



OKONKWO TO ODILI: READING CHINUA ACHEBE'S HEROES POSTCOLONIALY

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Abstract

The paper examines the situations and actions of Chinua Achebe's four heroes, who stand as the epitomes of struggle in their society: Okonkwo, Ezeulu, Obi, and Odili from the first four novels of the author— *Things Fall Apart* (1958), *Arrow of God* (1964), *No Longer at Ease* (1960), and *A Man of the People* (1966). These heroes foreground the struggles of their clan people that are brought by the colonizer and the Nigerian 'corrupt' rulers in postcolonial time. This paper aims at applying six postcolonial theoretical approaches: Otherness, Ambivalence, Mimicry, Hybridity, Decolonization and Neocolonialism to analyse the time and tasks of the four heroes comparatively. Through the lens of 'Otherness', this study throws light on Okonkwo, who becomes an 'Other' in his clan because of colonial interventions. The paper examines Ezeulu's role as an ambivalent protagonist along with his tragic ending. This study analyses critically the Mimicry and Hybridity exhibited by the third hero, Obi. Moreover, this paper shows the action of Odili as a decolonized intellectual who struggles against corruption in postcolonial African society. This study endeavours to explore how Achebe represents the perspectives of colonized people as well as the people of the neocolonial age by portraying the story of the four heroes.

Keywords: Achebe's heroes, otherness, ambivalence, decolonization, neocolonialism

Introduction

Chinua Achebe (1930-2013) counters the western representation of Africa bringing his heroes from the milieu of cultural conflict and other struggles in their falling society, and, that situation was the result of colonial intervention. The four protagonists—Okonkwo, Ezeulu, Obi, and Odili from *Things Fall Apart* (1958), *Arrow of God* (1964), *No Longer at Ease* (1960), and *A Man of the People* (1966) respectively—demonstrate the sufferings of colonized people who have to face the exploitation. Achebe's first hero Okonkwo who fights without any reconsideration against the colonizers, whereas the second hero Ezeulu, a religious leader, realizes the fact that the colonizers possess more power than indigenous men. Brought up in colonial time, the third hero Obi also gets himself stuck between African culture and the conventions of the modern world. This study also takes into account that even after the independence, African countries remain in the chain of former colonizers where intellectuals like Odili, the fourth hero of Achebe, is helpless against the figures who hold power within the society. Therefore, the paper investigates the history of colonial exploitation associated with Chinua Achebe's four heroes from postcolonial perspectives.

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Literature Review

This study reviews some relevant scholarly papers to find the research gap that can help to achieve the objectives of the research. This research finds that most of the present studies have been conducted on Achebe's single text or an individual hero with a focus on certain actions of the protagonist. Parmar, Atulkumar (2018) approaches *Things Fall Apart* from a postcolonial point of view. In his paper "*Things Fall Apart: A Postcolonial Study*", he throws light on the pre-colonial state of Igbo culture and how it got collapsed by the colonial power. As he says, "However the irony is that what causes the falling apart is the presence of the Europeans who boast of themselves as the promoters of order (Parmar, 2018, p. 5768). In their paper, "Dissemination of English culture in Chinua Achebe's *No Longer at Ease*" Zarrinjooee and Khatar (2016) examine the assimilation of native culture with that of the colonizer's caused by the colonization process. They investigate how colonial discourse acted as an instrument of power to establish the superiority of white culture. The after-effects of otherness on the life of the protagonist in *No Longer at Ease* and Africans as well are addressed by Chukwumezie et al. (2014) in their article, "The Inherence of Otherness in the Self: From Fiction to High Artistic Truth in Achebe's *No Longer at Ease*" where otherness is depicted as contradictions and segregative potentiality in the characters' psyche. Moreover, Okonkwo's reincarnation through his grandson Obi to avenge himself against Umofia has been portrayed in the article, "Okonkwo's Reincarnation: A Comparison of Achebe's *Things Fall Apart* and *No Longer at Ease*" written by Okolie and Uzoma (2019). In Igbo tradition, it is believed that the incarnation occurs within a family, "Just as Okonkwo had envisioned his father Unoka in his son Nwoye, so would one envision Okonkwo in Nwoye's son Obi. And so, Okonkwo's retaliation through Obi is to likewise reject Nwoye's religion as he had rejected his..." (Okolie & Uzoma, 2019, p.6). Mostafaa, Jalal (2016) examines the novels of Achebe through the light of the Spivakian concept of Subaltern. In his article, "Investigating the Female Subaltern, Colonial Discourse, and False Consciousness: A Spivakian Marxist-Postcolonial Reading of Chinua Achebe's *Things Fall Apart* and *No Longer at Ease*", he addresses how colonialism resulted in discourse inculcation to dominate others. The political situation of post-independent Nigeria has appeared in the article, "A Postcolonial Analysis of *A Man of the People* by Chinua Achebe" written by Kareem, Bekhal. B. (2017), in which he explores how a country is exploited by selfish leaders and what the effect of politics on education is. However, it is noticed that the former colonizer countries control the developing countries in the name of development. This issue is analysed by Durokifa & Ijeoma (2018) in their paper "Neo-colonialism and Millennium Development Goals (MDGs) in Africa: A Blend of Old Wine in a New Bottle" whereby they claim that MDGs goal is a huge failure in African countries. Their study analyzes every goal with significant instances that the MDGs play to redirect the developing countries which are dependent on the West.

