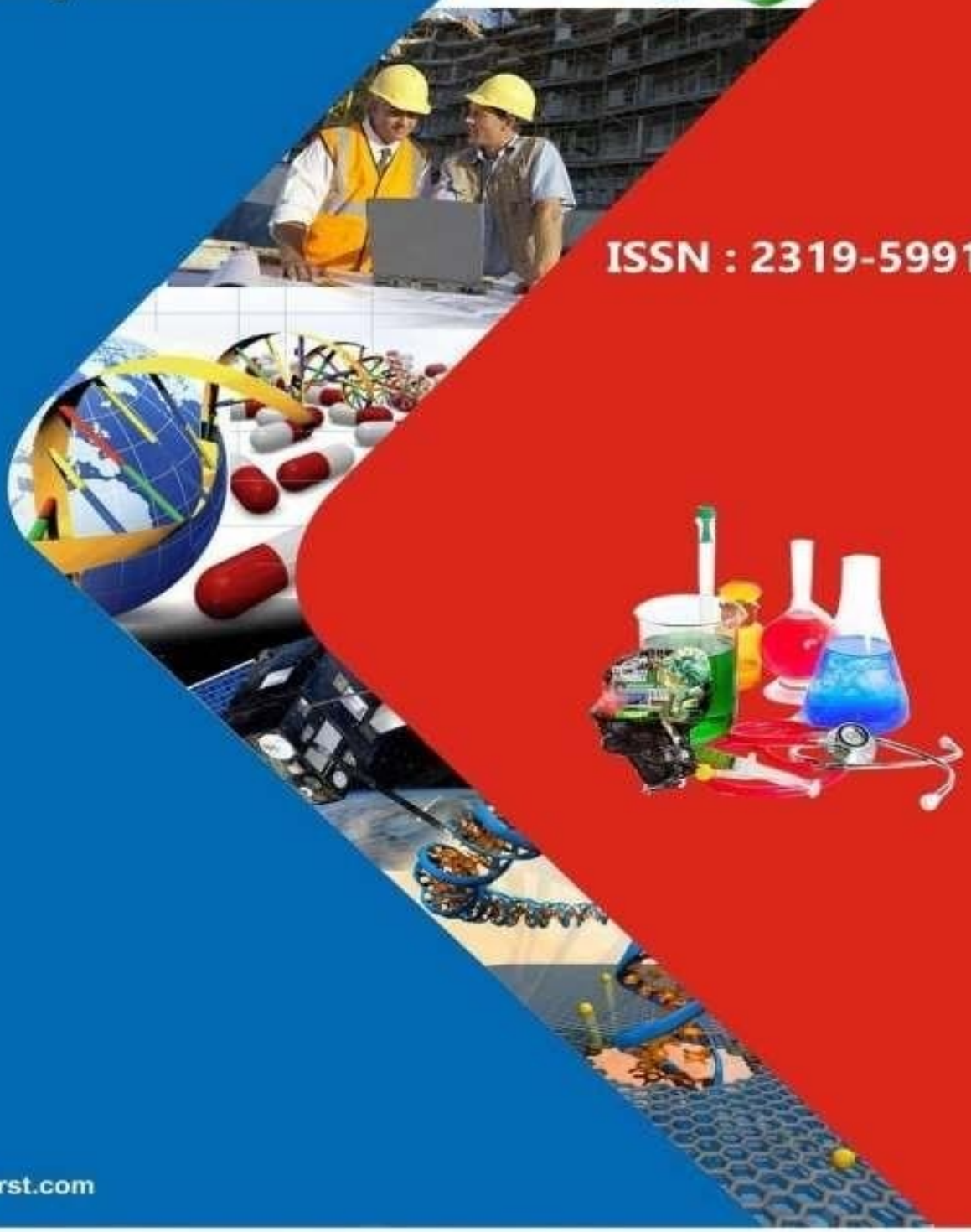
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A Study of Themes and Style in the Prominent Novels of Chinua Achebe

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ABSTRACT

Many themes, including cultural conflict, corruption, generation gap, pride, and egoism, are presented in Chinua Achebe's primary writings, such as Things Fall Apart (1957), No Longer At Ease (1960), Arrow of God (1964), A Man of People (1966), and Anthill of Sawant toh (1967). Language conveys these concepts to us. This study delves at the ways in which the author's style effectively conveys ideas. Our language usage is what the word "style" describes. Meta narrative, folk tales, and igbo phrases and proverbs are just a few of the storytelling genres that Achebe uses throughout his works to convey the feelings and actions of his characters. The internal strife of Okonkwo, the external strife of Obi's mind, and the internal strife of Okonkwo's heart.

INTRODUCTION

Given their use in the dissertation's title, the words "themes" and "style" need to be defined. A topic and the subject of an argument, essay, exhibit, etc. are both described by the Oxford English Dictionary as themes. A specific method of execution is defined as style in the same dictionary. Applying the terms "theme" and "style" to a writer's work helps to clarify the concept. Everything becomes quite clear: there is a certain process that any writer, no matter how big or little, must follow in order to introduce his readers to the topic of his works. Similarly impressive is Chinua Achebe. However, we must go beyond the simplistic categorization of themes and styles if we are to achieve progress.

