resort unwittingly, to a foreign language, precisely the language of the colonizer who was in the country in order to express their view to the world and make their voice heard; they

often find an obligation to use the imperialist languages in order to complete their mission. Also, Achebe composes his work in the language of the colonizer, but integrates folklore, proverbs, tribal customs, and the performance of oral storytelling in order to evoke Igbo tradition; he uses the language as means to preserve Igbo culture. This is masterfully done through the repetition of particular phrases in the oral sphere that led to mind the cultural customs of the Igbo.

For Ngugi claims that English language practices were devastating to African literature, because English language can not reflect the specificity of his culture. Postcolonial African writers devoted their writings to their peoples and societies and often share the same themes such as the clash between African and colonial cultures, condemnation of European subjugation. In many invaded colonies, speaking a native language is banned. However, oppressive linguistic policy wiped up indigenous and local languages, likewise the colonizers language which was a threatening means of control and conquest. So, the culture of the foreign writing language and African transmitted culture seems complex because includes two different cultures that are hybrid nature.

On the other hand, Fanon maintains that the worst assault on a people's consciousness is linguistic colonization, and he notes that the issue of language is of paramount importance to colonial studies because speaking a colonizer's language means existing absolutely for the colonizer. As Fanon shows, the results of removing native language from education were devastating colonized children eventually became separated from their own histories, and this, in turn, put the lives of colonized peoples more firmly in the control of the colonial regime. Thus, for postcolonial African writers considers language as form of struggle to express their experience with the colonialism, the new culture and language.

The idea of decolonization is related to the cultural and identity freedom for Indigenous people in order to achieve Indigenous sovereignty as well, they have the right to practice self-determination over their land, cultures, and political and economic systems. some scholars views

that decolonization as the toppling of alien rule based on violence by native liberation movements aiming to unite their nation and availing themselves of a broad spectrum of means, from peaceful negotiation to boycott to armed struggle and resist in different ways. This model is, to a certain extent, it stresses the need and urge of the colonized peoples to free them from colonial rule.

From twentieth-century, decolonization appears as the last stage in a series of emancipations from the European colonial empires. For instance, British colonialism in Africa attempts to impose his culture, religion and language. Although European languages and culture overshadowed the indigenous ones, which were silenced and marginalized, the settlers were faced up to the fact that their language was unsuitable for their new surroundings and experience in the colony. Some African writers like Achebe and Ngũgĩ used language as a means to liberate the mind from the hegemonic ideology of the colonizer. African mythology, oral traditions, and the culture are the most prominent elements shaping African literature. Also, Achebe uses tools such as language, myths, religion, and other cultural artifacts as form of resistance to decolonize colonial hegemony which takes many forms.

In *Things Fall Apart*, Achebe uses the language as the way to resist colonialism power is challenged; he used the language as a form of decolonization in order to destroy the colonial power. In the decolonization process, the resistance to linguistic slavery is undertaken either by using native language or by using abrogated colonial language in postcolonial texts. Also, Achebe wanted to achieve cultural decolonization. He used strategies and techniques to turn English, the colonizer's language into a means of cultural decolonization. Although, Achebe was against of the opposition of many critics and writers to the use of European languages in postcolonial works, has successfully revealed in his novels that were published that English can be suitable to reflect African experiences.

Nevertheless, decolonization is a challenge between colonial authority and the native people that struggle for their independence and freedom in order to create own identity in different ways. Also, language considers as form of peaceful resistance to create a unifying collective identity that strengthens, as well as legitimizes their resistance; everything cultural, then, becomes a weapon of resistance.

4. Multiculturalism

The concept of multiculturalism in postcolonial reflects the country's cultural diversity. The term is often used to describe the reality of diversity within a society, but I will focus on multiculturalism as a normative example in the context of African culture. From the mid-twentieth century, societies began to see themselves as increasingly multicultural. The reasons behind this historical diversity were colonization, slavery, refugees, and immigration. Culture is very close to multiculturalism. However, contemporary multiculturalism theories focus on the recognition and inclusion of minority groups primarily in terms of race, nationality, and religion.

Multiculturalism is a contemporary development within political philosophy that seeks to manage cultural differences. It is often implemented through government policy, focusing on ethnic and religious minorities and indigenous communities. Different cultures lead to clashes between minority and majority. Also issues of regional autonomy, political representation, language rights and land claims. Taylor defines multiculturalism as "an ethnocultural or minority cultural group's demand for recognition of their marginal cultures." (Taylor 41).

In other words, multiculturalism is the presence of different cultures in the world or in society. Sometimes the phrase "multiculturalism" is used to denote the diversity of human societies or cultures in a particular area. It arises in the presence, acceptance, or promotion of multiple cultural traditions within one domain and is usually considered a product of culture associated with ethnic groups. This multiculturalism can also occur when a jurisdiction is created or expanded to include areas infused with two cultures.

In different countries, Cultural diversity focuses on the idea of a political philosophy that revolves around the way to respond to cultural and religious differences. It is closely related to identity politics and the politics of difference. The term multiculturalism is often used to refer to Western nation-states that have achieved a single true national identity during the eighteenth and nineteenth centuries. It is an official policy in many Western countries for various reasons, and it is frequently associated with bilingualism of language and culture as the source of modern political awareness of cultural diversity.

