

The Violence of the Colonizer and the Colonized: Dehumanization and Rehumanization in Achebe's novels, and Fanon's Perspective of Anticolonial Violence

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Abstract:

Chinua Achebe's novels in general are very practical and offer the reader a comprehensive understanding of the field of post-colonialism and exactly in the phase of Dehumanization and Rehumanization. This study puts forward a "Third World" revolutionary reading of Chinua Achebe's novels *Things Fall Apart* (1958), *Arrow of God* (1964), and *Anthills of the Savannah* (1987). In Addition to the novels, "Third World" revolutionary ideas, such as the re-humanizing violence of the colonized, cultural resistance by means of constructing a unifying national culture and having control over the means of production, will be highlighted. Achebe, unlike other Nigerian authors intended to show people how colonialism works and the way his culture and society fell apart. He wanted to transmit an honest picture. Achebe's refusal of colonial culture deciphers into his ferocious elimination of the post- independence westernization of African societies as the novelist clearly presents in his novels. These theoretical and revolutionary ideas will be applied to selected works by this special novelist.

Keywords: Third World (1), Independence (2), dehumanization (3), rehumanization (4), anticolonial (5), transformation (6), Social Consciousness (7), armed struggle (8).

This article tackles the violence of the colonizer and the colonized for the aim of dehumanization and rehumanization respectively, as reflected in the novels of Chinua Achebe. Fanon's ideas on anticolonial violence will also be examined in this article in terms of their application and suitability to the specific circumstances described by Achebe in his fiction. This is not to say that Fanon's theoretical ideas will fit in perfectly and effectively within the contexts, events and circumstances being described by Achebe. For example, the violence displayed by Okonkwo in *Things Fall Apart* is not the kind of revolutionary violence that Fanon has in mind.

In the novels that will be examined in this article, the complete dehumanization of African communities are represented; obviously, this dehumanization of the indigenous population is achieved through violence on the part of the colonizer, the confiscation of indigenous people's lands, leading to a total slave-like existence of African communities.

Africans become enslaved and dehumanized on their own lands with a total disregard for their humanity. In a world in which colonial factors are given primacy over ethical considerations in everything, humans lose their dignity. Economic forces, left unchecked by ethics, dehumanize through a strange inversion: economic entities gain autonomy while humans lose theirs. Imperialism affects people while people become reduced to only their economic roles as workers, consumers, or followers. Dehumanization led Amilcar Cabral to conceive of cultural liberation in terms of cultural autonomy as opposed to the preservation of indigenous culture. Otherwise, rehumanization is the restoration of human dignity and the reassertion of the priority of humans above the systems originally intended to serve humanity. If we want to achieve rehumanization, we need to overcome the colonial consequences and quell its divisive forces.

Rehumanization is a process that cannot be accomplished without passing through the very stage of dehumanization. Rehumanizing both the native member and the colonial settler is acquired after the colonizer's aggressive dehumanization processes. Frantz Fanon was a revolutionary thinker. In his most influential work, *The Wretched of the Earth*, Fanon writes, "Decolonization reeks of red hot cannonballs and bloody knives. For the last can be first only after a murderous and decisive confrontation between the two protagonists." (33) In addition, Fanon indicates that "For the colonized, life can only materialize from the rotting cadaver of the colonist." Fanon, and unlike many other thinkers rejects the very idea of non-violence as a formation of colonialism, which is a little paradoxical seeming at first glance, since as Fanon points out, colonialism itself is a system of violence, one that can only be resisted by the forces of "armed struggle," as he puts it.

As discussed in the introduction, Fanon often refers to the colonized intellectuals who are the more educated natives. They are in many ways engaged with settlers to be spokespeople and representatives for the settlers. This category of people is underscored throughout the study and in all the selected works. These people are so deeply colonized that they work together with colonizers to keep a cover on things. They do so because their colonization situates them to see revolution as a threat to values like dignity, equality, individualism and rationality. He offers a psychological examination of the degrading effects of colonization upon society. He also investigates a comprehensive approach inherent to creating a communal drive for the process of decolonization of the colonized.

In "On Violence", Fanon outlines the activities that are involved in the process of decolonization, arguing that it entails the substitution of one distinct social and cultural group of people with another. This process can only be achieved when there is total change in society, the colonized take the place of the colonizers. This theorization of the decolonizing process is formulated based on Fanon's direct experience of the colonial world.