No Longer at Ease(1960), Things Fall Apart(1958), Arrow of God(1964), and Man of the People are Achebe's most famous works (1966). His sixth book, Anthills of the Savannah, was released in 1987, after a twenty-one-year "fictional silence". Things Fall Apart, Achebe's first book, is a popular literary classic. The crux of the story is how European Christianity wreaked havoc on the pre-colonial Igbo civilization. It has been translated into 45 languages and sold over 10 million copies. The novel's obstinate protagonist, Okonkwo, does whatever it takes to protect his homeland. As soon as he finds out that the local Black man is working for the colonial administration, he murders the court Messenger. In his view, the current status quo can only be preserved if his clan puts up a fight. After being let down by his clan's callousness, he takes his own life. Because he lacks bravery, Okonkow's buddy and passionate admirer Obeierika blames the District Commissioner for Okonkow's death. What Fall Apart explores a number of ideas. Achebe sketches the topic of the Igbo community's rise and fall in a masterful tour de force. The rise and fall of Okonkwo symbolise the ceremonial tribal society's collapse. Once revered by the indigenous people, the arrival of Christians causes the downfall of the tribal society's traditions. When analysing a writer's work, it is essential to take their narrative tactics into account in addition to their topic and style. There are three sections to the book Things Fall Apart. The thirteen chapters that make up the first portion are set in Umoufia. Then comes Okonkwo's death, which is followed by his exile return. There are a total of six chapters in this section. The reviewer, Robert MWren, praised the story's modular structure, which divides the narrative into four sections of six chapters each: Okonkwo accidentally murders Ezeulu's kid and must leave in key chapter xiii of the twenty-five chapters (Achebe's World, p.10). The issue of the coming and settlement of missionaries in Umuofia is an essential theme of the story. The picture of a crazed dog and a piece of flesh is replicated by Chielo, the priestess of Agbala, who represents the clash between the ancient Igbo religion and Protestant Christianity. "The excrements of the clan, and the new faith was a mad dog that had come to eat it up," she says of the Igbo who become Christians (Things Fall Apart p.130). The correct use of the African language was something that Achebe never lost sight of. He came up with an incredibly effective way to convey African vernacular style in English for his African audience to read. Words, expressions, and proverbs from the Ibo language were translated into English by him. Such translated statements are not meant to be used as ostentatious linguistic flourishes. Contrarily, Achebe portrayed characters and society via the usage of such terms. Some have said that Chinua Achebe introduced a fresh, uniquely African style of writing to the English language.

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was a perfect reflection of the African message. The completely autonomous Ibo culture that Achebe portrayed was a tribal society. Myths, religion, proverbs, stories, and traditions are all given life and movement in this primitive community by Achebe's writing style. Things Fall Apart (1958) is Chinua Achebe's attempt to portray his African culture realistically, yet critic M. Mani Meitei offers a scathing judgement on how Achebe employed cultural resources as the most successful fictional tactics. His recreation of Nigerian culture is both authentic and a masterful depiction of the multifaceted impact of that culture. African Literature, page 43.

No Longer at Ease (1960), Achebe's subsequent book, was supposed to follow Things Fall Apart. The second book by Achebe takes place in 1950s Lagos, the metropolis of Nigeria. Independence is on the verge of being declared in the story. On October 1, 1960, Nigeria achieved independence from the British. It is important to keep this date in mind. The tale is told by Achebe using the third-person narration. Colonial Nigeria saw a fall in societal standards, which Achebe has brought to light. Obi Okonkwo, who happens to be Okonkwo's grandson, is the main character in No Longer at Ease. He trained himself at a British university since he is an exceptionally bright student. He goes back to Lagos to be a British government official. While in England, he soaked up the British values. It should come as no surprise that he was hell-bent on establishing his reputation as an honest and diligent administrator. His rotten nature developed over time as a result of his inability to satisfy both his traditional parents and his fiancée Clara. Even though he

was unable to uphold the British values of love that he had absorbed during his time in England. The pressure from his parents prevented him from going through with his marriage arrangements to Clara, a female from the Osu community.

Things Fall Apart portrayed Okonkwo as someone whose culture was clashing with another. Cultural tensions have affected his grandson, Obi Okonkwo, as well. However, their cultural struggle is distinct. The confrontation between Okonkwo and Obi was mental in nature, as opposed to physical. Obi is in an unusual situation. First, he has been gradually removed from conventional morals and ethics. Conversely, Obi has internalised western values but has not yet completely integrated them. His own psychological problem has left him bewildered since he lacks moral beliefs. He ends himself in prison because he caves to societal and cultural forces that force him to take bribes.

Achebe does not attribute Obi's demise to events in Europe. He is well aware of the decline of conventional culture. He wanted to demonstrate, via fiction, that individuals had abandoned their moral principles while living under colonial control. Obi and his people were "no longer at ease" in today's environment because of the spiritual emptiness. As a symbol of the culturally disoriented and easily swayed educated youth of Africa, Obi was employed.

The book covers a lot of ground. The story focuses on a colonised person's obsession with the country of their conquerors. The story's narrator paints a vivid picture of his life in England and his intense feelings for and against Nigeria. Additionally, he vividly describes his feelings for Clara, a nurse who has charming personality and impeccable manners. As he steps off the plane at Lagos International Airport, he witnesses the customs officials openly accepting bribes.

The reassuring influence of Christianity on traditional Igbo religion is another subject explored by Achebe. Pastor Ikedi gives Obi some words of wisdom before he leaves for England to finish his degree:

Umuofia would have wanted you to take part in her conquests and return with human heads as payment. However, we were freed from those gloomy days by the blood of the Lamb of God. We have sent you now to impart wisdom. Keep in mind that knowledge begins with fear of the Lord (No Longer at Ease p.9).

