

Cultural Appropriation and Resistance: A Critical Analysis of Chinua Achebe's "Things Fall Apart"

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Abstract- This abstract examines the concept of appropriation in Chinua Achebe's seminal novel, "Things Fall Apart," exploring how the author strategically employs the literary device to convey a complex narrative about the impact of colonialism on Igbo society in Nigeria. Achebe's appropriation manifests in various forms, including linguistic choices, narrative structure, character development, and the representation of cultural traditions. The author skillfully appropriates the English language, inherited from colonial powers, to craft a narrative that challenges Western-centric perspectives on African cultures. Achebe also appropriates and reinterprets colonial narratives, providing a counter-narrative that subverts stereotypes and underscores the agency and sophistication of pre-colonial African societies.

Keywords: African societies, Western Perspectives, narratives, appropriation, colonialism, cultural traditions.

Introduction

Postcolonial literature, in a general sense, is influenced by the imperial process, starting from the colonization period until the present day (Ashcroft et al., 1987). Post-colonial literature arose as a reaction to the influence of colonization on native cultures. The focus lies on the experiences of colonial nations, including Nigeria, Jamaica, Pakistan, Canada, Australia, and Singapore. Literary works depict the oppression and restrictions enforced by the conquerors, as well as the endeavors to revive indigenous customs and traditions. Post-colonial authors delve into topics related to identity, culture, prejudice, and the need for autonomy and uniqueness. Post-Colonial literature portrays the emergence of new ruling classes within sovereign civilizations, frequently under the influence of neo-colonial establishments. It also highlights the formation of internal social hierarchies based on racial, linguistic, or religious biases, as well as the unequal treatment of individuals in settler or invader communities. Post-Colonial Literature explores a range of topics, including migration, slavery, oppression, resistance, representation, diversity, race, gender, ethnicity, location, and reactions to European colonial discourses such as history, philosophy, and linguistics. It also examines the fundamental acts of speaking and writing that give rise to these experiences.

Edward Said reveals Eurocentric universalism, which assumes the superiority of Western culture and the inferiority of non-Western cultures. Said characterizes Orientalism as the enduring and distinctive European practice of perceiving the East as "others" and inherently inferior to the West. According to Said, the Western mind views the idea of the "Orient" as a substitute or hidden aspect of oneself. The emergence of post-colonial literature can be attributed to a multitude of circumstances. The term "post-colonial" first and foremost refers to all civilizations that the process of colonialism has influenced, from the time of colonization to the present. This research examines the impact of European colonial dominance both prior to and following the attainment of independence. Furthermore, post-colonial literature is a significant political and cultural occurrence in which language and literature are utilized as instruments for the promotion of nationalism. It questions the dominant position of English studies and amplifies the perspectives of those on the fringes and marginalized groups. Post-colonial literature portrays the efforts of indigenous civilizations to revive their customs and traditions while also exploring themes of identity, culture, and the challenges confronted by colonized nations.

African literature, arising during the post-colonial era, centers on matters pertaining to identity. It includes a diverse array of languages, cultures, and colonial situations, that result from the interaction between Europe and the colonies. Bonnici (2004) examines the process of African culture adapting to European norms and the development of self-identity. Post-colonial African literature frequently depicts the repercussions of civil wars, military governance, tyranny, ethnic strife, and genocide on African culture. The literature documents the displacement of African culture and individuals throughout the colonial era. It underscores the significance of preserving cultural values to uphold society's identity. African novels during the post-colonial era effectively reconcile global and local concerns. The

authors Mehmood et al. (2021), Connolly (2002), and Griswold (2000) examine the difficulties faced in today's world and emphasize the need to comprehend local matters when studying post-colonial African identity and culture.