The violence of the settler and the indigenous inhabitant is a cause and effect process that is related also to dehumanization and rehumanization respectively. In Achebe's *Things Fall*

Apart (1958), the clash between the colonizer and the colonized was very clear throughout the era of colonialism; however, violence as such was not found in the pre-colonial Ibo community. In order to have a clearer view, a more in-depth analysis is necessary. Achebe sets this novel in a small fictional village in Nigeria, which he calls Umuofia. The narration of events begins just a little bit before the arrival of the western colonizer, and his missionaries. Villagers are caught off guard and do not know how to deal with such a rapid change that is going to alter and affect all aspects of life.

Achebe claims that he wrote this novel for many reasons, and not only because he wants to teach his readers about the important values and ethics of the African culture. He intended to show people how colonialism works and the way his culture and society fell apart. He wanted to transmit an honest picture. What Achebe does in *Things Fall Apart* is to try to expose the weaknesses of traditions that are based on old customs that have the effect of dividing people instead of uniting them; Achebe hopes to be able to give the guidelines to construct a culture that is based on the dynamics of what keeps a certain society united as Fanon argues in *The Wretched of the Earth*: “Culture has never the translucidity of custom; it abhors all simplification. In its essence it is opposed to custom, for custom is always the deterioration of culture” (180). Both Achebe and Fanon understand the danger that lurks in a society of a community that keeps going back to the past and relying on old customs that will eventually lead to the destruction of that society and especially when there is foreign intervention, such as colonization. *Things Fall Apart* presents readers with important, documentary style information about Igbo society in the pre-colonial era. The changes that invade this society affect all fields, such as culture, religion, social relations and family structures and gender issues.

Achebe also provides readers with a wealth of historical background information about Ibo society; he accomplishes this by describing both the advantages and disadvantages of his culture, including the authority of inherited gods, the scarification rituals of young boys, and finally the killing of newborn twins. The reader is well-positioned to observe the coming of the white missionaries in the village of Umuofia, and the initial reaction of the Igbo members of the clan. “The main concern of Achebe in two of his novels namely *Things Fall Apart* and *The Arrow of God* seems to be the introduction of a new religion as well as its destructiveness on Igbo society,” writes Alimi (121).

In *Things Fall Apart*, the people of the clan are divided into two groups. The division is very simple: the first group of people is the Igbo, and the second group consists of the people of the clan who decide to follow the white missionaries. In addition, the members of the clan who decide to convert and change their religion abandon their own religion, and their indigenous and traditional way of living. They change their religion and leave their traditions; they choose a new religion, which is Christianity, and decide to adopt new modern values. The novel *Things Fall Apart* is all about the “collapse, breaking into pieces, chaos, and confusion” (Alimi 121) of traditional Igbo culture and traditions that suffer at the hands of the colonizer. The colonizer

comes to Umuofia and brings his beliefs and religion. The views and beliefs of the colonizer clash violently with Igbo beliefs. The colonizer uses the beliefs of Christianity to deliberately divide the Umuofian people.

The missionaries want the Ibo society to fall apart in order to widen the gap and divide the culture. Polygamy, for example, is an issue that was targeted by the colonizer. According to the Igbo culture, in order for a man to become a prestigious member of his society, he should wed another woman and the more women a man weds, the stronger his standing in society becomes. The women of the clan respect this ritual and find it acceptable. On some occasions, some women look for wives for their men. They live in the same house but in different places; they respect each other and the older wife has a special place. They even help each other in taking care of the children and dividing the domestic chores. However, the white missionaries refuse polygamy, and by doing so, they are separating the initial and most important bond in Igbo society; the colonizers want to wipe out the Igbo social system forever.

While Achebe is careful to emphasize the destructive plan of the colonizer, he is also clear about turning the criticism inwards, a kind of self-examination. Achebe shows the weaknesses of Igbo culture, such as the killing of twin children, which is a custom similar to which Fanon warned against; for example, according to the religion of the Igbo people any twins must be killed because they symbolize evil work for the devil. In addition, some detrimental traditions of the clan include offering small boys to the gods and sacrificing them as sign of peace giving. These detrimental practices weaken Igbo society, allowing many people to silently reject these traditions, thus making this and other practices easy targets for the colonizer to exploit and divide Igbo society.