The difference in marital expectations between parents and children is a central issue. The desire to marry Clara, an Osu girl, is denounced by Obi's father Issac, who compares it to the spread of leprosy in his family. He feels quite confident in saying that no one would ever consider marrying off their daughter or son to a lady of Osu descent. In her opposition to Obi's choice, Obi's mother threatens to take her own life if he marries Clara, a girl from the Osu tribe.

Aside from that, the story also deals with Obi's egotism and pride. It causes him to lose everything, both financially and personally. According to the narrator, Obi's life crisis forced him to confront, for the first time, the emotional and mental factors that drove his behaviour. While doing so, he discovered a lot of things that he could only consider to be complete and utter nonsense. Consider the circumstance where his monthly payment of twenty pounds to his municipal union became the root of all his problems. He was granted a four-month exemption, but he couldn't bring himself to accept it.

Achebe demonstrates that the idealism inside Obi dies a natural death when Hannah, Obi's mother, passes away. A new type of tranquilly washes over him symbolically, but it ultimately leads to his downfall. Aspiring females who seek for scholarships start bribing Obi. He finds sexual satisfaction with them as well.

In Robert M. Wren's view, "the novel becomes a parable of modern Nigeria, a commentary on apparently universal

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corruption and on the colonial judgement of the new African generation" (Achebe's World p.38)—all through the eyes of Okonkwo's grandson.
The imagery of Achebe's work reflects his style. For example, Achebe employs dynamic kinesthetic imagery when she describes a group of young ladies dressed in velvet and damask "swivelling their waists as effortlessly as oiled ball bearings" when Obi is out on the streets. When you engage in kinesthetic imaging, you mentally simulate the sensation of movement while you physically do the action. "Achebe uses a style that will not only suit his subject and awaken right cultural milieu but Research Journwill also help to define the moral issues with which the novel is concerned," Bernth Lindfors says of Achebe's choice of language and style (Power above Powers p.50). We may see how Achebe's choice of words complements both his storytelling style and the subject matter he's portraying. Achebe's approach is on display in his attempts to portray the speech patterns of various social classes in Nigeria, including colonial officials, educated Nigerians like Obi, judges, and the UPU secretary, as well as urbanised workers with little English proficiency. From the pidgin used by Obi's chauffeur to the eloquent welcoming speech given by the UPU secretary, and ultimately to Obi's clear writing, the English language in Lagos displays a broad spectrum of styles.
Achebe returns to the Roaring Twenties in his 1964 book Arrow of God. Ezeulu, the main character, is the head priest of the Ibo snake religion. The fast-paced evolution of society befalls this chief priest. His inflated sense of self-importance also played a role in his demise. Ezeulu seeks to accept the reforms that have been implemented by the Church and the colonial government. Consequently, he enrages some of his opponents and supporters. Ezeulu's resistance to the colonisers was intellectual, in contrast to Okonkwo's physical fight with the colonial authorities. In his opinion, the Umuaro clan should focus on learning the colonisers' vulnerabilities so they may devise a new plan to counter them if they are unable to drive them out. This is why he sends Oduche, one of his sons, to study Christianity and the white people's language.
Now that Oduche has imprisoned the precious royal python to the Idemili, Ezeulu's home has become a despicable place. Because of his unfair conflict with the Okperi clan over territory, Ezeulu had enraged his own tribe. Now he aggravates his tribe even more by sending his son Oduche to study Christianity and English. Ezeulu, who Mr. Winterbottom considers the only witness to the truth in the land issue, has a profound impact on him. Ezeulu is appointed Warrant Chief of Umuaro by Winterbottom, in his role as District Officer. Since Ezeulu is already serving as Chief Priest and defender of his people's Ibo customs, he sees no way he can serve as the colonial administration's chief agent, he respectfully refuses the job.
At Okperi's Government Hill, the colonial authorities hold Ezeulu for a period of three months. While the

Because of his imprisonment, Ezeulu is unable to partake in the New Yam Festival's ceremonial first yam meal. No priestly duty is also within Ezeulu's purview. While in captivity, Ezeulu had hoped that the people of his tribe would demonstrate opposition to the colonisers, but they let him down miserably. Ezeulu returns home after his freedom. Because his tribe did not stand by him while he was in prison, he intends to get revenge on them. The three yams that will announce The New Yam Festival have been a persistent request from his clan's elders. Unfortunately, the tribe goes hungry since he firmly refuses their plea. Taking advantage of the situation, the church's catechist proclaims the end of conventional religion. The catechist's sermons have a powerful impact on the traditional people, and the teachings of the Christian God firmly influence their views. The death of his promising son, Obika, comes as a devastating blow to Ezeulu. Ezeulu believes he has been chosen by God to convert the indigenous people to Christianity.
The Festival of Pumpkin Leaves is one of the motifs of Arrow of God. Women wear ivory beads and decorations on the celebration day. Elegant gowns are worn by them. Palm wine jugs are carried by the guys. It seems like the six communities are working together as a whole from this scenario. Having the Pumpkin Leaves held aloft by a woman puts her in the spotlight. The raucous roar of the crowd welcomes Ezeulu. A white chalk design adorns Ezeulu's left side. Put on a leather hat, he does. With an iron staff in his left hand and a staff known as Nine Ofo in his right, he carries himself with great authority. The indigenous people are frightened by Ezeulu's constant running. The ladies spin around their heads with pumpkin leaves in a circle before tossing them towards