Exploring all these papers, this study finds that the long shackle of exploitation started from the colonial period and is dominant in the neocolonial age. The observation of the four heroes from colonial to neocolonial age sequentially at the same time has received little attention in postcolonial studies. All the actions done by the heroes have been seen as interconnected in the present article. The protagonists of the novels are examined as the examples of colonized people who are in the shackle of exploitation generation after generation.

Theoretical Framework

In this paper, the actions and the situations of all the protagonists of the novels are examined through the lens of Postcolonialism which analyzes the literature produced in formerly colonized countries. The theoretical approaches—Otherness, Ambivalence, Mimicry, Hybridity, Decolonization and Neocolonialism are intended to be applied to the selected novels. analyze the literature produced in formerly colonized countries. Through the study of Edward Said's *Orientalism*, it can be asserted that the protagonists of the novels embody the character of 'other'. Orientalism is a style of thought about the Orient which is based on the epistemological and ontological distinction made between the Orient and Occident where Occident is recognized as 'self' and Orient as the 'Other'. Said (1979) asserts:

“It is therefore correct that every European, in what he could say about the Orient, was consequently a racist, and imperialist, and almost totally ethnocentric. Some of the immediate string will be taken out of these labels if we recall additionally that human societies, at least the more advanced cultures, have rarely offered the individual anything but imperialism, racism, and ethnocentrism for dealing with “other” cultures”(p. 204).

So orientalism is associated with the rigid difference between European and Asiatic parts of the world, “The colonised subject is characterized as ‘other’ through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizer and colonised...”(Ashcroft et al., 2013, p.186).The Colonized subjects develop an ambiguous identity where they can neither belong to their colonizer completely nor their society. This situation inevitably makes them ‘other’ in their society. Therefore, in *Things Fall Apart*, Okonkwo holds the image of an ‘Other’ which alienates him from his clan people and preludes his disgraceful death.

Moreover, ambivalence, mimicry and hybridity are the common terms within the colonial relationship in postcolonial studies. Most of the colonized subjects are compelled to be ambivalent which means they have both attraction and repulsion towards the colonizers at the same time. Sometimes resistance towards the colonizers dominates them but they cannot completely oppose the colonizers, “Rather than assuming that some colonized subjects are ‘complicit’ and some ‘resistant’, ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject” (Ashcroft et al., 2013, p.13). As a consequence of colonial presence, Ezeulu, the second hero of Achebe from *Arrow of God* can be regarded as an ambivalent character. There are numerous conflicts and dilemmas spring from the ambiguity of his personality.

However, in several instances, colonized subjects end up being blurred copies of their colonizers. They mimic the colonizers by adapting the new ideas, assumptions, habits etc. Homi K. Bhabha (1994) describes mimicry and hybridity in his book *The Location of Culture*:

“Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference. That is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; to be effective, mimicry must continually produce its slippage, its excess, its difference” (p. 86).

From this contradictory space, a new transcultural form emerges known as hybridity which has many forms such as linguistic, cultural, political, and racial etc. This kind of mimicry and hybridity are revealed in the character of Obi, the third hero of Achebe from *No Longer at Ease*. Obi finds it difficult to cope with this hybridized culture and faces a severe cultural crisis. So hybridity can be denoted as the in-between space which not only exhibits the idea of cultural diversity but also the idea of dislocation of cultures.

Besides, the term Decolonization has been employed through the character Odili, the fourth hero of Achebe from *A Man of the People* who acts as a representative of everyman to counter the colonial influence in his country. Generally, Decolonization refers to the process of dismantling colonialist power to uplift the indigenous culture. Thus, “This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remain even after political independence is achieved” (Ashcroft et al., 2013. p. 73).