The colonizer seizes upon any opportunity to divide the society; it is the brutality of colonization and the consequences of its intervention in *Things Fall Apart* that emerges also in *Arrow of God*. An additional theme featured in *Arrow of God* is that of “internal division in the tribe” (Alimi 121). This division is immediately noticed among the people of the Umuaro. These external influences create a very powerful sense of hatred that kills many values like brotherhood and sisterhood that were an important part of their religion. One commonality between the people of Umuaro in *Arrow of God* and the Umuofian people in *Things Fall Apart* is the coming of the white missionaries. The advent of the missionaries is very devastating for the Umuaro and for the Igbo, for Ezeulu and Okonkwo. Colonialism causes devastation in all fields of life. Members of the clan cannot decide what to do, and they begin to question their tradition and religion. Their views and beliefs are weakened. The culture suffers very severe consequences that it can no longer continue. Achebe, however, tells his readers that it is true that the colonizers are indeed to blame for all the destruction in Igbo society, but the Igbo were neither aware nor ready for what is happening to their world. But Achebe also shows that certain detrimental practices that the Igbo continued to practice weakened their society. This is why Achebe

emphasizes the utter importance of the transformation of the social consciousness, which is based on awareness of one's strengths and weaknesses.

Things Fall Apart is a novel about the destruction of native cultural and social structure. This destruction is total and in all fields. They lose their culture and their social bonds; their religion becomes weak, and they no longer pay attention to their religious beliefs. Their language is also weakened. The novel questions the principles of colonialism, for instance the dominance of Christianity and their language by depicting the amount of destruction it has on the protagonist Okonkwo, who commits suicide at the end of the novel after the advent of the missionaries who deluded his people and manipulated their culture, identity, and their religious beliefs. The question of identity is also an essential one in this novel. People of the tribe undergo an identity crisis. Their culture cannot withstand the overwhelming changes imposed on their society. In the middle of novel comes the realization that colonialism is racist and destructive concern. In the middle of the novel comes the question of the African natives being inferior to the white men and missionaries, because African natives were known as people who have a very strong belief, identity, and religion. The novel also emphasized the differences in the culture, and the anger that colonial power has wiped out many values by imposing new ones.

In the novel, as the harm and loss of culture becomes aggrieved, the reader cannot help but to ask himself/herself if Achebe is exaggerating when he talks about the changes in the culture instead of talking about the similarities and the differences between the cultures. It is very clear that this situation does anger Achebe, and that the language of the colonizer has superseded and outdated his native language. Nevertheless, Achebe appears to be confident in his rejection of the new language of the colonizer, and their religion, and for him, there was no complete replacement by one culture by the other or one religion by another, It is was a little bit like adjusting and adopting to the new situation.

It seems fair to say that actions of national and radical violent response in *Things Fall Apart* need examination. Achebe's aims and treatment of the violent response within the Nigerian liberation movements are linked to the discussions of the thinkers, Frantz Fanon in *The Wretched of the Earth* and Amilcar Cabral's "National Liberation and Culture." Through my discussion of the selected novels, I will investigate and analyze the theorists' favoring of a violent response within the context of decolonization. *Things Fall Apart* narrates the story of Okonkwo the protagonist, a member of the clan living in a period of time in which the colonizers started their settlement of Umuofia in what in reality is Nigeria. Okonkwo is a man who performs radical acts of violence. He emphasizes his masculinity and being a warrior, and this is felt at home by beating his wives, and killing his adopted son, and on the battlefield,. Okonkwo considers these acts of violence as power.

Okonkwo tried his hardest to keep his tribal African community from falling apart, but instead, he himself was the one to be broken down. The revolution that never came in the Igbo

community drove Okonkwo to kill himself and to leave all his people surrounded by disease which is clearly depicted in the essay, "Becoming African and the Death of Ikemefuna," where Neil Ten Kortenaar clearly writes, "Achebe himself has said, 'Okonkwo is cut off from reality, and becomes a victim of illusion, of a false perception of himself. Hence his self-governing chi cannot hold him together, he falls apart; so does his outer world, which suffers an ecological, historical and existential breakdown and displacement'" (Kortenaar, p.23.). So what exactly made Okonkwo become the victim and what was his 'illusion'?

In the changing society of African tribes, especially in the village of Umuofia, it is noticed that the first people whose mindset changed first, leading to changing actions were the youth in the novel. Let us consider Okonkwo's son, Nwoye, and his character's development in this work. Nwoye is thought to be a powerful, influential young man following in the footsteps of his father, but somehow he is totally opposite in nature and is perceived as a soft, open-minded character just like his grandfather, Unoka. Nevertheless, Okonkwo tries to convert his son by making him become more 'masculine,' so he can lead the way when he dies: "I have done my best to make Nwoye grow into a man, but there is too much of his mother in him" (Achebe 58). These words by Okonkwo respond to Obierika's thought of his son coming from a new generation that shall uplift the Umuofia clan when Okonkwo dies. This soon changes when a boy by the name of Ikemefuna enters the clan and spends time in the Okonkwo household. Ikemefuna influences Nwoye to become a manlier person, by comforting him in making more individual decisions and by acting masculine in front of him.