The name is Zeulu. Ezeulu dashes inside the temple. Six bundles of leaves are buried by him. As the inhabitants of the six villages symbolically step on the scattered leaves to drive out the bad spirits, the Festival comes to an end. African culture is reflected in the Pumpkin Leaves Festival. The fight for authority, in Igbo religious and political contexts, is another recurring topic. The intricacy of the scenario is managed by Achebe's narrative emphasis. At first, Ezeulu is absorbed in his rituals. As the story develops, however, the viewpoint broadens. Despite Ezeulu's central role, other characters, like as Ezidemili and Nwaka, who are Ezeulu's adversaries, provide their own interpretations of events. John L. "In Arrow of God, stories are told and retold

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in differing modes not only by the Priest Ezeulu and the Captain Winterbottom but also by other members of each society. This forces the reader to once again become involved in the problem of judging the relationship between knowledge, language, self-interest, and the responsible exercise of power," Innes says of the power struggle in Igbo society (Chinua Achebe p.151). As a result,

A complex struggle involving Ezeulu, Winterbottom, Ezeulu's adversary Ezidemili, and other major characters and ideas in the book. Emmanuel Obechina notes that the Chief Priest of Ulu, the religious and ceremonial head of Umuaro, is at the centre of the struggle in Arrow of God. Meanwhile, there's the tension between the Chief Priest, who represents the native authority, and the local British government, represented by the archaic administrator Winterbottom. But then there are Umuaro's internal politics and the rivalry between

strength of character, the pull to become a 'arrow of God,' and the weight of civic duty all weigh heavily on him. Everything is dealt with in the primary storyline. A subplot delves into the internal strife and crises of Ezeulu's polygamous home, including the conflicts and strains experienced by the father and his adult sons. The culture-context factor is not the only cause of these disputes. Part of the problem is that some of them have flawed personalities and make poor decisions. According to Critical Perspectives on Chinua Achebe (pp. 170- 171), random chance also has a role.

Throughout the book, Achebe makes frequent use of proverbs. A proverb inevitably slips out of Ezeulu's lips whenever he speaks. "The death that will kill a man begins as an appetite," Ezeulu explains, as an example. Alternately, "He is a fool who treats his brother worse than a stranger."

Miss M. "Idols of the Don: Achebe's Arrow of God" is Mahood's essay praising Achebe for the wisdom and imagery in the book. It may be helpful to examine both the content and the manner of speaking if we want to know why Achebe's writing is so powerful in Arrow of God, he says. (Chinua Achebe: Critical Views, chapter two, page two hundred)

In his commentary on the civilian and military regimes in post-independent Nigeria, Achebe writes A Man of the People. Set in modern-day Nigeria, this book examines the political climate of a newly independent nation. Achebe updates the historical record in A Man of the People to include events that have occurred up to the present day.

In outlining the country's first republic, Achebe demonstrates his remarkable prescience. While writing the book, Achebe collaborated with the protagonist, M.A. The politician Nanga is dishonest. Through deceit and trickery, he has manoeuvred his way into the halls of authority. Nanga is the perfect example of the ills that plague post-colonial African civilization.

The cynicism that Nanga and others like him display towards political corruption is what Achebe wants to demonstrate. These folks have witnessed colonial control unfold right before their eyes. They rationalise their leaders' excesses by saying that those who led the fight for independence should be able to enjoy "The National Cake" just like everyone else. For Achebe, the only way for the people of "sick states" to overcome their pessimism and find hope is for them to experience a severe political upheaval. A military coup deposes Nanga from power as the narrative nears its conclusion. There is relevance to Achebe's main fictional themes. As in No Longer at Ease, where Achebe criticised Europe for its role in Obi's moral haze, so too in Nanga, where Europe was blamed for the political anarchy and moral haze. The men and women depicted in Achebe's work are not only typical of his day but also emblematic of the major problems that plague African civilization. In addition to being a character in the narrative, Odili Somalu narrates it. Odili uses first-person narration to describe the narrative. Among the indigenous people of a West African nation that has just gained its independence in the twentieth century, the narrator makes a disgusting statement about the pervasiveness of Africanization.

A Man of the People's dramatised narrator, Odili Somalu, is harshly critical of corruption in Nigeria after independence. Idili reveals the effects of the imperial control. By having the dramatic narrator talk in the first person, Achebe uses a novel method.

Achebe intensifies the inherent corruption in the system to such a vehement degree that it virtually constitutes an attack on the entire political process; this is the central theme of the novel, as pointed out by John Povey in Introduction to Nigerian literature. It turns out that the title is ironic on purpose since it accurately describes the reality (Introduction to Nigerian Literature, p.110).