Chinua Achebe was born in Ogidi, Eastern Nigeria, on November 16, 1930. He was raised in Ogidi, where he was familiarized with both Christian and Igbo religious beliefs and customs. Achebe received his early education at a primary school in Ogidi and later pursued his studies at Government College in Umuohia. Subsequently, he enrolled at University College in Ibadan and obtained a Bachelor of Arts degree from London University in 1953. Chinua Achebe is renowned as one of Africa's most celebrated authors and a trailblazer in depicting African life through an African lens. The inaugural literary work by the author, "Things Fall Apart" (1958), narrates the account of the customary Igbo society amidst the advent of missionaries and colonial administration in Nigeria. He subsequently authored multiple novels, such as "No Longer at Ease" (1960), "Arrow of God" (1964), "A Man of the People" (1966), and "Anthills of the Savannah" (1987), which delve into the subjects of corruption and postcolonial African existence. Chinua Achebe is widely regarded as the progenitor of modern African literature and has made substantial contributions to the literary realm. His writings confronted and questioned the biased beliefs of colonialism while portraying African existence and historical events through an African lens. Achebe's literary works have globally acquainted readers with the innovative utilization of language and structure while also offering profound understandings of contemporary African society and culture. He has been bestowed with several accolades and distinctions for his noteworthy contributions to the field of literature and his intellectual prowess. His pioneering novel, "Things Fall Apart," challenged imperialist stereotypes and described life in an Igbo community during a period of transition. Achebe's following works further examined topics of postcolonial Nigeria and the involvement of literary culture with political and racial politics.

According to Kwame Anthony Appiah, "Things Fall Apart" is widely regarded as Africa's most cherished novel and is considered the quintessential example of a modern African novel written in English. Chinua Achebe's masterpiece delves into the Igbo community's encounter with colonialism. The narrative adeptly portrays the cultural opulence and inherent respectability of African peoples, countering the simplistic depiction of Africa as a uniform and devoid expanse. Achebe's depiction of a clearly defined African community actively participating in its own distinctive social dynamics serves as a powerful analysis of dominant ideologies, exposing their weaknesses (Appiah, 1994).

Okonkwo, the main protagonist, assumes the role of a symbolic figure for his community. However, his individual temperament and behavior result in ethical transgressions and a sorrowful state of seclusion. The fact that he is in exile emphasizes the urgent necessity to moderate his passionate temperament. The work explores the clash between conventional ideas and the intrusion of colonial powers. "Things Fall Apart" is a noteworthy addition to African literature, providing a detailed exploration of identity, socio-cultural interactions, and the consequences of colonialism. Achebe presents the diverse and essential principles that exist in both traditional and contemporary African society, including integrity, autonomy, diligence, and modesty (Fofo, 2013).

One of Achebe's outstanding accomplishments is his ability to seamlessly incorporate historical context and mood into the narrative. The novel's extensive thematic breadth and subtle moral intricacy render it a gripping literary work, compelling readers to contemplate the complicated fabric of African culture. This study intends to provide a critical analysis of Chinua Achebe's novels from the perspective of postcolonial theory. Achebe's literary oeuvre is mostly based on the rich traditions of Igbo civilization, delving into the tremendous impact of Christian influences and the following battle of values during and after the colonial era. Achebe's primary objective was not to assert the dominance of Igbo culture over European civilization. His objective, however, was to shed light on the presence of African history, not as understood and documented by imperialist authors, but as it intrinsically resides within the African heritage of *negritude*. Achebe adeptly employs the language of the conquerors as a potent tool of dissent against imperial authority. Furthermore, this study analyzes Achebe's narrative techniques, character representations, and linguistic selections to untangle the complexities of cultural appropriation presented in "Things Fall Apart."

Review of Literature

The body of writing concerning cultural appropriation in post-colonial literature is vast, indicating the worldwide acknowledgment of the intricate consequences of colonial interactions. Emerging as a separate and identifiable literary genre, it encompasses the perspectives and life stories of authors hailing from regions such as India, Africa, the West Indies, and other territories that were once colonies. Edward Said, Homi Bhabha, and Gayatri Spivak, among others, have established the theoretical foundation for comprehending the mechanisms of cultural imperialism and the construction of the colonized 'other' in colonial discourse. Edward Said's release of *Orientalism* in 1978 had a substantial impact on the promotion of post-colonial literature studies. Said, an Egyptian writer and critic, conducted an academic analysis of the impact of European imperialism and colonization. Said's work

stimulated the examination of how previously colonized individuals depict colonialism and imperialism in their literature (Said, 1979).