Neocolonialism is a tool for promoting the specific economic system and culture that may lead to the domination of some developed countries over the developing ones. It is acknowledged as “...the inability of, developing economics, the erstwhile so-called Third World economics, to develop an independent economic and political identity under the pressure of globalization” (Ashcroft et al., 2013, p. 178). Neocolonialism can be considered as a further development of capitalism through which capitalist countries exercise power over the subject nations and these nations are imprisoned by western domination. Moreover, the agents of the former colonizers still prevail in the ex-colonized countries to sustain colonial influences in those societies. Thus, the term refers to all types of controlling portents that ex-colonized countries experience by their former colonizer countries. These mechanisms of neocolonialism have been addressed by Odili who demonstrates that

neocolonialism can only be encountered through continuous struggles which will ultimately lead to economic and cultural liberty.

Examining the role of four heroes: Okonkwo, an Other

In *Things Fall Apart*, Okonkwo, a leader of the Igbo clan, represents the character of the 'other'. Through the character of Okonkwo *Things Fall Apart* demonstrates the ways how colonial discourse constructs the image of an 'other' to confirm its position of centrality. Setting up binary opposition, they discover a way of degrading the colonized subjects. That is the othering process through which marginalization of people takes place. Therefore, the colonial subjects as well as the clan leader like Okonkwo must experience the process of othering. Colonizers also weaken the strength of traditional leaders by showing that the traditional customs, religion, administration and ways of life are exotic in contrast to their civilized form of life. Even Okonkwo finds himself unable to adapt to the society which is severely altered at the arrival of a foreign power. Moreover, when Okonkwo comes back from exile, his return is not marked noticeably by the people of his clan:

“Umuofia did not appear to have taken any special notice of the warrior's return. The clan had undergone such profound change during his exile that it was barely recognizable. The new religion and government and the trading stores were very much in the people's eyes and minds” (Achebe, 1958, p. 161).

These incidents threaten the leaders like Okonkwo to secure his/their place in the society and as for Okonkwo, “He had lost the chance to lead his warlike clan against the new religion, which he was told, had gained ground” (Achebe, 1958, p.151). Thus, Okonkwo becomes an 'other' in his clan. As a product of Igbo society, he was determined to protect the Igbo clan in every possible way but his men join the colonizers. So he laments over the past glory of his clan. “Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women” (Achebe, 1958, p.161) When Okonkwo kills one of the messengers from the white man, his clan people do not join him, even they make him realize that he no longer belongs to his clan by uttering “Why did he do it?” (Achebe, 1958, p.180). This incident leads to the final act of Okonkwo's committing suicide that heralds the ultimate demonstration of falling the things apart of the Igbo society.

Ezeulu: An Ambivalent Hero

Achebe's novel *Arrow of God* is centred around a protagonist Ezeulu, a religious leader who shows ambivalence throughout the novel. Unlike Okonkwo, Ezeulu adapts some tactics to cope with the colonial presence. He retains some contradictions within himself sending his son to join the colonizer. He does so because he wants to know the strategies of the white man, “I want one of my sons to join these people and be my eye there” (Achebe, 1969, p.46). Therefore, his actions create contradictions and ambivalence. His inner conflicts are reflected as follows:

“But now Ezeulu was becoming afraid that the new religion was like a leaper. Allow him a handshake and he wants to embrace. Ezeulu has already spoken strongly to his son who was becoming more strange every day. Perhaps the time had come to bring him out again. But what would happen if, as many oracles prophesied, the white man had come to take over the land and rule? In such a case it would be wise to have a man of your family in his band. (Achebe, 1969, pp. 42-43).”

It is also noteworthy that when Ezeulu is offered a new position in colonial administration, he refuses to be a part of that. Ezeulu is imprisoned for his refusal. After getting released from imprisonment, Ezeulu realizes that his war is also with his people because his people question his priesthood of *Ulu*. Out of anger, he decides to teach them a lesson by not announcing the name of the day for the feast of the new yam. People of his clan beg to reconsider the issue assuming its disastrous impact on the clan but Ezeulu cannot foresee that his refusal may pull his people into famine. Eventually, this incident drives Ezeulu far away from his clan as “But the heaviest load was on Ezeulu's mind. He was used to loneliness” (Achebe, 1969, p. 219). Ezeulu's

pride is broken when his son, Obika dies and people see it as a judgement against Ezeulu. The situation of Ezeulu can be described with the notion of the universal Oedipus complex which means indecision and hesitancy. It is believed that the African mind is the manifestation of this kind of inability which cannot cope with the demand of modern time. This is also demonstrated in Ezeulu's character. It should be considered that it is not the inability of the mind of Africans rather it is the colonization process itself that left colonial beings as Ezeulu dislocated and ambivalent; as Ania Loomba (1998) says:

“Fanon's work directly intervened in the legacy of racist theories of biological and psychological development. It pushed to its logical conclusion the view that ‘modernization’ led to native madness by suggesting that it was not the modernization but colonialism that dislocated and distorted the colonized psyche. The colonised could not ‘cope’ with what was happening because colonialism eroded his very being, very subjectivity” (pp.142-143).

Obi: An Embodiment of Mimicry and Hybridity

Achebe's other novel *No longer at Ease* comes up with a protagonist, Obi who sets the example of mimicry and hybridity. Obi is born and brought up in Nigeria and studied for four years in England. The adaption of the colonizer's ideas and the hegemony leave a negative impact on the identity formation of Obi. The amalgamation of two different cultures causes great trouble in Obi's life. Thus, colonial discourse creates colonial subjects like Obi who are expected to mimic the colonizers and reproduce colonizer's views and ideas alike. Thomas Macaulay in his essay “Minute on Indian Education” states,

“We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect” (Ashcroft et al., 1995, p.430).

To some extent, Obi is like a European, not an Igbo. His adaptation of western ideology makes him an outsider in his own culture. Obi's inclination to study English literature, his decision to marry Clara, an *osbu* which means outcast in African society, produce conflicts with his African tradition. Obi also believes that old conventions of society should be changed with the changing world. The colonizer wants to make ‘other’ like Obi but in a way that still maintains a clear sense of difference. So mimicry must continue to express its difference, which Bhabha terms as ambivalence. Although Obi was sent to receive western education but staying in a foreign country, he still retains a desire for his own country. He feels a strong bonding towards his own culture and language. In Obi's graduation ceremony, arranged by Umuofia progressive union Obi chooses casual dress and informal English to speak. “Obi's English, on the other hand, was most unimpressive. He spoke ‘is’ and ‘was’. He told them about the value of education.-‘Education for service, not for white-collar jobs and comfortable salaries...’” (Achebe, 1987, p. 29) which disappoints everyone. When Obi and Joseph go to a restaurant that is owned by an old English woman, Obi chooses Nigerian food over English food. All these incidents exhibit that Obi does not have any consciousness regarding his status. As an English Graduate, he is supposed to be like an English man. Although Obi accepts western views, he never maintains his status properly because this is the problem of colonial discourse that initiates producing ‘obedient subjects’ who can reproduce its conventions, conducts and ideals, but instead, it harvests ‘ambivalent subjects’ whose mimicry is close to mockery. However, there could not be a normal relationship between the colonizers and colonized. As we see in Cesaire's (2000) statement, “No human contact, but relations of domination and submission which turn the colonizing man into a class-room monitor, an army sergeant, a prison guard, a slave driver, and the indigenous man into an instrument of production” (p. 42). The scholarship that Obi gets for the study is to be paid back upon his return. Obi is offered a post related to the scholarship board at the civil service that shows a way to be introduced to the ‘world of bribery’. Obi tries to pay back the money when he returns from abroad and, he has to support his family financially with his job. He honestly begins his career and many times he rejects bribery. Gradually, his economic condition gets worse and he is rejected by the civilized society for taking bribes. So Obi holds that kind of blurred copy of colonizer where he can never be a part of the so-

called civilized culture despite receiving western education, which threatens colonial discourse as well as his existence.

Odili: A Decolonized Hero with Organic Intellectuality

Earlier through the depiction of the story of Okonkwo, Ezeulu, and Obi, Achebe represents different political phenomena of African history and their effects on the life of one individual hero. In *A Man of the People*, Achebe takes a different approach through the protagonist, Odili, an idealist school teacher who exhibits the saga city of decolonization. Odili's observation throws light on the social system of postcolonial African countries as well as the activities of the neocolonialist. He gradually understands that the petty bourgeoisie which had received power from the colonial government was the main cause of corruption and exploitation in his own country, "This is indeed due to the misuse of political authority by politicians and uses it for their own interest, which leads to different serious leadership problems in Africa in general and in Nigeria in particular" (Kareem, 2017, p. 60). When Odili was young he could not realize the duality of the political leader. In his childhood, he praised Nanga, the minister of Culture, as a model and honest political leader. Gradually he realizes that the national government and the educated society are the puppets of the former colonizer. The government does not care about the welfare of mass people. His sense of exhaustion is reflected in the following lines when Nanga visited his school,