A major focus of the book is the political scene and the detailed portrayal of it. According to Odili, the nation was governed by the People's Organisation Party, which was a popular front. Nanga was not a public servant. As an opposition party, the Progressive Alliance Party was created. The abrupt decline of the global coffee market is something that Odili brings out. No price cuts were allowed for the People's Organisation Party backers; they had to be paid in full. The government's budget was in a precarious position. The Prime Minister, who had his sights set squarely on the general election, rejected the excellent proposal proposed by the Finance Minister, despite the fact

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that he had a Ph.D. in public finance. Words like "the trouble with our new nation as I saw it then lying on that bed was that none of us had been indoors long enough to say 'To hell with it'" make the post-colonial concept crystal evident. Up until yesterday, we had all sweated it out in the downpour. A small group of us, who were clever, fortunate, and seldom the best, had rushed to the one refuge our old masters had left and had shut ourselves within. Section 42 of "A Man of the People"

Through their dialogue and deeds, the characters make the issue of corruption in post-colonial Nigeria very evident. When Chief Nanga meets with Odili, he informs him that fellow cabinet member T.C. Due to a lack of soil expert advice, Kobino has postponed the building of the road connecting Giligili and Anata. He says that lawmakers who prioritise the well-being of their constituents are selfish. Here, it's ironic because it's also true of him. Nanga has instructed 10 luxury buses to run the route once it is asphalted, which is the actual news that Odili needs to hear. Six thousand pounds would be the price for each bus. Nanga is obviously keen to get the road asphalted soon since he is quite concerned about the upcoming general elections. According to Nanga, British Amalgamated is in charge of arranging the buses. Nanga probably received the buses as a freebie, as Odili correctly assumed.
The use of imagery is a stylistic element used by Achebe. Just like those winged termites that are expelled from the ground by late rain, "Memorable events were always flying about his stately figure and dropping at his feet." (A Man of the People 51)
Achebe highlights the difference in communication techniques between the two groups by giving each character a distinct speaking pattern. To convey his contempt of Nanga and the culture he symbolises, Odili utilises highly correct English. The people's man Nanga, nevertheless, takes great pride in his command of the west coast pidgin: "You cal this spend? You fail to notice anything, my sibling. Bernth Lidfors praises Chinua Achebe's writing style, saying, "to use untranslated Igbo and unadulterated" (A Man of the People, p.16).

the use of pidgin in his writing reveals something important about his writing philosophy. (Mount Powers, p.30)

Achebe uses a distinct style for each of his books based on the 'topic' he writes about. The narrative style he used in A Man of the People is more urban, westernised, and cosmopolitan. One example is the use of similes in the novel's storyline.
(1) With the same precision with which a doctor removes an offensive tooth, let us permanently remove politics from our bodies. A Man for the People, page 4.
(2) Just as the winged termites released from the ground by the late rain dance frantically about street lights before tumbling panting to the ground, memorable occurrences constantly swirled around his majestic form and landed at his feet. Following a literary hiatus of twenty-one years, Achebe released Anthills of the Savannah, his fifth book, in 1987 (A Man of the People p.29). The book is an allegory of military tyranny, as any reader may see with a careful reading. Military generals have held the reins of power in Nigeria ever since the country gained independence on October 1, 1960. The fictional nation of Kangan serves as the backdrop for the narrative. The ruling Nigerian military elite are the primary characters in Achebe's book.
Sam presides over Kangan as its president. He attended the British military academy Sandhurst and received training in military combat. Sam is centred on his childhood buddies Chris and Ikam. Sam has assumed the presidency as a result of a military coup. "Your Excellency" is a title he takes great pride in. He finds great pleasure in the idea of serving as president indefinitely. He is unable to achieve his lifelong goal of becoming president. At that point, he starts to doubt his authority. To think that he finds his childhood pals in the role of mischief-makers. It would seem from his behaviour that he has discovered a glimmer of solidarity with the long-suffering people in Africa. He has faith that the Africans' newfound solidarity would lead to something good.
Achebe employs a variety of storytelling techniques in Anthills of the Savannah. Chris, Ikem, and Beatrice are the three participant narrators who centre on Sam, the military ruler. The narrative is narrated by Achebe in his authorial voice. Achebe inserts a prose poetry by Ikem within the realistic storyline. By drawing on mythology, folklore, political speeches, and poetry, Achebe addresses the fundamental issue of power politics. Achebe explored the speaker's function in his early works. Achebe explored the writer's function in

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this work. Achebe contrasted the literary traditions of Europe with those of Africa in his earliest books. However, it is not the same book as Anthills of the Savannah. Following the success of his first book, "Things Fall Apart," Achebe's focus in this work has shifted to the development of literary culture in Africa. "The success of Achebe's art cannot be fully explained by character portrayal and the use of language alone," critic Emmanuel Ngara says in an accurate statement. The writer's narrative method, or talent in story telling, is also an important factor (Kunapipi, Vol. XII, No.2, 1990, p.115).

In his 1983 pamphlet, The Trouble with Nigeria, Chinua Achebe tries to fictionalise the Nigerian dilemma in Anthills of the Savannah. While Anthills of the Savannah does deal with politics, Fiona Sparrow notes that the book shows Achebe's The Trouble with Nigeria touches on several issues, but it also discusses a lot more than only published in the spring of 1988 in A Review WLWE, Vol.28, No.1.