Post-colonial literature arises because of the influence of colonialism. Post-colonial literature explores topics such as identity, cultural hegemony, racism, inequality, and hybridity. Colonialism led to the erosion of cultural traditions, compelling the assimilation of Western languages, cultures, and practices. Authors hailing from many locations, such as Chinua Achebe, Wole Soyinka, and Salman Rushdie, make significant contributions to this literary genre. They actively challenge colonial myths and strive to regain cultural integrity and promote social justice. Despite having gained independence from their European colonizers, the legacy of colonialism continues to influence these countries' educational systems and social structures. Chinua Achebe and Wole Soyinka, among other African writers, have made substantial contributions to the field of post-colonial literature. Their works confront the preconceptions and fallacies propagated by Western literature toward Africa. Chimamanda Ngozi Adichie, Bessie Head, and Buchi Emecheta are among the renowned African authors who have received acclaim for their examination of post-colonial topics. These writers endeavor to reinterpret history from their own viewpoints, recovering their cultural authenticity and questioning the oppressive systems of racism and prejudice (Bonnici, 2004). The interaction between language as both a means of subjugation and emancipation is a recurring motif in the intricate dynamics of human communication. In her 2000 work, the famous English author Angela Carter articulates, "Language possesses the ability to exert influence, shape existence, and serve as the tool of civilization, both for exerting control and achieving freedom." Angela Carter's perspective highlights the complex and diverse characteristics of language, recognizing its capacity for both manipulation and liberation.

Deleuze and Tomlinson (2006) argue that language is not merely a means of communication but a powerful influence that shapes our understanding and views of the world, challenging traditional ideas of reality. Ebi Yeibo (2011) classifies African authors into three distinct categories based on their stance towards the utilization of colonial languages in African literature: accommodationists, gradualists, and radicalists. This classification has sparked considerable debate and disagreement. While certain individuals argue in favor of directly employing imperialist languages, others strive to indigenize them, and a radical faction aspires to supplant colonial languages with indigenous ones. They advocate for the use of indigenous African languages as the medium for literary expression. Obi Wali and Ngugi Wa Thiongo are the advocates of this perspective" (Yeibo, 2011).

Chinua Achebe used the English language as a means to respond to the colonizers. He integrates indigenous folklore components, including proverbs, riddles, stories, myths, and vocabularies, to develop a distinct variant of English that mirrors his awareness and cultural identity (Brown & S., 2022).

The novel "Heart of Darkness" by Conrad portrays Africa as essentially apart from Europe, perpetuating conventional perceptions (Conrad, 1899). Chinua Achebe's "Things Fall Apart" aimed to question and examine the inconsistencies present in indigenous civilizations while also restoring a sense of dignity and worth to Africa. Achebe's criticism of racism and the obliteration of native cultures emphasizes the necessity for a sophisticated comprehension of post-colonial literature. Achebe's repudiation of Hegel's perspectives and his portrayal of African historical elements in "Things Fall Apart" challenge the colonialist obliteration of African history, culture, and traditions. The novel serves as a means of resistance, confronting the colonial discourse that aims to undermine the legitimacy of indigenous traditions. Achebe's literary works, like other postcolonial literature, tackle themes such as identity crisis, cultural hegemony, racism, and social inequality. Additionally, Obiechina (1992) examined Achebe's use of oral tradition in his works as a strategy for countering the restrictive effects of formal education. Oral literature, rather than vanishing, maintains its significance within traditions and contemporary civilizations, preserving its essence even when transcribed into written form. This highlights the ability of indigenous civilizations to withstand and recover from colonial efforts to eliminate them. Previous researchers have examined the overarching postcolonial themes in "Things Fall Apart." However, there has been limited exploration of the specific topic of cultural appropriation and the subsequent opposition to it.