For instance, British Colonialism brought many changes to the Nigerian society where Achebe shows culture and traditions in his novel, and he shows the conflict between two different cultures. The colonial rules created a new identity for Nigerians that blended traditional and modern elements, demonstrating that one culture cannot exist without the support of others. Achebe introduced the Igbo values before the European colonial powers entered the village; they have their own culture, values, dignity, and consolidation with other cultures.

Achebe tries to explain in the course of his story that the collapse of the Igbo civilization and with it the collapse of his hero was not a result of his weak faith, the deficiency in his faith, or the civilization gaps that he highlighted himself, but the matter was stronger than them because of what life and incoming beliefs offer more spacious options than what they offer. He made the villagers respond to the new tide and provided the opportunity to control them and demolish their sanctuary. Achebe introduced the Igbo values before the European colonial powers entered the village; they have their own culture, values, dignity, and consolidation with other cultures.

Multiculturalism causes chaos in societies because it leads to cultural assimilation and racial segregation. In many European countries, multiculturalism has failed because it does not lead to citizenship and promote a common identity. In addition, colonization was a major driving force in the modern period, causing the intermingle of the distinct cultures of a society. In addition, the

British colonizers dispatched missionaries to carry out their mission of converting Nigerians to Christianity. The colonial rule imposed a system that forced the Nigerian ethnic groups to abandon their traditional values, norms, and religion. The changes brought by the British system caused a cultural collision between African and British cultures.

Furthermore, religious beliefs play an important role in the lives of the people of Umuofia because many of their daily practices, such as the spirits of the ancestors, are associated with their religious beliefs and rituals. Achebe does not have one side in its description of colonialism. He displays the economic interests of multiculturalism within contact with each other. For instance, Mr. Smith always causes problems between the church and the clan and encourages converts to affront the traditional Igbo culture.

Even though he was strict with converts in the church, he treated them in a very rude way, especially with those who did not completely understand the doctrine of Christianity or reserve some of their religious beliefs along with Christianity. Mr. Smith demands that the converts leave their traditional beliefs completely. He attempts to impose himself and his culture on the clan. That's making Igbo people a multicultural religion.

Additionally, Okonkwo is discontented with the arrival of white men and culture and religion, which he considers the policy of colonizers to wipe up traditional customs. When the white man arrives, he criticizes the Igbo traditions and religion and says their gods are untrue. They worship false gods, the gods of wood and stone, and their customs are bad (P.135). However, unlike Europeans, the Igbo believed that "it is good for a man to worship the gods and spirits of his father" (P.139). Therefore, both the religions of colonizers and colonized people are considered a result of the collision of two diverse cultures.

Conclusion

In This chapter, I showed how Achebe utilized a simple English language as a form of decolonization and resistance peacefully; having a hybrid identity and mixture of language clearly implies that people are oppressed and coerced, and they are silently resisting new stereotypical culture and tradition. Also, The Igbo people found themselves in a multiculturalism way. Although the indigenous peoples were colonized on their territories, they struggled to find a proper language to express their experience in their land.

Chapter Three: Cultural Hybridity in Postcolonial Literature

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Introduction

The Europeans have been hybridizing the other continents' nations for a few centuries, but they cannot be considered solely responsible for the cultural, political, and religious panic of the colonized lands. Significantly, it should be investigated who is primarily responsible for the local culture and religion's demise. Also, the writers of postcolonial societies, including Achebe, have been criticizing the colonizers for destroying the social and cultural infrastructure of the colonized land. But it is important to investigate the other factors responsible for the cultural and religious ruin of colonized society.

In this chapter, the emphasis is on the cultural hybridity in the Igbo society presented in the selected novel. Things Fall Apart for “Chinua Achebe” and the outcomes of this hybridity on the individual and collective lives of the native masses.

1. An overview about Hybridity

Hybridity refers to a mixture or the blending of diverse cultures or traditions, and it has been derived from the Latin word hybrid. The term originated from biology and was employed in linguistics and racial theory in the nineteenth century. It also has historical roots in the legacy of colonial science; it has had a significant effect on cultural and postcolonial theories. It creates new cultural forms and identities, and it is used in discourses about race, post-colonialism, anti-racism, multiculturalism, and globalization. It has been positioned within recent cultural theory as a conceptual device that seeks to disrupt and critically implode the basis upon which "difference" has been articulated in colonial times and the current political, economic, social, and cultural narratives dominant in the everyday.

According to Ashcroft, hybridity refers to **“the creation of new transcultural forms within the contact zone produced by colonization” (Ashcroft 2003. 118)**. He explains that hybridity has become one of the most persistent conceptual leitmotifs in postcolonial discourse and theory. It is

intended to exclude the diverse forms of purity encompassed within essentialist theories. However, hybridity in postcolonial theory refers to the integration of cultural signs and practices from the colonizing and the colonized. It encompasses the assimilation and adaptation of cultural practices, the cross-fertilization of cultures. Bhabha argues:

***"Cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to – through – an Other. This erases any essentialist claims for the inherent authenticity or purity of cultures ..."* (1994: 58).**

Here, Bhabha means that there is no fixed culture; there is no pure culture; it is already a hybrid because the colonizer introduced new things into the native culture, but at the same time, the natives introduced a new cultural difference into the colonizer's culture. For him, hybridity is a more productive space and better for dealing with issues because purity is destructive.

Further, Bhabha's concept of hybridity is based on Bakhtin's concept of hybridization which is defined as follows:

"It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factor"

(Holquist, 1981: 358).