Power politics and the governance dilemma are the first themes that even a casual reader of the story will notice. Using a variety of storytelling techniques, Achebe demonstrates how the military commanders have spared no effort to put their own interests ahead of the nation's. The issue of power in a postcolonial Third World setting is central to Achebe's work. This shows how Sam, a military commander who craves power, manipulates society and creates elaborate schemes to maintain his position. "The novel comprises many strands, registers and multiple voices and is wrought much more intricately than his earlier fiction," writes T.R.S. Sharma of Anthills of the Savannah, a work that deals with power issues. (Journal of Contemporary Thought 1991, p.125)

Achebe has picked up the issue of the gaps in Nigeria's political system. The author shows how military dictators are narcissistic and responsible for their country's problems because of their love of power. The questions asked to Achebe by Anna Rutherford cover a lot of ground. He addresses issues of leadership, women's roles, and the public's complicity in upholding an oppressive dictatorship. According to Achebe, who spoke with Anna Rutherford, only the most privileged members of society should hold positions of authority. He elaborates on the idea that a group of rational individuals should be charged with carrying out the community's moral obligations. His main argument is that "leaders are responsible for creating an environment where people start to act more mindfully. It is their duty to use their education and training to start a movement."

the ascent of the populace. (Interview, page 5)

The book displays Achebe's style. Elewa, who is only partially read, and the taxi drivers both speak Pidgin fluently. This demonstrates Achebe's interest in linguistic mimetism. Amazing sarcastic effects have been achieved by Achebe via his skillful use of language. As a subtext in Ikem's lecture, Achebe writes an actual article in which he mocks university lectures. This is how Achebe satirises academic arguments. Myth, poetry, lectures, journalism, diaries, and fiction are all forms of communication that Achebe use to demonstrate the similarities and differences among them.

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What Fall Apart explores a number of ideas. Achebe sketches the topic of the Igbo community's rise and fall in a masterful tour de force. The rise and fall of Okonkwo symbolise the ceremonial tribal society's collapse. Once revered by the indigenous people, the arrival of Christians causes the downfall of the tribal society's traditions.
When analysing a writer's work, it is essential to take their narrative tactics into account in addition to their topic and style. There are three sections to the book Things Fall Apart. The thirteen chapters that make up the first portion are set in Umoufia. Then comes Okonkwo's death, which is followed by his exile return. There are a total of six chapters in this section. The reviewer, Robert MWren, praised the story's modular structure, which divides the narrative into four sections of six chapters each:
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The correct use of the African language was something that Achebe never lost sight of. He came up with an incredibly effective way to convey African vernacular style in English for his African audience to read. Words, expressions, and proverbs from the Ibo language were translated into English by him. Such translated statements are not meant to be used as ostentatious linguistic flourishes. Contrarily, Achebe portrayed characters and society via the usage of such terms. Some have said that Chinua Achebe introduced a fresh, uniquely African style of writing to the English language.

was a perfect reflection of the African message. The completely autonomous Ibo culture that Achebe portrayed was a tribal society. Myths, religion, proverbs, stories, and traditions are all given life and movement in this primitive community by Achebe's writing style. Things Fall Apart (1958) is Chinua Achebe's attempt to portray his African culture realistically, yet critic M. Mani Meitei offers a scathing judgement on how Achebe employed cultural resources as the most successful fictional tactics. His recreation of Nigerian culture is both authentic and a masterful depiction of the multifaceted impact of that culture. African Literature, page 43.
No Longer at Ease (1960), Achebe's subsequent book, was supposed to follow Things Fall Apart. The second book by Achebe takes place in 1950s Lagos, the metropolis of Nigeria. Independence is on the verge of being declared in the story. On October 1, 1960, Nigeria achieved independence from the British. It is important to keep this date in mind. The tale is told by Achebe using the third-person narration. Colonial Nigeria saw a fall in societal standards, which Achebe has brought to light. Obi Okonkwo, who happens to be Okonkwo's grandson, is the main character in No Longer at Ease. He trained himself at a British university since he is an exceptionally bright student. He goes back to Lagos to be a British government official. While in England, he soaked up the British values. It should come as no surprise that he was hell-bent on establishing his reputation as an honest and diligent administrator. His rotten nature developed over time as a result of his inability to satisfy both his traditional parents and his fiancée Clara. Even though he

was unable to uphold the British values of love that he had absorbed during his time in England. The pressure from his parents prevented him from going through with his marriage arrangements to Clara, a female from the Osu community. Things Fall Apart portrayed Okonkwo as someone whose culture was clashing with another. Cultural tensions have affected his grandson, Obi Okonkwo, as well. However, their cultural struggle is distinct. The confrontation between Okonkwo and Obi was mental in nature, as opposed to physical. Obi is in an unusual situation. First, he has been gradually removed from conventional morals and ethics. Conversely, Obi has internalised western values but has not yet completely integrated them. His own psychological problem has left him bewildered since he lacks moral beliefs. He ends himself in prison because he caves to societal and cultural forces that force him to take bribes.
Achebe does not attribute Obi's demise to events in Europe. He is well aware of the decline of conventional culture. He wanted to demonstrate, via fiction, that individuals had abandoned their moral principles while living under colonial control. Obi and his people were "no longer at ease" in today's environment because of the spiritual emptiness. As a symbol of the culturally disoriented and easily swayed educated youth of Africa, Obi was employed. The book covers a lot of ground. The story focuses on a colonised person's obsession with the country of their conquerors. The story's narrator paints a vivid picture of his life in England and his intense feelings for and against Nigeria. Additionally, he vividly