III. Theoretical Framework (Discussion)

A. Igbo Culture in "Things Fall Apart"

The Igbo people, also referred to as the Ibo, are a significant ethnic group situated in the southern part of Nigeria. The Igbo people, widely recognized as one of the largest ethnic groups in Africa, have a long-standing heritage of participating in several activities, including craftsmanship, farming, and trading, especially in rural areas of Nigeria. Before the advent of colonialism, the Igbo community was comprised of politically fractured factions. In the opening part of Chinua Achebe's work, "Things Fall Apart," the author explores the pre-colonial cultural and social characteristics of the Igbo people residing in the nine villages of

Nigeria. Achebe adeptly portrays the pre-colonial elements of Igbo society by depicting the ideas and social systems that are profoundly ingrained in their ancient tradition.

The Igbo culture places great importance on oral tradition, which encompasses proverbs, epigrams, poems, songs, and folk tales. Oral means of communication are essential for preserving and conveying the cultural history of the Igbo people from one generation to another. They provide valuable perspectives on different facets of Igbo culture, encompassing traditions, societal frameworks, familial interactions, and spiritual convictions. Harold Scheub emphasizes the crucial importance of oral tradition in African literature, emphasizing its capacity to condense human experiences into memorable and easily accessible imagery that has wide-ranging relevance and the power to elicit emotional reactions (Scheub, 1985).

The Igbo people possess a diverse array of ideas and social structures that are firmly entrenched in their ancestral culture. They adhere to the belief in the deity 'Chukwu' and engage in the veneration of ancestral spirits and wooden deities referred to as 'chi'. The pre-colonial Igbo communities were renowned for their democratic ethos and possessed several organizations, including councils of elders, age groups, chiefs, women's associations, and secret societies. In addition, they engaged in rituals and festivities such as the New Yam Festival and wrestling competitions (Achebe, 1959). The practices of the Igbo people are an integral component of their cultural identity. An example of such a tradition is the act of offering a 'Kola nut' as a gesture of hospitality and reverence towards visitors. The statement affirms that the Igbo people utilize the kola nut for various purposes as a means to maintain and preserve their friendships as per their cultural traditions. Another tradition is the utilization of a hollow metallic tool known as 'ogene' by the towncrier to disseminate crucial information to the locals. These traditions facilitate the transmission and preservation of the values and experiences of the Igbo community.

The Igbo people are deeply religious and show great reverence towards their gods, deities, and ancestral spirits. They seek divine direction and protection by visiting temples and engaging in prayers. Worship is a fundamental aspect of their everyday existence, and every undertaking of the clan commences with the veneration of the deities. In addition, they engage in other rites and ceremonies, including the Week of Peace, New Yam Festival, Isa-Ifi ceremonial, and funeral ceremonial. Igbo culture exhibits clear gender roles and adheres to a patriarchal family system. The husband assumes the role of the family's patriarch and maintains many wives who give birth to offspring. Every family possesses its own agricultural land, distinct dwellings, or obi, and a centralized area where they reside and engage in labor. Women are frequently subjected to marginalization, and there are evident differentiations between "masculine" and "feminine" works, narratives, offenses, and conduct (Achebe, 1959).

B. Resistance and Cultural Preservation

Resistance is expected to increase as an unavoidable outcome. Resistance manifests in diverse forms and can be either deliberate or unintentional. Female victims of enslavement, discrimination, or prejudice exhibit a form of resistance that appears to contradict the commonly associated connotations of the term. Women who do not engage in conventional forms of combat, such as employing violence, force, or weaponry, They actively devise innovative ways and unique approaches to combat the oppressive systems of slavery, sexism, and racism that they have endured.

"Things Fall Apart" is widely regarded as the quintessential contemporary African novel written in English, providing a deep examination of the cultural spirit of Igbo society. Achebe, as a dedicated writer, perceives his responsibility as leading his society through the endeavor to render freedom significant and applicable. The work is a magnum opus that reflects Achebe's honest endeavor to restore the dignity of Africa and challenge the conventional perception of an uncivilized history.

The story takes place in pre-colonial Igbo civilization, where Okonkwo, the main character, becomes a symbol of defiance against the degradation of culture. Achebe adeptly depicts the conflict between conventional Igbo principles and the advancing impact of European missionaries and colonial administrators. Okonkwo's character embodies the conflict between maintaining cultural identity and embracing progress. When questioned about the reason, one of them provides an explanation.