On the other hand, Edward Said discusses the idea of hybridity in the form of cultural resistance in his other book, Culture and Imperialism. In the introduction of the book, he talks about "returns" to culture and tradition. He means to say that the people of colonized society return to their old norms and values, which cause multiculturalism and hybridity. They were attracted to the new lifestyle brought by the colonial forces first. But when it comes to matters of their old traditions

and norms, they oppose the new order and feel dissatisfied with it. Their return to the traditional approach is termed "hybridity" by Said.

Bhabha and Said clarify the cause of hybridity, which is the colonial invasion of a non-European area. According to them, the foreign administration takes control of the non-European lands and colonizes them physically and mentally. The colonial rule spread its culture among the natives, which causes the amalgamation of two opposite lifestyles. The local populace feels an attraction toward foreign culture and religion due to the way the colonizers adopted to accomplish their motives.

In addition, Bhabha in the *Location of Culture* attempts to provide a holistic and universal definition of hybridity concept. He said that **"Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal"**. (*The Location* .p.112). In this quotation, Bhabha maintains that hybridity is dependent upon two fixed and pure cultural localities; he also dismisses the material concept of a pure culture. He also illustrates the idea of hybridization through the European colonials who have been trying to spread their culture and religion in the colonized lands; they have taught the indigenous society's new culture, religion, and lifestyle. Hence, the colonized people found themselves dealing with two opposite cultures that created their double identity.

In contrast, historian David Huddart emphasizes that Bhabha's concept of cultural hybridity should not be taken as a universal concept, because **"diverse cultures are in no way pre-existing, but are an effect of historical change, particularly colonialism and post-colonialism"** (31). Here it is important to understand that Bhabha explores hybridity within a space that embraces colonial conditions of identity and cultural difference. However, the Westerners had a lopsided view of African traditions and customs. The colonizers considered it barbaric compared to their own culture, which they used as a touchstone to measure the level of the primitivism of the

Africans. The colonizers tried to impose their religion and traditions on the colonized race. That resulted in the subjugation of the colonized people to change their culture and identity.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin remark about post-colonial hybridity in their joint work *The Post-Colonial Studies Reader*. According to these critics:

“Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to ‘assimilate’ to new social patterns” (183). Thus, the concept of hybridity is so recurrent and has not a unified meaning

because its definition differs from a context to another, from a theorist to another, and can take political, cultural, and linguistic forms.

1.1 Cultural Hybridity in Things Fall Apart

When I say hybridity in *Things Fall Apart*, I do refer to the problematic situations that arise when two cultures get mixed. Achebe presents many ways to express such cultural mixing. The concept is very important in the novel since it describes the unstable environment that the colonized Igbo society is forced to either adapt to or work really hard to reject. The colonial power is strong, and becoming a member of a hybrid community is unavoidable. *Things Fall Apart* is a post-colonial novel written by Nigerian author Chinua Achebe. It is a great example of post-colonial literature.

The novel shows the scene before the missionaries came and the effect of the Christian missionaries on the Igbo society, and how the Christian missionaries’ entrance changed the clan mates of Igbo society. When the people started to follow the missionaries, they found themselves following their traditions in different hybrid forms. Hybridity in the novel is not a problem of identity between two different cultures, which can then be resolved as an issue of cultural relativism. It arises as an identity crisis among the Igbo people after the coming of the white man. In other words, it is a condition that has been created out of the clash between Western culture and

traditional Igbo culture, where the novel introduces cultural hybridity through different phases such as adoption, adaptation, and mimicry. .

Achebe describes how the Europeans changed the African culture by changing their beliefs in superstitions and traditions; for example, they changed the African people's thoughts about the power of their ancestral gods, the sacrifice of young boys, and how they treated women. The Igbo people were shocked by the arrival of the British colonial powers to Umuofia and how they started to change everything radically. However, the colonized Igbo tribe was forced to follow the culture and religion of the colonizers whether they wanted to follow them; it was a matter of subjection from the Europeans towards the Africans, justifying this act under the excuse of bringing evolution to the primitive tribes.

Additionally, Chinua Achebe analyzed the arrival of the white man and its results on the culture of the people of Umuofia, where they began to spread their traditions, cultures and religious thought to the Igbo people. Also, European colonialism attempted to make African people refuse their original customs and cultures. He starts with the protagonist Okonkwo as a representative of the Igbo society since this society is always the primary source of hybridity. He accidentally shoots a man and kills him, leading to the punishment of Okonkwo and his family outside the village of Umuofia as a punishment. While far away from his home, the colonizer comes to the village to change their traditions and beliefs.

Umuofia had indeed changed during the seven years Okonkwo had been in exile.

The church had come and led many astray. Not only the low-born and the outcast but sometimes a worthy man had joined it. Such a man was Ogbuefi Ugonna, who had taken two titles and who like a madman had cut the anklet of his titles and cast it away to join the Christians.(Things Fall Apart.ch20).

Here in *Things Fall Apart*, most of Umuofia's people accept the adoption of new rules imposed by British colonization and any related adaptation. However, Okonkwo, the main character, refuses to embrace a new culture. He is a man who would never go against his village's traditions and rules. When he returns to the village after 7 years in exile, he fails to understand the reason why his people accepted the colonial power. He finds himself in a position where his attitude makes him lonely and confused. He becomes more and more a loner in the old society. He finds that his resistance to the new culture alienates him in his own village. He tries to end his life after attempting to drive the missionaries out of his village, but his efforts are futile.