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describes his feelings for Clara, a nurse who has charming personality and impeccable manners. As he steps off the plane at Lagos International Airport, he witnesses the customs officials openly accepting bribes.
The reassuring influence of Christianity on traditional Igbo religion is another subject explored by Achebe. Pastor Ikedi gives Obi some words of wisdom before he leaves for England to finish his degree:
Umuofia would have wanted you to take part in her conquests and return with human heads as payment. However, we were freed from those gloomy days by the blood of the Lamb of God. We have sent you now to impart wisdom. Keep in mind that knowledge begins with fear of the Lord (No Longer at Ease p.9).
The difference in marital expectations between parents and children is a central issue. The desire to marry Clara, an Osu girl, is denounced by Obi's father Issac, who compares it to the spread of leprosy in his family. He feels quite confident in saying that no one would ever consider marrying off their daughter or son to a lady of Osu descent. In her opposition to Obi's choice, Obi's mother threatens to take her own life if he marries Clara, a girl from the Osu tribe.
Aside from that, the story also deals with Obi's egotism and pride. It causes him to lose everything, both financially and personally. According to the narrator, Obi's life crisis forced him to confront, for the first time, the emotional and mental factors that drove his behaviour. While doing so, he discovered a lot of things that he could only consider to be complete and utter nonsense. Consider the circumstance where his monthly payment of twenty pounds to his municipal union became the root of all his problems. He was granted a four-month exemption, but he couldn't bring himself to accept it.
Achebe demonstrates that the idealism inside Obi dies a natural death when Hannah, Obi's mother, passes away.
A new type of tranquilly washes over him symbolically, but it ultimately leads to his downfall. Aspiring females who seek for scholarships start bribing Obi. He finds sexual satisfaction with them as well.
In Robert M. Wren's view, "the novel becomes a parable of modern Nigeria, a commentary on apparently universal corruption and on the colonial judgement of the new African generation" (Achebe's World p.38)—all through the eyes of Okonkwo's grandson.
The imagery of Achebe's work reflects his style. For example, Achebe employs dynamic kinesthetic imagery when she describes a group of young ladies dressed in velvet and damask "swivelling their waists as effortlessly as oiled ball bearings" when Obi is out on the streets. When you engage in kinesthetic imaging, you mentally simulate the sensation of movement while you physically do the action. "Achebe uses a style that will not only suit his subject and awaken right cultural milieu but Research Journwill also help to define the moral issues with which the novel is concerned," Bernth Lindfors says of Achebe's choice of language and style (Power above Powers p.50).
We may see how Achebe's choice of words complements both his storytelling style and the subject matter he's portraying. Achebe's approach is on display in his attempts to portray the speech patterns of various social classes in Nigeria, including colonial officials, educated Nigerians like Obi, judges, and the UPU secretary, as well as urbanised workers with little English proficiency. From the pidgin used by Obi's chauffeur to the eloquent welcoming speech given by the UPU secretary, and ultimately to Obi's clear writing, the English language in Lagos displays a broad spectrum of styles.
Achebe returns to the Roaring Twenties in his 1964 book Arrow of God. Ezeulu, the main character, is the head priest of the Ibo snake religion. The fast-paced evolution of society befalls this chief priest. His inflated sense of self-importance also played a role in his demise. Ezeulu seeks to accept the reforms that have been implemented by the Church and the colonial government. Consequently, he enrages some of his opponents and supporters. Ezeulu's resistance to the colonisers was intellectual, in contrast to Okonkwo's physical fight with the colonial authorities. In his opinion, the Umuaro clan should focus on learning the colonisers' vulnerabilities so they may devise a new plan to counter them if they are unable to drive them out. This is why he sends Oduche, one of his sons, to study Christianity and the white people's language.
Now that Oduche has imprisoned the precious royal python to the Idemili, Ezeulu's home has become a despicable place. Because of his unfair conflict with the Okperi clan over territory, Ezeulu had enraged his own tribe. Now he aggravates his tribe even more by sending his son Oduche to study Christianity and English. Ezeulu, who Mr. Winterbottom considers the only witness to the truth in the land issue, has a profound impact on him. Ezeulu is appointed Warrant Chief of Umuaro by Winterbottom, in his role as District Officer. Since Ezeulu is already serving as Chief Priest and defender of his people's Ibo customs, he sees no way he can serve as the colonial administration's chief agent, he respectfully refuses the job.
At Okperi's Government Hill, the colonial authorities hold Ezeulu for a period of three months. While the

Because of his imprisonment, Ezeulu is unable to partake in the New Yam Festival's ceremonial first yam meal. No priestly duty is also within Ezeulu's purview. While in captivity, Ezeulu had hoped that the people of his tribe would demonstrate opposition to the colonisers, but they let him down miserably. Ezeulu returns home after his freedom. Because his tribe did not stand by him while he was in prison, he intends to get revenge on them. The three yams that will announce The New Yam Festival have been a persistent request from his clan's elders. Unfortunately, the tribe goes hungry since he firmly refuses their plea.
Taking advantage of the situation, the church's catechist proclaims the end of conventional religion. The catechist's sermons have a powerful impact on the traditional people, and the teachings of the Christian God firmly influence their views. The death of his promising son, Obika, comes as a devastating blow to Ezeulu. Ezeulu believes he has been chosen by God to convert the indigenous people to Christianity.
The Festival of Pumpkin Leaves is one of the motifs of Arrow of God. Women wear ivory beads and decorations on the celebration day. Elegant gowns are worn by them. Palm wine jugs are carried by the guys. It seems like the six communities are working together as a whole from this scenario. Having the Pumpkin Leaves held aloft by a woman puts her in the spotlight. The raucous roar of the crowd welcomes Ezeulu. A white chalk design adorns Ezeulu's left side. Put on a leather hat, he does. With an iron staff in his left hand and a staff known as Nine Ofo in his right, he carries himself with great authority. The indigenous people are frightened by Ezeulu's constant running. The ladies

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spin around their heads with pumpkin leaves in a circle before tossing them towards