Okonkwo was "inwardly pleased at his son's development and he knew it was due to Ikemefuna" (Achebe 46). Over a few months, there grew a brotherly connection between Nwoye and Ikemefuna which was flowering at the same time as the invasion of the European Missionaries. Nwoye finds out that Ikemefuna is to be killed, but who is to be vicious enough to kill such a harmless young boy? In order for Okonkwo to live up to his name, he takes on the challenge of killing Ikemefuna, which sets off his upset son, Nwoye: "After what he did, his closest friend Obierika told him what he did 'will not please the earth' because this is an act for which the "goddess wipes out whole families' " (Opata 119).

Following this horrific scene, Nwoye removed himself from Okonkwo's household and moved on to a place so unusual, a church located just outside the village owned by Missionaries. Nwoye stayed there for a few weeks, being part of gatherings and motivational speeches informing the natives of this new religion. Nwoye and many others became easily persuaded and did what these white men told them to do. Nwoye enjoyed the companionship of these people and thought that being a Missionary was the right thing for him.

However, Nwoye was convinced that the missionaries' success was not because he and other natives believed what the missionaries are offering, but because of the vacuum left by the disintegration of some native social forms. Using a carefully planned system of persuasion, the

Missionaries were capable of convincing natives to accept the new forms of organization and belief and to produce a significant number of changes. The legitimacy of the missionaries' domination in Nigerian affairs, not just their domination per se, played an imperative role in these changes.

The purpose of these people was to convert and welcome these young men into their culture and make them forget their past and their identity. The Missionaries' main aim is to split families and clan members apart, to divide them and make them forget the past. The Missionaries called their youthful followers "revolutionized young men", who of course have turned their backs on their past, other clansmen, village and especially their families. This is noticed in chapter sixteen when Obierika, Okonkwo's longtime friend, meets up with Nwoye and asks him "how is your father?" to which Nwoye surprisingly answers, "I don't know. He is not my father" (Achebe 126). These are the types of changes many of the youth go through, observing that they are more easily persuadable and more adaptable to societal change among African tribes. Who was the cause of all these changes and what impact did it have on the people of the Umuofia clan?

Missionary people attempted to convince natives that they came into the Umuofia clan and several other tribes to undertake a challenge to increase their knowledge, understanding and "civilization." They advanced, quite successfully, their formula for bringing down the culture of Africa. They told the indigenous population that believing in a chi is wrong because it is a false god. These Missionary groups started slow and grew quicker and larger until they captured the minds of many African people. The District Commissioner of Umuofia encouraged these people to go out and control the minds of these people by converting them to the new religion, which was, of course, Christianity.

This manipulation of the mentality of natives enabled the white man to make the Umuofian culture to fall apart. The Missionaries provided natives with alternative forms of belief and social organization, which Nigerians adopted. The Missionaries were much aided by the disintegration of the Nigerian societies in the execution of their designs, but also by the way, in which they sought to demonstrate and establish authority. In addition to persuasion or consent, the Missionaries used more evil ways, and tried to make the Umuofian people doubt their own way of life and belief.

These people started spreading like a "disease," exterminating the society where Okonkwo's people live. They had a part in why Okonkwo killed himself and the reason why the tribal village of Umuofia had fallen apart. These Missionaries did their job in trying to convert these tribal people, but they also got involved in their personal lives as well. The white men played a major role in all the disruptions that took place in Umuofia, such as the killing of the innocent young boy, Ikemefuna, the suicide of the eternally loved leader of the clan, Okonkwo, and caused the deprivation of Umuofian society. Had these people not entered African land and

specifically this tiny village of Umuofia, would these people have thrived? In conclusion, it can be acknowledged that change in one's life can alter their inner and outer aspects of their lives as well. Therefore, what exactly led Okonkwo to kill himself and why did the European Missionaries enter Umuofia? Things, after all, did fall apart because this society, like many precolonial societies, was not ready and was not aware of the aims of the white man at the outset when they allowed the white Missionaries to come into their society and even gave them land to build their schools and churches. Many precolonial societies did the same. This is perhaps a lesson that Achebe is teaching his people and other colonized peoples.