"As I stood one corner of that vast tumult waiting for the arrival of the minister. I felt intense bitterness welling up in my mouth. Here were silly, ignorant villagers dancing themselves lame and waiting to blow off their gun powder in honor of one of those who had started the country off down the slopes of inflation. I wished for a miracle, for a voice of thunder, to hush these ridiculous festivals and tell the poor contemptible people one or two truths" (Achebe, 1967, p. 2).

Odili regrets that if the common people could recognize the true colour of the political leader whom they admire. Although Odili takes pride in his education, sometimes he describes anger towards the west and criticizes the English language severely. In *Decolonising the Mind*, Ngũgĩ wa Thiong'o advocates for linguistic decolonization. Ngũgĩ talks about the colonial history in which English was substituted for the indigenous language. The relationship between language, culture and the possibility of human freedom are inseparable, "Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world" (Thiong'o, 1986, p. 16). Odili more or less exhibits linguistic decolonization as he realizes that under the colonial and neo-colonial rule, the native and indigenous language of colonized people are replaced with that of colonizers. So he criticizes Nanga for the use of a Christian name and notices that Nanga does not get offended to be addressed informally by the whites. As for Africans Odili assumes, "We have all accepted things from white skins that none of us would have brooked from our own people" (Achebe, 1967, p.44). Odili could realize that West is merely representing the superiority of white culture instead of African culture when he meets an American couple—John and Jean who work as American ambassadors in Africa. As Jean drives Odili, he could realize that "...whether she had some secret reason, like wanting me to feel ashamed about my country's capital city" (Achebe, 1967, p.55). When Jean comments on African streets and laugh, Odili reflects a sense of anger, "Then I promptly recoiled again. Who the hell did she think she was to laugh so self-righteously. Wasn't there more than enough in her own country to keep her laughing all her days...?" (Achebe, 1967, p.55). Odili does not even join civil service as he believes this position would make him a puppet with the car, free housing and lots of money. He would not be able to protest against the corruption of this sector as Odili says:

"A common saying in the country after independence was that it didn't matter what you knew but who you knew. And, believe me, it was no idle talk. For a person like me who simply couldn't stoop to lick any Big man's boots, it created a big problem. In fact, one reason why I took this teaching job in a bush, private school instead of a smart civil service job in the city with car, free housing, etc, was to give myself a certain amount of autonomy" (Achebe, 1967, p. 17).

So Odili decides to fight against the agents of the former colonizers by exposing their true colour. Odili plays his role in a particular historical time with a particular purpose to show the necessity of an Organic Intellectual in a corrupted society. Odili could feel the sufferings of his fellow countrymen. Developed countries are indeed dominating the African Countries through introducing various goals: one of these is MDGs and “the implementation of the MDGs can be regarded as a reflection of neo-colonialism that seeks to strengthen Western economic power” (Durokifa & Ijeoma, 2018, p. 355). Odili tries to create a consciousness within the class of the mass people of its’ function in every field of a country that is occupied by petty-bourgeois. Odili represents the intellectual class, of which, Antonio Gramsci (1971) talks in *Prison Notebook*, “All men are intellectuals, one could therefore say: but not all men have in society the function of intellectual” (Gramsci, 1971, p. 140), Gramsci continues, “...there are “organic” intellectuals, the thinking and organizing elements of a particular fundamental social class” (Gramsci, 1971, p.131). Odili plays the role of an intellectual of a particular social class- the class of everymen and villagers who are unaware of the cynical face of the political leaders. Therefore, the class of mass people who are deprived of their rights and dominated by the petty-bourgeois class created by former colonizers need to be directed by a particular intellectual class in postcolonial society. Odili wants to be a man of the common people in his country to raise the voice for these voiceless people. So he decides to expose Nanga. As Frantz Fanon in his essay “National Culture” advocates the fact that one must fight to liberate his nation, “To fight for the national culture means in the first place to fight for the liberation of the nation, that material keystone which makes the building of a culture possible” (Ashcraft et al., 1995, p.154). Therefore, the intellectuals like Odili must fight for the nation’s liberation in this neocolonial age.