In fact, Okonkwo's extreme reaction is not only against the British presence but, most importantly, against the British colonizers' civilization. He is convinced that it would destroy his own culture and society. Hence, the Igbo people didn't know how to deal with the colonial powers and the sudden cultural change in their whole society. Indeed, he refused to surrender to the changes that the whites forced on them, and he tried hard to convince his brothers from the village to fight back, but unfortunately, most of his brothers had turned to Christianity and gave up their land to the white powers.

Achebe describes how the Europeans changed African culture by changing their beliefs in superstitions and traditions. The white men changed the Igbo society's beliefs and made most people enter Christianity. The new faith guided the Igbo people to follow their policy in the tribe also. The missionaries wanted to destroy the unity of the Igbo society. But the native people attempted to adapt to the new religion; in the following quotation, Achebe shows how the white men changed the people's beliefs:

“The missionaries had come to Umuofia. They had built their church there; won a handful of converts and were already sending evangelists to the surrounding towns and villages. That was a source of great sorrow to the leaders of the clan; but many of them believed that the strange faith and the white man's god would not last.”(Things Fall Apart p. 143)

After they obtained a plot of land from the clan, it constituted the beginning of the actual presence that would pave the way for the beginning of the forms of collapse. One manifestation of this was the invitation of the new missionaries of the Mbatna clan to embrace the new religion and leave their old faith. It is a quiet invitation, beginning with enticement and ending with intimidation, from the hanging of the man who murdered the White Missionary, to the flogging of Okonkwo, to the prosecution of the clan. **“We have now built a church,” says Mr. Kiaba, “and we want you all to come on the seventh day to worship the true God.”**(Things Fall Apart .P.150).

In this context, the clan only found resistance, but the rapid spread of the new religion contributed to the deepening of the conflict between the clan and the church. Moreover, the missionaries did their best to attract new followers, the untouchables were received, and the white missionary established a school to teach Christian boys to read and write and shake up the clan's beliefs. Indeed the white men achieved to realize their goal; they convinced the indigenous people of the new religion.

Accordingly, the white missionaries considered the establishment and consolidation of the new religion an urgent necessity, which is reflected in the view of Mr. Brown and Reverend Smith; if the former built a school and a small hospital in Umuofia to attract new followers, the latter enacted new laws and amended others. Achebe shows that Mr. Brown learned a good deal about the religion of the clan, and he came to the conclusion that a frontal attack on it would not succeed:

“Mr. Brown preached against such excess of zeal. Everything was possible, he told his energetic flock, but everything was not expedient. And so Mr. Brown came to be respected even by the clan, because he trod softly on its faith.”(Things Fall Apart p.178 ch21).

Achebe describes how Mr. Brown's efforts to keep the peace between the Europeans and the Igbo inform them that they will need to adapt so they will not lose all their autonomy and traditional beliefs. Also, he earns respect from Umuofia's clansmen by spending time with them and learning about their beliefs, which makes his missionary work much more effective when he puts the Igbo people at ease, but the Umuofians' comfort will ultimately contribute to things falling apart. On the other side, Nwoye, Okonkwo's son, represents an extreme case of hybridity. ***“Although Nwoye had been attracted to the new faith from the very first day, he kept it secret. He dared not go too near the missionaries for fear of his father.” (Things Fall apart p.149).***

Nwoye seems confused about Igbo culture's customs and considers some aspects wrong. One such example is when someone gives birth to twins, and they are forced to kill them. When he learns that the new religion is more compassionate towards twins being born, he becomes curious to know the message of the new faith and struggles with his emotions about whether to be a part of the new church or not. Nwoye finds comfort in the new religion and finds it to be more compassionate than his old society's values. His advancement in the church gets him a new position, and he becomes a teacher.

In fact, he converts to Christianity largely to reject the excessive standard of masculinity his father wants him to uphold. By leaving his own religious beliefs and embracing the white colonizer's new religion, he, therefore, becomes an outcast in the eyes of Okonkwo and unfit to remain in Igbo society. It is obvious that Nwoye realizes what the difficulties of their culture are and what they need to learn. Thus, he is determined to accept the new religion with the outcasts who have joined this religion, too; Christianity didn't take over through militarism or force, but by responding clearly to a need so deeply felt and herein, the role of Christianity can be shown as the core stone to construct this hybridity.

Furthermore, Enoch appears as a man with strong religious beliefs. **“Enoch's devotion to the new faith has seemed so much greater than Mr. Brown's that the villagers called him the outsider who kept louder than the bereaved.”** (*Things Fall Apart* chapter 22). When the conflict between the church and his old traditions starts, he reacts against the church to solve the problem. At first, he seems to have no intention of giving up on Igbo traditions. However, Enoch changes his mind and converts to Christianity because of his desire to enjoy a position in the new society.

The new community places him in a position where he is very content with his life. When he acts violently against his old traditions, he hopes it will start a holy war. Enoch's conversion to Christianity totally uproots him from his Igbo origins to the extent that he adopts a violent attitude against his previous religious beliefs. *“One of the greatest crimes a man could commit was to unmask an egwugwu in public, or to say or do anything which might reduce its immortal prestige in the eyes of the uninitiated. And this was what Enoch did.”* He therefore unmasks an egwugwu during an African religious ceremony.