The questions in the previous paragraph are not answered in the novel, but the one thing that is answered is that African tribes are definitely changing. This change, however, is not the kind of revolutionary change of which Fanon speaks. This change seems to be for the worse because it has resulted in this kind of division of a society that was once united. Change, however, is change and African tribes have been corrupted, according to Okonkwo. This is clearly depicted in the concept of how change in one's beliefs, attitudes, and perceptions can adjust the atmosphere in which one lives either beneficially or inadequately. This notion is demonstrated by many characters in the novel, and this illustrates how various characters demonstrate the key concept of change.

Furthermore, the growth of Okonkwo's character and how he is reduced to an old-fashioned character is evident. Okonkwo is less responsive to change. Secondly, through the examination of Nwoye's character development, it can be seen that youths, in this book, are more adaptive to change. Finally, by detecting the spread of the white Missionaries, it becomes obvious that these religious colonialists can be compared to a 'disease' poisoning African society.

Frantz Fanon, in his powerful examination of colonial supremacy and struggle against colonialism, claims that the process of decolonization is unavoidably violent: "From birth it is clear to [the native] that this narrow world, strewn with prohibitions, can only be called in question by absolute violence." Produced just a few years earlier than *The Wretched of the Earth* and throughout the era of African decolonization subsequent World War II, *Things Fall Apart* calls into question Fanon's over-all philosophy of the role of violence in African liberty. Fanon's theory is based on his specific experience of the Algerian armed struggle against French colonialism. Instead of exposing how political violence is purifying, Chinua Achebe portrays how the violent acts of Okonkwo reflect his fears rather than his fearlessness and the way in which his sense of self was divided and disintegrated. From his childhood, Okonkwo considers his father as very frail. Through acts of physical ability and distinct achievement, he tries to evade becoming such a disappointment himself. He gains fame and honor within the community as a wrestler by defeating the formerly unbeaten Amalinze the Cat in a wrestling competition. He tells his son Nwoye "masculine stories of violence and bloodshed." (41) He also takes great pride

in his fighting undertakings, as when he drank palm wine from the skull of one of his enemies. Nevertheless, Okonkwo is haunted by a fear of disappointment and by the past of his own father.

Clansmen warn Okonkwo that he should not participate in the murdering of Ikemefuna, but because he was afraid of himself, he took his machete and killed Ikemefuna. He was afraid to be considered weak by his fellow tribesmen. Okonkwo masters the rehearsal of violence over the ideals of his community, misidentifying someone for the other. He becomes infatuated with the hunt for vengeance against the settlers, whom he considers to have alienated and destroyed his community and changed his son. Prefiguring the debate of Fanon in *The Wretched of the Earth*, Okonkwo advises his community to undertake violent armed struggle against the settlers: “Okonkwo, who had begun to play a part in the affairs of his motherland, said that until the abominable gang was chased out of the village with whips there would be no peace.”(122) The comprehension of Okonkwo of the notion of “peace” appears somewhat dissimilar from that of the British district commissioner who is in a process of writing a book with the title: *The Pacification of the Primitive Tribes of the Lower Niger*. The British commissioner’s idea of “pacification” involves organizational acts of carnal violence.

The elders of Umuofia, including Okonkwo himself, have been freed from their captivity and torment by the colonial administration, and then the villagers meet to discuss how to reply to colonial power. When a certain messenger arrives to stop the meeting, Okonkwo takes out his knife and kills the man: “The waiting backcloth jumped into tumultuous life and the meeting was stopped.” (165) Okonkwo then stands looking at the dead man and he knows that his people are not going to go to war and they are not going to show any kind of resistance, and they just let the other fellow messenger run away.

Okonkwo identifies fear as the reason of his society’s seeming indecision, and to take Fanon’s debates would be to read the village’s reluctance to fight a war as kind of weakness. But Okonkwo’s suicide puts uncertainty upon such an examination. In each of the two previous locations to suicide in this novel, the act of suicide is linked closely with disappointment and fiasco. In the first situation, a figure who was a farmer suspends himself after a humble harvest. In the other situation, a folktale, who was known as the snake-lizard murders his mother when only three bags of leaves are left after she makes seven baskets. When he prepares seven baskets and they too are reduced to three baskets, he kills himself too. The act of suicide here becomes vaguely the penalty given out for fiasco, or the suitable reaction to unfair murder. Instead of a purifying act of violence, authorizing Okonkwo with a rehabilitated sense of self, the upsurge of violence in Okonkwo’s actions lead to his self-destruction.