Achebe’s Four Heroes: A Comparative Study in Postcolonial Perspectives

Although Achebe’s heroes have some dissimilarities their struggles and predicaments are identical. *Things Fall Apart* covers the pre and post European imperial era around the 1900s. On the other hand, *Arrow of God* is set in 1920s Nigeria when many Nigerians began turning away from the traditional religion and custom. Besides, Okonkwo exerts a strong sense of resistance against colonizers, Ezeulu embraces the colonizer’s influence even going against his clan:

“Okonkwo faces the white man and their colonial forces before Ezeulu does; by implication, Okonkwo is more likely to be overwhelmed by the new dispensation and to make more mistakes than Ezeulu, who comes in the conflict between the Igbo and the white man the first phase of battle has been fought and won by the latter. Hence, if Okonkwo “arrogates to himself the task of opposing them to the last degree” he does so rightfully and patriotically because he wants to preserve the sovereignty of his fatherland” (Ogbaa, 2008, p. 205).

It is because of colonization Ezeulu becomes ambivalent, lacks his subjectivity, and ends up being delusional:

“So in the end only Umuaro and its leaders saw the final outcome. To them the issue was simple. Their God had taken side with them against his headstrong and ambitious priest and thus upheld the wisdom of their ancestors – that no man however great was greater than his people; that no one ever won judgement against his clan” (Achebe, 1969, p. 230).

Thus, colonizers take power over the clan substituting a strong leader, Ezeulu, “The Christian harvest which took place a few days after Obika’s death saw more people than even good country could have dreamed” (Achebe, 1969, p.230). In *Things Fall Apart*, the suicide of Okonkwo and the final talk of Obierika to the district commissioner also demonstrate how dehumanizing this othering process is. As Obierika says, “that man was one of the greatest men in Umuofia. You drove him to kill himself: and now he will be buried like a dog” (Achebe, 1958, p. 182) and “For Achebe now it becomes his duty to present the real picture of his world ...” (Parmar, 2018, p. 5766). So Ezeulu’s ending with madness and Okonkwo’s suicide show that colonization heralds the tragic end of traditional leaders. Even like traditional leaders, an educated individual can also be

dismantled by the white power in postcolonial society is also demonstrated through the character of Obi. When Obi faces trial for taking bribes he is questioned, "I cannot comprehend how a young man of your education and brilliant promise could have done this" (Achebe, 1987, p. 2) What insists Obi take bribes is less important than the fact that he is a negro, "...who have been taught to have an inferiority complex" (Cesaire, 2000, p. 43) and can be dominated by white force. It's true that "One significant aspect of Achebe's novel is its description of British colonialists' attitude towards Nigeria and Nigerians" (Zarrinjooee & Khatar, 2016, p. 233). Mr Green in *No longer at Ease* also represents the common view of colonizers towards Africans throwing his comment, "The African is corrupt through and through" (Achebe, 1987, p. 3). This is how Obi, an educated individual who once cherished a dream to work for the betterment of his nation ends up with treacherous tears in his eyes:

"Traucherous tears came into obi's eyes. He brought out a white handkerchief and rubbed his face. But he did it as people do when they wipe sweat. He even tried to smile and belie the tears. A smile would have been quite logical. All that stuff about education and promise and betrayal had not taken him unawares. He had expected it and rehearsed this very scene hundred times until it had become as familiar as a friend" (Achebe, 1987, p.2).

Therefore, a colonized indigenous man would be a victim and distorted man even if he received western education. Frantz Fanon (1986) in his essay "Fact of Blackness" asserts, "Quite simply, they are the instances in which the educated negro suddenly discovers that he is rejected by a civilization which he has nonetheless assimilated" (p. 69). Moreover, when the last hero Odili decides to protest against the corruption of the society he is prevented in many ways and beat up severely. Thus, Odili is also helpless to the power holding figure of society in the neocolonial age.

Thus, Chinua Achebe manifests the sinister face of colonialism which involves centuries of war and exploitation experienced by Okonkwo, Ezeulu, Obi, Odili and the whole colonized people of the world as well. Representing the struggles of his heroes, Achebe also makes us realize that gaining liberation requires endless battles and sacrifices. Even it is more difficult to get independence from neocolonialism which keeps controlling indirectly. Consequently, the educated intellectual like Odili faces many obstacles from political antiheroes for bringing societal change in his country which is in the maze of neo-colonialism. Therefore, the intellectual group from third world countries must fight to challenge neocolonialism to emancipate their fellow men who are in the chain of domination since the colonial period.

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