All in all, Achebe's novel describes different hybridity experiences and the way Igbo people reacted to the colonial conditions. Nwoye attains hybridity in his own way to rebel against the excessive standard of being a male in Igbo society and to get involved in Christian society. Nwoye finds a position in the Catholic Church. Moreover, Enoch tries hard to become a member of the new society. He embraces the colonial power and tries so hard to resemble the settlers. Okonkwo, on the other hand, cannot adapt to the new rules and traditions. He becomes alienated and isolated. Okonkwo finally commits suicide, which is the absolute proof of his failure to achieve the hybridity other Igbo people achieve. *Things Fall Apart* mirrors hybridity and, most importantly, raises questions about the future of a society that does not stand on a pure identity.

1.2 Cultural Identity

Identity is a reflection of the inherent difference between the two identities of two peoples gathered on one land, which may lead to the loss of the original identity of the individuals. The mixture of two different cultures may lead to a conflict between self and other. **Jenkins (1994) defines identity as a social classification process that is significantly influenced by "the production and reproduction of social identities" of individuals in their social life.** After colonization, identity became a source of problems and crisis in the colonized countries, and Europeans imposed culture on African countries, and this threatened the other cultures disappearance. Many individuals are not able to assimilate what they consider to be good in the culture of another without losing their own. Europeans are dictating to the "Others" their behaviors and culture, which causes the loss of their culture and identity, and they become unable to situate themselves in a distorted society caught between two cultures.

Africans began to seek their history, culture, and identity in order to shape their collective or individual identities. Some African writers propose an individual way of constructing identity and how they see themselves in their culture. In the process of self-identification, some exterior agents, such as the ways that the colonizers look at the colonized, can also play a great role. The existence of these exterior agents leads to the creation of a hybrid identity, and the colonized people consider this the major source for building up their cultural identity.

Some scholars are of the opinion that the search for African identity is not feasible since Africans are not one race but many peoples and races with a diversity of cultural beliefs, languages, and traditions. By contrast, Fanon and Said perceive identity as influenced by the colonial impact, and the crisis occurs due to the feeling of inferiority implanted in their awareness by Western systems. Fanon also claims that the past of colonized people could restore their cultural identity as it confirms that colonized people have culture. They recognize the importance of preserving cultural

origins and resurrecting suppressed history. Consequently, impersonating Western or colonizer behavior and style becomes one of the dilemmas of recognizing one's sense of identity.

Over, Edward Said's idea of identity focused on the need to assert oneself, to develop an individual personality that is against the ideals of colonialism and imperialism. He also stressed that transformation must be documented and analyzed since the true meaning of freedom in the development of a unique identity, and the fate of a person is not dictated merely by his governing authority or oppressive rulers; it is in the hands of the person himself to shape his destiny.

On the other side, Homi Bhabha talked about the existence of a hybrid between the two identities concerned, which may lead to the creation of a new space (Third Space) that combines the colonizer's world and the world of his victim. Conscious recognition and awareness of this dual cultural identity lead to overcoming the strange cultural diversity that the colonizer carries when colliding with the other culture through the experience of colonialism, which presents a confrontation with an entirely new culture and that may lead to a Diaspora of the indigenous peoples who were forced out of their countries under colonialism. For Bhabha, Cultural identity always emerges in this contradictory ambivalent space.

According to some literature scholars Gergen 1991; Norton Peirce 1995; Sarup 1996; Weedon 1987, identity is neither a stable nor a fixed phenomenon rather it is a coherent entity that is shifting and changing, so internally in conflict. Here, identity is not a fixed and it is an outcome of the mixture of hybrid diasporic gathering. So, an indigenous identity cannot build if people cannot restore their cultural heritage. Further, Cultural identity built and maintained through the process of sharing collective knowledge such as: traditions, heritage, language, and rules. So, cultural identity means self-expression with its customs, traditions, values, ideas and historical experience. It is formed and strengthened through communication and social interaction with others.

Besides that, the colonizer put different policies to wipe out cultural identity during the colonial era, it represented in many conversion processes in compulsory education to the colonizer's mother tongue for rapid communication in specific interactive contexts that included erasing the language of the colonized state and erasing their culture, also the colonizer attempted to impose their language, values, and the demolition of education systems, this example is clear in Nigeria, Umuofia's village and in most African countries. Igbo society considers themselves citizens more than one social political entity. The same in the way of life, the worship, the pattern of building places of worship, and the appearance of the followers of each religion.

Additionally, Chinua Achebe takes on the re-establishment of cultural identity, which has been damaged and distorted by the colonial ideology, through the creation of a mythical space where he re-imagines the pre-colonial and postcolonial Umuofia in his novels. He addresses the issue of identity as a huge challenge of building a national identity; also he used the language of the colonizer as a resistance against the oppressor, a representation of the national identity and culture. He talked about how cultural collisions can affect a person's identity.

As I mentioned earlier, Okonkwo was sticking to tradition and refusing to change by white missionaries because his sense of identity is the ultimate Igbo man he was furious with those who have switched their religion, but from his side, he was true to his religion and sense of identity. He really realizes that he is losing his sense of identity because his own son Nwoye changed his religion to Christianity and that makes Okonkwo feels in dangerous of losing his identity. Okonkwo's response about Igbo and Western ideas proves that a challenge to culture is also a challenge to identity.