For revolutionary thinkers of African resistance to colonialism, for instance Fanon, the violence of Okonkwo reflects an unstudied and aimless violence. However, I think that it is inappropriate to separate the acts of Okonkwo, such as political violence in murdering the messenger, from his other national or cultural acts of violence. Instead of a manifestation of his

control, Okonkwo's acts of ferocity through the novel reflect his own logic of weakness and quicken the breakdown of the cultural harmony of his society.

Hannah Arendt claims that, "violence appears where power is in jeopardy, but left to its own course it ends in power's disappearance." (On Violence, 29) Nearly without exclusion, Okonkwo's violence is an announcement of his wish for authority, emphasizing his feelings of weakness, and merits a rebuke from his society. For example, the hitting of one of his wives during the Week of Peace requires that Okonkwo make a proposition to the goddess Ani, and his unintended killing of a little boy causes a seven-year expulsion. When Okonkwo was at the funeral of the warrior- a ritual planned around the notions of the glory and honor of fighting disturbed by the shooting of rifles and cannons, Okonkwo unintentionally shoots and kills the son of the dead man. Previously, Okonkwo aims his rifle during a fight with one of his wives, causing a wife who has already felt the setbacks of his hands to whisper something about rifles that never blast.

Throughout the novel, violence and gender are linked; in this situation, the masculinity of Okonkwo is mocked in the sign of ferocious male authority. Although many thinkers and critics note that control comes from the barrel of a rifle, Okonkwo's use of rifles exposes the emptiness of such an idea of authority. Instead of an instrument of his authority, the gun indicates Okonkwo's weakness; remote from notions of his role as a man in his tribe and by his panic of fiasco, he seeks a sense of identity through the violent and fierce controlling of other people. I am not saying that *Things Fall Apart* presents a conciliatory idea. Relatively, the novel exposes an uncertainty towards fierceness; violence is a rehearsal that is important inside the national and radical history of the culture of Umuofia, but when misguided for the principles of the public, it fails to attain anything but devastation and demolition.

Unlike warfare, political violence and violence within a culture are associated with each other. As much as Okonkwo responds to the difference in Igbo ritual, he deserts this ritual when it fails to agree with his ideas of the role of ferocity. In the novel, we are told that Umuofia never went to war unless its case was obvious, just, and accepted by its oracle, and the oracle would never permit a "fight of blame."(8) When the colonial messenger arrives to the village for the meeting, one of the village's elders makes a sensitive argument for the need of armed struggle against the colonial power.

The killing of the messenger by Okonkwo makes real this call; however, Okonkwo joined the meeting with the fierceness regardless of the will of his people. Before the meeting, dreading that other people of the tribe would advise a peaceful reply to the colonial authority, he thinks that Egonwanne may say to them that our ancestors never fought a war of blame without the oracle's permission, and if they listen to Egonwanne, Okonkwo shall leave the meeting and plan his own response. For him, the dissimilarity between belief and practice is unclear and so his actions reflect not cultural ferocity but a culture of ferocity. Another South African thinker and

theorist, Reverend John Lamola claims that armed struggle leads to just such a culture of his own ferocity: “the strategy of a revolutionary is to make revolution a way of life.”(9) However, Fanon claims that armed struggle and violent response is the only method of change obtainable and accessible to the native. Okonkwo’s behaviors echo how the ideologies of a culture during times of ferocity are outdated by that practice of ferocity. Therefore, what Okonkwo misses is the revolutionary soul that gives birth to revolutionary violent response and armed struggle, which itself is invented out of a culture of resistance as described by the “Third World” revolutionary thinkers.

In his book *The Wretched of the Earth*, Fanon presents an idea that is also found in Achebe’s novel *The Arrow of God*, and that is decolonization, which means the exchanging of definite types of men by other types of men, is always a violent spectacle. Fanon asserts that as the killing and the rifles and machines of the settler’s armies took over the colonized areas, it is a prerequisite that it will take revolutionary ferocity and violence in order to reverse this power situation. The dictatorial colonial lens shades the native as evil, and animal-like. Religion clarifies the ways of the white man, of the chief, of the autocrat. The territories of colonized natives remain their currency and the bread of their existence and by revolting they have nothing to lose but they have the opportunity to gain many new things; Fanon states “Europe is literally the creation of the “Third World”” (81) and by using a violent response the natives are purging their lands of murderous colonizers.

Furthermore, Fanon argues that the “flesh-eating animals” (154) or elite intellectual national bourgeoisie dress and speak as if Europeans, and they betray the national heritage by not putting their hypothetical acquaintance for the sake of their people, the peasant population. These traitors promote inner civil war to reinforce their power. Decolonization does not end the problems of the proletariat as the bourgeoisie looks down upon their own race. Anti-democratic regimes cannot be organized if, as Fanon suggests, policies are made for the masses. The political party has to be the straight communication of the people, as the land belongs to those who narrate it.