"It is against our custom. It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansmen. His body is evil, and only strangers may touch it." (Achebe 186).

The work elucidates the psychological ramifications of colonialism for the Igbo community. The imposition of novel ideologies and the derogation of customary customs result in a feeling of confusion and irrational beliefs among the African population. Achebe confronts racist preconceptions that categorize Africans as primitive, offering an alternative narrative that emphasizes the depth and significance of African history and heritage.

Achebe effectively uses the Igbo language and cultural vocabulary to not only depict the fundamental aspects of Igbo society but also actively oppose the linguistic and cultural dominance imposed by the colonists. The glossing technique, which involves selectively providing translations, serves the dual purpose of enhancing comprehension for a worldwide audience and highlighting the significance of safeguarding indigenous languages.

The story progresses through a sequence of occurrences that signify the breakdown of the Igbo community. Okonkwo's catastrophic defect, his unbridled machismo, serves as a symbol for the vulnerability of conventional principles when confronted with extraneous influences. The act of taking his own life, driven by the inability to come to terms with the evolving socio-cultural environment, serves as a representation of the sorrowful outcomes that arise from opposing cultural change.

“Last year when my sister was recovering from an illness, he beat her again so that if the neighbors had not gone in to save she would have been killed. We heard of it, and did as you have been told. The law of Umuofia is that if a woman runs away from her husband her bride-price is returned. But in this case she ran away to save her life”. (p, 96)

Achebe delicately examines the gender dynamics prevalent in Igbo society, elucidating the marginalization of women, their subjection to domestic abuse, and their objectification as possessions. The persistent motif of gender disputes highlights the wider battle for the preservation of culture, as women embody a vital, although often disregarded, aspect of societal endurance.

The advent of Caucasian missionaries and the subsequent conversion of certain Igbo individuals to Christianity symbolize a profound cultural transformation. Achebe depicts the intricacies of this transformation, as certain characters wholeheartedly adopt the new belief system while others vehemently oppose it. The title of the work serves as a devastating metaphor for the gradual disintegration of established norms and the gradual decline of the cultural core.

The patriarchal nature of Igbo society is apparent in the distinct allocation of roles based on gender. The extract underscores the marginalization of women, accentuating their subordinate position within the family and community. The ritualistic character of events, like the drinking ceremony, highlights the strict gender roles where women are limited to specified duties and barred from certain activities that are predominantly male-dominated. The concept of masculinity relegates women to a distant periphery.

“Everybody thanked Okonkwo and the neighbours brought out their drinking horns from the goatskin bags they carried. Nwakibie brought down his own horn, which was fastened to the rafters. The younger of his sons, who was also the youngest man in the group, moved to the centre, raised the pot on his left knee and began to pour out the wine. The first cup went to Okonkwo, who must taste his wine before anyone else. Then the group drank, beginning with the eldest man. When everyone had drunk two or three horns, Nwakibie sent for his wives. Some of them were not at home and only four came in. “Is Anasi not in?” he asked them. They said she was coming. Anasi was the first wife and the others could not drink before her, and so they stood waiting. Anasi was a middle-aged woman, tall and strongly built. There was authority in her bearing and she looked every inch the ruler of the womenfolk in a large and prosperous family. She wore the anklet of her husband's titles, which the first wife alone could wear. She walked up to her husband and accepted the horn from him. She then went down on one knee, drank a little and handed back the horn. She rose, called him by his name and went back to her hut. The other wives drank in the same way, in their proper order, and went away. The men then continued their drinking and talking”. (p, 21)

The Igbo culture's androcentric nature is portrayed through the protagonist, Okonkwo, who embodies the cultural norms and ideals of masculinity. The assessment of a man's greatness is contingent upon factors like physical strength, financial prosperity, social status, and the number of spouses. Achebe demonstrates the widespread impact of this masculine standard, highlighting that even wealth cannot make up for a man's inability to govern his female counterparts and offspring.