Nonetheless, the cultural identity determines the position of the culture in the world in the eyes of the individual. The individuals tend to view the world from a different perspective, and their personal traits, which are influenced by the culture. Achebe explained that people can actively

create their own identities as well as change it as identity is not simply reducible to the social groups to which people belong. Thus, the blend of diverse cultures brought about new cultural identities in postcolonial era.

2. Linguistic Hybridity

For the Russian literary critic Mikhail Bakhtin, linguistic hybridity is the mixture of two social languages within the limits of a single utterance, an encounter within the arena of an utterance, between two different linguistic consciousnesses separated from one another by an epoch, by social differentiation, or by some other factors (Bakhtin 1981). He demonstrated that any two distinct languages and cultures reflect differently; language, according to him, is not a static system or fixed structure, nor is it abstract. Linguistic hybridity considers the social diversity of different languages, sometimes of individual languages and polyphony. Generally, Linguistic hybridity can refer to elements from foreign languages that enter into a given language, whether it's including mixed words, patois, and dialect over the course of the long history of colonialism

On the other hand, Edwards claims that a person's "reactions to language varieties can reveal their perceptions of the speakers; in this way, language attitudes are linked to views of identity". Edwards (2009, p. 146). Humans naturally associate the language a person speaks with a specific culture; it is natural for a person to associate language with identity. Thus, linguistic hybridity is a reaction to other speakers; it is to reveal a person's beliefs, identity, and presuppositions of his or her environment.

In Postcolonial literature, the native cultures in African societies are based on oral traditions. Native authors usually borrow from the oral tradition regarding content and style. As a result, authors employ linguistic experimentation based on the translations from their oral traditions. They frequently use linguistics in their texts to challenge the standards of the dominant European language by introducing the native oral tradition cultures. Therefore, the common aspect of these

postcolonial texts is the non-standard or hybrid English used to represent their cultural reality in the colonizer language. This hybrid language in the postcolonial texts makes the dominant languages more inclusive to be able to represent the postcolonial literature. The authors transfer their cultural and linguistic aspects into English to describe the realities of the native societies.

Colonialism sought to impose its culture and language on the colonized, and this was part of the process of subjugation and colonial domination. The colonial administrations imposed the language and culture of colonialism on the sons of the colony in a number of schools, which they established to educate and train some of the sons of the colony to become junior administrators to assist the colonial government. This happened in Kenya, which Britain colonized in the period. The Kenyan writer Ngugi Wa Thiongo mentions that the British colonial authorities established colonial schools in his country, Kenya, where English was the only language of instruction and communication in these schools. The writer remembers how he was prevented from speaking his Gikuyu language inside the school and how violators were punished with beatings.

Even so, Chinua Achebe defended his use of English as a language that many Africans might have in common. For that matter, He argued, even within Nigeria, there are so many languages that English might be the only national language of the country. For him, the English language cannot fully serve and can merely approximate the need to articulate his Igbo culture. To make the novel authentic and credible, he used some figures from traditional African oral literature like proverbs, myths, forms of speech, and many Igbo untranslated terms. For instance, in Chapter One, Achebe carefully and deliberately chooses each word in his phrasal constructions to reach the desired end; he focuses on the originality of the Igbo language in the first part of the novel and stresses the linguistic hybridity.

“Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject ..”(Things Fall Apart, p. 6)

This passage is a remarkable display of Achebe’s grasp of the English language. He begins by establishing the foundation of Igbo society, which is the reliance and dependence upon the use of proverbs. Also, he explains the importance of proverbs and metaphors in the novel to describe the pre-colonial Igbo lifestyle in a way that tightly identifies African customs regarding their original folk tradition and legend. This style gives way to the colonial language in the novel and constructs linguistic hybridity by mixing two different languages.

Moreover, Kristiansen claims that “the best way of detecting ‘real’ attitudes is to register behavioral reactions to language in real-life situations”. (Kristiansen 1997, p. 292) . This is what Achebe manifests in his novel by using proverbs as a story that tells the truth or a piece of advice express Igbo lifestyle. Also, the oral tradition of storytelling in Igbo culture is a means for teaching history and customs, for passing on legends and beliefs, and for explaining the natural as well as the supernatural worlds. For example, in chapter twelve Achebe tells a story about Okonkwo’s wives, he describes the scene with the wives preparing the goat meat for a soup:

All this ant-hill activity was going smoothly when a sudden interruption came. It was a cry in the distance: Oji odu achu ijij-o-o! (The one that uses its tail to drive flies away) Every woman immediately abandoned whatever she was doing and rushed out in the direction of the cry. (Thing Fall Apart, p.68)

This phrase may, at first glance, puzzle the reader. But a second glance confirms that instead of using the Standard British English word ‘cow’, Achebe has infused the story with a distinctly Igbo piece of culture, reflecting the naming of the animal in the phrase *oji odu achu ijij-o-o*, literally and figuratively, the one that swipes at flies with his tail by using the same idea. In the novel, speech patterns and rhythms are occasionally used to represent moments of high emotion and tension.

In Chapter 13 (*go-di-di-go-go-di-go*); the call is repeated several times to unite a gathering, followed by its group response, first described in Chapter 2 (*Umuofia kwenu. . .Yaa!*); the agonized call of the priestess seeking Ezinma in Chapter 11 (*Agbala do-o-o-o!*) . Additionally, the pattern of questions and answers is repetitive, as are the excerpts from songs. Achebe used repetition in order to emphasize in the Igbo language the proverbs that reflect their real life.