Thirdly, selfish European historians announce that the role of colonialism was to lighten the darkness of the brutal indigenous settlers. In order to turn aside such deceitful fairy tales, the colonized must build up national awareness and realization. Therefore, African-Negro culture must support the nation’s fight for liberty, the “literature of combat” (193). Fanon reckons that colonial administration plants the microbes of mental trauma in the minds of both the colonizers and the colonized. He insists all brothers and friends of the colonized territories and countries, “Let us decide not to imitate Europe” (252). Fanon demonstrates the desire to create inheritance, individuality and status of all the colonized nations of this world.

Fanon supports the use of violence to decolonize the domains of the colonized, and for him revolution is necessary to assert liberty from the pent up frustration and confined subservient

status. He is right, as the peasants need to stand against injustice. This is what all colonies have done of the colonized for their rights. War is aggressive but if there is no other choice to accomplish freedom then the natives are left with no way but to use violent response to counter violence.

Arrow of God presents some culturally active problems, such as religious conflict, disunity, and war among villages of the Igbo nation. The biggest problem is the colonial impact and cultural conflict against the British imperial rule. The novel revolves around themes like foreign cultural conflicts, western influences on African cultural traditions, patience, male/female relationships, divine principles of African culture, and religious conflicts. The main cultural conflict revolves around colonization's effects upon all aspects of Igbo and African life. *Arrow of God* focuses on the first experience of Nigeria with colonialism, from its first interaction with the British colonizer to widespread British government. It starts after World War I, a unique period when the British ruled the majority of the world and imposed their cultural values on the "primitive" cultures which they encountered. Furthermore, In *Arrow of God*, the clash between the settlers and the natives in the 1920s is recreated. This time it is Ezeulu, who is the main and chief priest of Ulu in Umuaro who will be sacrificed by the god's arrow of the colonizers. Ezeulu has guided his son Oduche to learn the knowledge of the whites out of fear that the colonizers will ruin them soon. Oduche attempts to kill the holy python and this worsens Ezeulu's relationship with his adversaries Nwaka and Ezidemili, the leader of the python and the chief priest of Idemili respectively, as both blame him for advocating Christianity.

The democratic TFA pre-colonial society has deteriorated into communal war and Europeans actively participated in applying lawful cases. When white Winterbottom wants him to become the chief of the indirect rule policy, Ezeulu rejects it and this leads to his imprisonment. While he was in prison, he cannot proclaim the date of the yam harvest. Upon release, he decides to delay it. Discontented natives who are on the edge of starvation become angry with Ezeulu. The whites who have previously forced free labor on Umuaro laborers and even beaten workers take this as an opportunity to convert the whole village into Christianity to strengthen their power over the whole Igbo tribe. Eventually, whites again are the victors as the colonized fall apart.

Fanon writes, "white men consider themselves superior to black men" (*Black Skin* 3); Fanon is right in his assertion. Mr Wright who convicts blacks as bone lazy, loyal as "pet dogs"(77) and those who only reply to severe handling canes Obika for being late though whipping is not a justifiable way. He calls the African workers "black monkeys" (83). His colonial friend official Clarke does not conduct investigations about this illegal labor and does not punish him for such a fault.

The neo-colonialism which appears in *Anthills of the Savannah* means the subjugation of the indigenous people by their own politicians and elite; This novel narrates the

problems of Nigeria in its conversion from the colonial to the postcolonial period. Nigeria gets its independence from Britain in 1960, but it cannot get rid of abuse and exploitation and what is more tragic is that it begins to be subjugated by its own people. All these issues are conveyed to the readers not only through the characters and events, but also with the help of the symbols and images in the novel. The novel presents the failure of political power to unite with the people of Abazon in the fictional state Kangan. It reflects the necessity of a range of possibilities to open up the new horizons as the remedies to its social malaise. The three alternatives have been proposed in the novel to enable the freedom of society from the clutches of the colonial-based administration. The leadership of enlightened intellectuals, such as Ikem Osodi, the equality and elevated status of the women, such as that of Beatrice and other such people who insist on innovative and dynamic policies. However, the actual situation of Kagan after independence is not that optimistic because instead of the above-mentioned characters, what we see is corrupt, public officers who become the objects of laughter. Corrupt policies, such as nepotism, distorted performance and led to bad results, which in turn made the country fall apart since it could not keep up with the changes and challenges the people dauntingly faced.