Okonkwo says,

“I will not have a son who cannot hold up his head in the gathering of the clan. I would sooner strangle him with my own hands.” (Achebe 35)

The patriarchal rules permeate the institution of marriage, wherein women are commodified and their worth is frequently contingent upon their capacity to give birth to male offspring. Achebe depicts women as commodities, susceptible to the caprices of their spouses. The prioritization of males as the main providers for the family's welfare reinforces the gender hierarchy, confining daughters to restricted positions within the household.

The novel portrays the complex relationship between gender and power dynamics in Igbo society. Women who defy these societal expectations encounter negative consequences, as

exemplified by Okonkwo's severe mistreatment of his wives. The sentence clarifies Okonkwo's autocratic demeanor, emphasizing his lack of tolerance for any apparent defiance. Women are commonly required to display submissiveness, wherein their thoughts and aspirations are often overlooked. Within the Igbo tribe, men exploit the disparity between genders, leading to interactions that bear resemblance to those of a dominant master and a subordinate slave.

"No matter how prosperous a man was, if he is unable to rule his women and his children (especially his women) he is not really a man." (p.55)

Achebe presents the notion of personal deities, or "chi," implying a sense of predestined fate in the experiences of women such as Ekwefi. It is believed that a woman's chi is to blame for her inability to have children, supporting the cultural belief that women are subject to predetermined fates that are out of their control. Women are faced with an added layer of resistance in the form of fatalism. Observing that Ekwefi is awake, Okonkwo inquires:

"Why do you stand there as though she had been kidnapped?" asked Okonkwo as he went back to his hut. "She will bring her back soon," Nwoye's mother said. But Ekwefi did not hear these consolations. She stood for a while, and then, all of a sudden, made up her mind. She hurried through Okonkwo's hut and went outside. "Where are you going?" he asked. "I am following Chielo," she replied and disappeared in the darkness". (p,107)

Ekwefi's resistance is gently depicted through her tenacity in pursuing remedies for her infertility problems. In spite of enduring recurrent calamities during childbirth, she refuses to succumb to hopelessness and actively seeks the assistance of a traditional healer. Her resolute resolve defies the fatalistic narrative enforced by social conventions, offering a subtle sort of defiance against the preconceived expectations placed upon women.

The dominance of patriarchal power extends to the realm of language, where phrases associated with women are deemed insulting. The derogatory use of "Agbala" as an epithet, likening it to an untitled male, serves as an illustration of the demeaning language linked to women. Achebe adeptly incorporates subtle linguistic intricacies into the narrative, exposing the inherent prejudices ingrained within the Igbo language.

Achebe also examines the influence of religion on sustaining gender inequity. The priestess Chielo, who embodies the Oracle of the Hills and the Caves, possesses authority; however, her power remains limited by her gender. The nocturnal occurrence, in which Chielo asserts that Agbala wants to meet Ezinma, underscores the esoteric nature surrounding some facets of Igbo culture that bolster the imposition of gender roles.

The characters Ekwefi and Ezinma exemplify resistance against these deeply ingrained conventions. Ekwefi's defiance of Okonkwo's objections and her subsequent decision to accompany Chielo exemplify her inclination to defy conventional norms and seek an independent trajectory. Ezinma, as Okonkwo's favored offspring, exhibits a nuanced type of defiance by surpassing expectations in manners that challenge gender norms. Chielo arrives at night to retrieve Ezinma, stating that Agbala desires to meet with her:

"Okonkwo pleaded with her to come back in the morning because Ezinma was now asleep. But Chielo ignored what he was trying to say and went on shouting that Agbala wanted to see his daughter.... Okonkwo was still pleading that the girl had been ill of late and was asleep. The priestess suddenly screamed. "Beware, Okonkwo!" She warned. "Beware of exchanging words with Agbala. Does a man speak when a god speaks? Beware!" (p,105)

The chapter highlights the intricate nature of gender dynamics by exposing instances of affection within the familial framework. In spite of the dominant patriarchal authority, instances of sincere care and devotion can be observed, as shown by Okonkwo's real concern for Ezinma's welfare. The inclusion of these instances of human nature in the characters enhances the complexity of the narrative by introducing a nuanced depiction of gender interactions.