Overall, writers in postcolonial literature are influenced by linguistic hybridity; they express their ideas in the colonizer's language in order to show the real life of their country; even the native people find themselves between two conflicting cultures and two mixed languages. Achebe adopts and modifies English to match the cultural life, social interactions, and beliefs of Igbo society. Thus, the interaction between the hybrid language and Igbo society reflects Achebe’s adjusted use of the English language; he finds value in the content words of Igbo, and although he chooses to address the world in English, he cannot and will not sacrifice his Igbo lexicon to a foreign tongue.

Hence, Achebe disagrees with the British colonization of Africa since his culture has been lost due to the cultural and linguistic suppression of his country. He wants to represent the real life of Africa. He explains that, in his view, the problem does not lie in the use of the English language for writing but in the way it is used, adding that the African writer can use this language to write in a creative and innovative way reflects his identity. It should not be written as a mother tongue, as it calls for adoption, adaptation, and localization of this language at the same time.

3. Hybridity in Third Space

As I mentioned earlier different definitions of hybridity that it is a mixture of two different cultures. The term Third space coined by Homi Bhabah, provided a new concept of hybridity which related to what he called the Third Space, an idea that is in turn closely connected to liminality. Homi Bhabha stressed the advantage of in-betweenness through the existence of a culture that can be qualified as pure or essential where hybridity constitutes a space from which one can challenge power structures of the third space points out the same space that hybridity occurs, he argues that hybridity is in real life at particular places and its social and material structures can obviously function as an essential factor to create a third space. Further, he focuses on the conflicts and the contradictions in colonial power and states that these ambivalences and oppositions interfere with the colonial power.

Mostly , hybridity in postcolonial theory is associated with the idea of identity as a fluid, constantly shifting process and that; In this third space ties in with Bhabah's work on identity and belonging, which is systematically echoed in the narratives of contemporary writers. *He said: hybridity to me is the third space, which enables other positions to merge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom” (Bhabah 1994: 211).*

He hints that space is where culture is located and the most salient form of cultural production takes place.

Bhabha's theory points out that the Third Space exists all around us in this era of mass global movement of people, money, and ideas. We can experience it as an unpleasant, difficult change being forced upon us or as a fact of life which is to be actively pursued and shaped with a positive intent. Those who intentionally enter this liminal space must do so by purposefully distancing self from their own culture in order to draw nearer to cultural Other. Hence, hybridity as third space is

possible to see people as going through continual changes as they incorporate new cultural elements.

However, it can be little doubt that by taking the notion hybridity and its effects, it will force people to look quite differently at social change with hybrid spaces. Bhabha is most explicit in advocating the notion of hybridity from the side of culture, race, ethnicity or religion, but is rather constituted by a series of encounters between individuals and groups in different social circumstances. For instance in *Things Fall Apart* With relation to the hybridity, Achebe adopt hybridity as a process of cultural mixing that may product new hybrid culture or hybrid identities also hybrid language that the colonizer makes the native people in diaspora situation, he also shows how the coming of colonizers and the continuous interaction with the colonized led to the emergence of a third space as a mixture language with the colonizer.

On the other side, hybrid identity in third space undergoes changes and transformations where new sense of identity starts to emerge that may transcend national and racial boundaries. Bhabha refers to cultural identity as third space where the interaction between two different cultures takes place. This emerging identity is not static and ascribed to predetermined group membership. Some writers use Identity in third space in order to focus on the construction of shared cultural identity between the native people.

Identity is a matter not only of self-description but also of social ascription; it has an important role in determining one's self identity. Achebe describes the hybrid identity between the Igbo people when the white men came to change their religious and culture. In fact, hybrid identity is related to the conflicts between native people and the colonizer in various aspects of Umuofia society due to differences in values and beliefs, religion, language and myriad of other tiny yet significant aspects of everyday life.

Hence, Bhabha asserts that hybridity is dependent upon two fixed and pure cultural localities, he also explores hybridity within a space create cultural identity in different colonial conditions. However, Third Space in the side of hybridity and identity can be advantageous in helping individuals to understand the intricacies of a multicultural environment and the potential for transformation and adaptation through the mixing of local and foreign ideas which produce the creation of new cultures

Conclusion

In this chapter, I attempted to show Chinua Achebe's use of cultural and linguistic hybridity in his novel and how hybrid identities are formed. Chinua Achebe's *Things Fall Apart* is analyzed in terms of cultural and linguistic influences and how British colonizers changed African identity, traditions, and beliefs. Generally, hybridity in the third space shows the way of the interstices of differences in culture within that space as Bhabha's idea should involve the purity and fixity of culture; it involves different meanings in cultural contexts. Also, African people gain a hybrid identity, a mix of native and colonial identity, neither fully one nor the other. I find the ideological and cultural conflict that results from the British colonial process, as the colonizer tries to subjugate Nigerian peoples to their desires and strip them of their culture so that this conflict becomes evident in people's reactions to every culture and religion that the colonizer introduces.

General conclusion

In my thesis I attempted to show how cultural hybridity formed in Achebe's *Things Fall Apart* and how diverse culture formed in Nigeria, where the novel stresses the tribal life in past of Africa, the imitation of western values, beliefs, and the reality of the African cultural and linguistic identity. Also, cultural hybridity and cultural Identity in the postcolonial period tend to be the most valued and significant aspect because of the long period of despondency entire countries suffered by colonialists.