Similarly, *A Man of the People* (1966) represents the devastating failure of Odili Samalu, and this represented the failure of the whole political system. *No Longer at Ease* (1960) represents the failure of the intellectual capabilities of Obi, who represents the whole Igbo community. The main source for the taxes was the public service sector in the Igbo community that was forced by the colonial management to pay without receiving any benefits in return. The same scenario continued in the post-colonial era. During the colonial period, the local chief got the favor of the colonial officers for well-being to collect the income for operational development like roads, railways, postal and telegraphic services. The native people were trapped in the rules of the structures of governance. This leads to the post-colonial period being ruled by native leaders who worked for their previous colonial masters to exploit their own people. Ikenna Nzimiro remarks, "The movement from the villages to the urban areas was a reaction to the new monetary stimuli provided by trade with the Europeans and also working for them" (Ikenna, 1971: 168).

Until 1983, the construction of the Government in Nigeria was an open terrain for unchallenged corrupt practices. To fight the corrupt government was a major issue that was merely dealt with in a cosmetic way by the new corrupt leaders of the postcolonial state of Kangan. *Anthills of the Savannah* (1987) sheds light on the battle between the elite classes against the middle-class people. South Eastern Nigeria is recognized as the homeland of the Igbo people. After the independence of Nigeria in 1960, the Igbo people were encouraged by the new living conditions to migrate to other parts of Nigeria, Africa, Europe and America.

Culture is also very significant. In both the sphere of economics and politics, Nigerian intellectuals emphasized the significance of culture in the postcolonial period. Cultural activities gained prominence in all spheres of life in post-independence Nigeria. It is a unifying culture that

enables governance for the good of the people and not the colonizer. A unifying culture then emphasizes the clash between Westernization and traditional values. The most important issue of cultural identity becomes prominent to pose the question that cultural change should result in the construction of a strong national cultural. In addition, Achebe emphasizes the essential importance of constructing a unifying national culture that leads to a truly decolonized society.

One of the novel's main characters, Ikem, who is the National Gazette's editor, indicates that the postcolonial nation's promotion of European culture is considered one of the main barriers toward modernization in Nigeria during the postcolonial period. He says, "Polygamy is for Africa what monogamy is for Europe" (AOS: 75). This is just one example of how Ikem underscores that Europe cannot force its cultural practices upon other people. *Anthills of Savannah* introduces a hybrid of nation as a framework to enable characters to construct a real national identity. The reality of cultural shifts caused by historical processes illustrates the colonial impact on Nigeria. Achebe constructs the identity of Beatrice in a complex way, which is related to the hybrid culture in the postcolonial Nigeria. He states:

Beatrice Nwanyibuife did not know these traditions and legends of her people because they played but little part in her upbringing. She was born as we have seen into a world apart; was baptized and sent to schools which made much about the English and the Jews and the Hindu and practically everybody else but hardly put in the word for her forebears and the divinities with whom they had evolved. So she came to barely knowing who she was (AOS: 100).

Fanon effectively shows that the settler class or class variations totally dehumanize the native population in every way. The European influence creates a dilemma among intellectuals like Ikem, who is trapped between being alienated from the social situation and spreading his ideas for the purpose of helping the underprivileged people of his country. His puzzled state of mind is revealed by the novelist as an instance of the power of hybridity in the cultural life patterns of the Nigerian people.

Finally, in *Culture and Imperialism*, Said argues strongly for constructing a culture of resistance. Culture and empire, Said believes, have a strong connection. He reckons, "the power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them" (1994, 13). For Fanon, violence is vital in the elimination of the colonized and dehumanized self. Decolonization is always a fierce procedure of generating a new identity and person. The native man discovers freedom over the very procedure of violence. Violence is considered a purgative power because it freedoms the oppressed individual member from his or her inferiority compound. Additionally, violent response is not only a mean or resource to an end, but is, for Fanon, an end in and of itself because it plays an essential role in re-humanizing the dehumanized individual.

For Cabral, more so than for Fanon, the culture of a people is permitted by its economic and political life. He agrees that culture is, to a great degree, the result of the economic and political life of a culture, and the relationships between the cultural, economic, and political aspects of life are inseparable. In fact, Cabral claims that culture is what feeds the resistance to colonialism, and highlights that a true revolutionary spirit within a culture of resistance must be supported by the natives' control over the means of production. True cultural and political independence is made possible by economic independence.

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