"Things Fall Apart" by Chinua Achebe explores the complex interplay between resistance to change and the preservation of cultural identity within Igbo society, set against the backdrop of colonialism. The story depicts the Igbo people's struggle with the profound effects of colonial rule and missionary work. At first, they fight these changes owing to concerns about losing their independence and religious convictions. Nevertheless, the story develops in a way that presents a contradictory result, as the presence of missionaries leads to the conversion of certain Igbo people to Christianity, which in turn leads to the steady decline of traditional cultural customs. Achebe scrutinizes the Christian missionaries' imposition of their religious convictions on the Igbo community. The narrative emphasizes the illogical nature of Christian ideology and the stupidity of the religious rituals performed by the conquerors. Achebe depicts the Igbo people's doubtfulness regarding the concept of the Trinity and their view of the missionaries as individuals exhibiting erratic behavior. The utilization of language as a form of resistance undermines the invaders' endeavors to enforce their religious ideologies and underscores the significance of safeguarding indigenous cultural customs.

C. Language as a Site of Resistance

Nigerian authors have adopted the English language to convey their indigenous experiences and reshape Africa's misrepresented images and cultures. These authors employ indigenous vocabulary, signifiers, and narrative tactics to diverge from the conventional form of English and emphasize the indigenized experiences of oppressed individuals. The utilization of language in this manner assists writers from colonized regions in the reconstruction of their culture and the revelation of obscured and forgotten historical realities, thus endowing their texts with an authentic sense of identity. Language appropriation is regarded as a means of resisting Eurocentric linguistic dominance. The colonized writers defend their autonomy and resist the hegemony of the English language by expressing their local ideology and beliefs without relying on a foreign medium. By appropriating language, they resist and depict the unadorned truths of the indigenous culture while also forging a novel identity through a blend of languages.

Achebe utilizes the English language to effectively communicate the experiences and actualities of indigenous Nigerian society. Achebe's utilization of the Igbo language in the novel serves many objectives. Firstly, it enables him to convey the knowledge of his ancestry and exhibit his cultural heritage. Secondly, it acts as a counteractive strategy to combat the linguistic hegemony of English. Achebe's integration of Igbo proverbs, songs, and folk stories enhances the advocacy of indigenous language and culture. The act of appropriating language in this context serves as a way to resist the dominance of Eurocentric linguistic power and enables writers from colonized communities to express their indigenous ideas and convictions without relying on the language that the colonizers imposed (Mehmood et al., 2021).

As Ashcroft emphasizes, glossing is a tactical tool that entails providing parenthetical translations of particular words. This not only enhances the reader's understanding but also allows postcolonial writers to incorporate their native language's lexicon. The utilization of indigenous vocabulary by Chinua Achebe in "Things Fall Apart" serves as more than just a literary technique but rather as a purposeful tactic to affirm the cultural uniqueness and abundance of the Igbo civilization. Achebe effectively challenges the colonial narrative by skillfully incorporating Igbo terms and phrases, undermining the notion that African cultures are inferior or uncivilized. The utilization of this language strategy serves as a method of opposing and challenging prevailing norms, as well as a means of reclaiming and preserving Igbo cultural practices. Furthermore, it facilitates the cultivation of a more profound comprehension of Igbo traditions (Mehmood et al., 2021).

Achebe's use of glossing, in which he offers translations of specific terms, serves a double function. On one hand, it facilitates understanding for readers who are not familiar with Igbo words, serving as a conduit between different cultures. Conversely, it is a deliberate endeavor to introduce and advocate for the linguistic abundance of the Igbo language. Achebe frequently introduces the term "obi" in his work, occasionally providing translations like "hut" or "apartment," while other times leaving it unexplained. The intentional fluctuation in language usage is not a simple mistake but a calculated tactic to highlight the local lexicon, prompting readers to understand and value the subtleties of the Igbo language. Achebe's deliberate repetition of specific phrases, such as "ilo" and "ogbanje," without providing consistent explanations, serves to encourage the reader to actively participate in and retain these concepts. In addition, Achebe's meticulous choice and portrayal of terms associated with cultural rituals, such as "uri" and "umunna," enhance the comprehension of Igbo customs pertaining to marriage and communal assemblies. The non-uniform display of significance compels readers to pursue comprehension autonomously. This not only enhances the cultural panorama shown in the story but also motivates readers to delve into the ingrained beliefs and narratives within Igbo society. This method is consistent with Achebe's overarching objective of questioning the dominance of colonial languages, reclaiming room for marginalized voices, and emphasizing the importance of indigenous languages (Mehmood et al., 2021).