In this work, I showed how colonialism introduces another way of life, culture and social ideology. Achebe truly excelled in depicting the bitter experience of the African with European colonizer, before the coming of the white men, Igbo's life was full of vitality and life, but after the arrival of the colonizer, that life collapsed and extinguished. Further, in postcolonial theory, some writers such Homi Bhabha showed that hybridity within the third space should be including a pure and fixed culture and identity even with Frantz Fanon defended on Africa identity. On the other side, Edward Said considers the enforced identity of Western culture onto Eastern subjects does not allow the latter to be genuinely them. He believes that true identity needs to be shaped under rebellion of the colonial system, dismissing the enforced images and retreating to the customary realities of Eastern cultural identity.

The African continent had a long history and literature that tends to oral, after being colonized by European countries, Some African writers emerge which write in the colonizer's language in order to depict the real life of African people, also to show that Africa has literature and culture but it is oral. In fact, African literature depicts African reality and culture in all its dimensions; it is simply the literature that exists in Africa which includes the expression of life's suffering. Through the long period of colonization, colonizers left behind them a sort of perplexity and ambiguity in the native people's minds where colonizers used everything in different ways to deform and delete the history of the natives by clearing their minds of their own pre-colonial past.

Things Fall Apart's novel is a good example to analyze postcolonial issues. Through reading and analyzing the novel, Achebe utilized the English language as a means of communication where he mixed the original African language with English language and reveals a hybrid mixture between two languages, also he wrote about the colonial and postcolonial period of his country and transcultural forms and colonial heritage that he experienced in postcolonial Nigeria. Achebe describes cultural and linguistic hybridity of the African society through some characters, who have various ways of coexisting with their own life during and after the invading of their territories. Achebe makes the reader see how everyone among them interacts with this hybridity. For example, when Okonkwo returned back from exile to his tribe Umuofia, he found everything changed as the new religion hybrid culture and Identity also he found his son Nwoye converted to the new religion of the white men. Hence, he examines hybridity in his novel by mixing two languages and cultures to show this hybridity.

Although, there is a struggle between African clans before colonialism, the Christian missionaries attempted to complete by showing the African's culture as idolatrous, the colonizer achieved realizing his goals where he makes African people refuse their original traditions and cultures. The British colonialism's system robbed Africans of their own culture and identity such as their traditions, customs their beliefs, indeed the white men imposed western culture within indigenous people. On the other hand, African writers attempted to show how indigenous culture and identity are reclaimed.

Moreover, Achebe utilizes writing as a way of shaping African identity that has been erased by the European literary writers who show knowledge, modernization and progression as something related to the occidental world. His depictions of Umuofia and many other places in Nigeria explain that the social interaction and the fusion of the English and the African cultures make the Igbo people in confusion, and that is really creates a third space. However, Igbo people resist in order

getting their Independence, also some African writers contributed decolonizing the colonialism by writing in English language to make their voice heard.

Chinua Achebe considers as the father of African literature experience, he portray of struggle between the traditional life of pre-colonial Africa and its modern life in post-colonial Africa. The white men totally changed the culture and the life style of Igbo people .As a result, identity shifts from its fixities to a new one that is overall diverse. Additionally, I discussed the issue of cultural hybridity and how the native people affected by the language and religion since the European missionaries came and spread new culture.

Thus, *Things Fall Apart* reflects the transition between the pre-colonial Igbo culture Achebe attempts to correct the misapprehensions towards Africa and its indigenous status during the era of colonialism through the cultural struggle between the colonizers and the colonized, he illustrates an Igbo way of life in Umuofia tries to state that Africa had its own civilization and culture. *Things Fall Apart* is significant because it considered as part of identity. Through the British colonizer's policy in Africa, Igbo society became diverse and multicultural society, the changes that brought by British system cause to cultural collision between the African and British culture.

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ملخص

استندت هذه الدراسة إلى عدة عناصر أساسية ، حيث تناولت المفهوم الرئيسي لأدب ما بعد الاستعمار وما بعد الاستعمار في إفريقيا. رواية أنثيبي أشياء تتداعى (1958) هي مثال رائع لأدب ما بعد الاستعمار. يعتمد أنثيبي على الثقافة الشفوية التقليدية لشعوبها الأصلية ، كما يصف تجارب التهجين المختلفة مثل التهجين الثقافي واللغوي وكذلك التهجين في الفضاء الثالث في نظرية ما بعد الاستعمار. علاوة على ذلك ، تفاعل شعب الإيغبو مع الظروف الاستعمارية ، حيث تمكن المستعمر البريطاني من تفكيك تقاليد المجتمع الأفريقي ، وخاصة في قرية أموفية. وبالتالي ، غير الرجال البيض دينهم وثقافتهم ، مما أدى إلى التعددية الثقافية. أجبر المستعمر البريطاني أيضًا السكان الأصليين على تغيير لغتهم إلى اللغة الإنجليزية ، مما أدى إلى القضاء على الهوية الأصلية. على الجانب الآخر ، يحاول شعب الإيغبو المقاومة من أجل إنهاء الاستعمار والحرية الثقافية والهوية. لكن في النهاية ، تمكن الرجال البيض من تفكيك المجتمع القبلي من ناحية الدين والثقافة ، وانهار كل شيء .

الكلمات المفتاحية : إنهاء الاستعمار ، التهجين ، الهوية ، التعددية الثقافية ، ما بعد الاستعمار ، الفضاء الثالث