Chinua Achebe intentionally includes untranslated terms to highlight the importance of cultural uniqueness and originality. Writers deliberately choose not to provide explanations for words like *agbala*, *egwugwu*, *iba*, *ekwe*, *udu*, and *ogene* in order to engage the reader's interest and motivate them to comprehend the significance of these words within the cultural framework. This deliberate act of linguistic defiance questions the authority of colonial languages and emphasizes the importance of indigenous languages in expressing cultural subtleties. Interlanguage refers to the amalgamation of linguistic structures from two languages inside a single piece of writing, resulting in an intercultural representation of the writer's cultural heritage. In his novel *Things Fall Apart*, Chinua Achebe presents two distinct languages: the language of the conquerors and his own home language, Igbo. Code-switching and vernacular

transcribing are linguistic strategies employed to intertwine dialectical patterns and enhance the reader's comprehension and engagement with the language and culture. Achebe's use of English, combined with the incorporation of Igbo vocabulary and language, effectively appeals to a wider audience. This approach serves as a means of promoting the universal recognition of indigenous cultural identity and effectively conveys the harsh realities of colonial oppression and the inherent purity of native civilizations. In addition to the English language, he desires to promote and preserve his original tongue in order to perpetuate a sense of cultural identity. These techniques of cultural appropriation function as a means of opposing colonial authorities and safeguarding the culture and identity of the colonized. Chinua Achebe sought to restore their cultural legacy and confront the hegemony of the colonizers' language and culture (Mehmood et al., 2021).

IV. Conclusion

Chinua Achebe's "Things Fall Apart" is a significant literary masterpiece that goes beyond conventional boundaries, providing a deep understanding of cultural appropriation and resistance. Achebe extensively examines the cultural intricacies of the Igbo community's interaction with colonialism, challenging traditional portrayals of Africa. Achebe skillfully depicts Okonkwo, the main character, as a symbol of his community, skillfully managing the complex interaction between personal beliefs and the wider socio-cultural environment. Okonkwo's tragic odyssey serves as a microcosm that mirrors the wider challenges faced by a community contending with the encroachments of colonial forces. The novel functions as a potent criticism of prevailing ideologies, exposing their vulnerabilities and inciting contemplation on the complex characteristics of African identity. The work also functions as a tribute to the enduring strength of conventional principles in the face of external influences. Achebe presents a sophisticated comprehension of African society, skillfully combining themes of integrity, autonomy, diligence, and modesty. The conflict between these inherent principles and the destabilizing influences of colonization takes center stage, underscoring the significance of opposition in safeguarding cultural authenticity.

The seamless integration of historical details, ambiance, and narrative in Achebe's writing style contributes to "Things Fall Apart"'s enduring allure. This literary piece encourages readers to directly confront the complexities of African society, fostering a more profound admiration for its abundant variety and cultural wealth. Furthermore, the novel serves as a document of resistance, offering a comprehensive portrayal of postcolonial resistance from Chinua Achebe's perspective. This analysis focuses on the linguistic strategies employed for postcolonial resistance through language in Achebe's *Things Fall Apart*, demonstrating that the use of language in the novel is consistently pervasive and effectively fulfills the purpose of resistance. Achebe showcases Igbo lexicon, oral tradition, and indigenous mythology to exalt his culture and language. He boldly employs the vocabulary of colonists to advocate for the preservation and promotion of his native Igbo language, culture, and traditions.

In essence, "Things Fall Apart" transcends the constraints of a novel; it emerges as a narrative tapestry that not only exposes the impact of colonialism but also celebrates the tenacity of culture and language in the face of hardship. Achebe's legacy persists as a symbol of cultural defiance, compelling readers to critically interact with the intricacies of appropriation and cultivating a more comprehensive comprehension of the significant value of safeguarding cultural heritage.

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