The name is Zeulu. Ezeulu dashes inside the temple. Six bundles of leaves are buried by him. As the inhabitants of the six villages symbolically step on the scattered leaves to drive out the bad spirits, the Festival comes to an end. African culture is reflected in the Pumpkin Leaves Festival.
The fight for authority, in Igbo religious and political contexts, is another recurring topic. The intricacy of the scenario is managed by Achebe's narrative emphasis. At first, Ezeulu is absorbed in his rituals. As the story develops, however, the viewpoint broadens. Despite Ezeulu's central role, other characters, like as Ezidemili and Nwaka, who are Ezeulu's adversaries, provide their own interpretations of events. John L. "In Arrow of God, stories are told and retold in differing modes not only by the Priest Ezeulu and the Captain Winterbottom but also by other members of each society. This forces the reader to once again become involved in the problem of judging the relationship between knowledge, language, self-interest, and the responsible exercise of power," Innes says of the power struggle in Igbo society (Chinua Achebe p.151). As a result, A complex struggle involving Ezeulu, Winterbottom, Ezeulu's adversary Ezidemili, and other major characters and ideas in the book. Emmanuel Obechina notes that the Chief Priest of Ulu, the religious and ceremonial head of Umuaro, is at the centre of the struggle in Arrow of God. Meanwhile, there's the tension between the Chief Priest, who represents the native authority, and the local British government, represented by the archaic administrator Winterbottom. But then there are Umuaro's internal politics and the rivalry between

strength of character, the pull to become a 'arrow of God,' and the weight of civic duty all weigh heavily on him. Everything is dealt with in the primary storyline. A subplot delves into the internal strife and crises of Ezeulu's polygamous home, including the conflicts and strains experienced by the father and his adult sons. The culture-context factor is not the only cause of these disputes. Part of the problem is that some of them have flawed personalities and make poor decisions. According to Critical Perspectives on Chinua Achebe (pp. 170- 171), random chance also has a role.
Throughout the book, Achebe makes frequent use of proverbs. A proverb inevitably slips out of Ezeulu's lips whenever he speaks. "The death that will kill a man begins as an appetite," Ezeulu explains, as an example. Alternately, "He is a fool who treats his brother worse than a stranger." Miss M. "Idols of the Don: Achebe's Arrow of God" is Mahood's essay praising Achebe for the wisdom and imagery in the book. It may be helpful to examine both the content and the manner of speaking if we want to know why Achebe's writing is so powerful in Arrow of God, he says. (Chinua Achebe: Critical Views, chapter two, page two hundred)
In his commentary on the civilian and military regimes in post-independent Nigeria, Achebe writes A Man of the People. Set in modern-day Nigeria, this book examines the political climate of a newly independent nation. Achebe updates the historical record in A Man of the People to include events that have occurred up to the present day.
In outlining the country's first republic, Achebe demonstrates his remarkable prescience. While writing the book, Achebe collaborated with the protagonist,

M.A. The politician Nanga is dishonest. Through deceit and trickery, he has manoeuvred his way into the halls of authority. Nanga is the perfect example of the ills that plague post-colonial African civilization.
The cynicism that Nanga and others like him display towards political corruption is what Achebe wants to demonstrate. These folks have witnessed colonial control unfold right before their eyes. They rationalise their leaders' excesses by saying that those who led the fight for independence should be able to enjoy "The National Cake" just like everyone else. For Achebe, the only way for the people of "sick states" to overcome their pessimism and find hope is for them to experience a severe political upheaval. A military coup deposes Nanga from power as the narrative nears its conclusion. There is relevance to Achebe's main fictional themes. As in No Longer at Ease, where Achebe criticised Europe for its role in Obi's moral haze, so too in Nanga, where Europe was blamed for the political anarchy and moral haze. The men and women depicted in Achebe's work are not only typical of his day but also emblematic of the major problems that plague African civilization. In addition to being a character in the narrative, Odili Somalu narrates it. Odili uses first-person narration to describe the narrative. Among the indigenous people of a West African nation that has just gained its independence in the twentieth century, the narrator makes a disgusting statement about the pervasiveness of Africanization.
A Man of the People's dramatised narrator, Odili Somalu, is harshly critical of corruption in Nigeria after independence. Idili reveals the

effects of the imperial control. By having the dramatic narrator talk in the first person, Achebe uses a novel method. Achebe intensifies the inherent corruption in the system to such a vehement degree that it virtually constitutes an attack on the entire political process; this is the central theme of the novel, as pointed out by John Povey in Introduction to Nigerian literature. It turns out that the title is ironic on purpose since it accurately describes the reality (Introduction to Nigerian Literature, p.110).
A major focus of the book is the political scene and the detailed portrayal of it. According to Odili, the nation was governed by the People's Organisation Party, which was a popular front. Nanga was not a public servant. As an opposition party, the Progressive Alliance Party was created. The abrupt decline of the global coffee market is something that Odili brings out. No price cuts were allowed for the People's Organisation Party backers; they had to be paid in full. The government's budget was in a precarious position. The Prime Minister, who had his sights set squarely on the general election, rejected the excellent proposal proposed by the Finance Minister, despite the fact that he had a Ph.D. in public finance.
Words like "the trouble with our new nation as I saw it then lying on that bed was that none of us had been indoors long enough to say 'To hell with it'" make the post-colonial concept crystal evident. Up until yesterday, we had all sweated it out in the downpour. A small group of us, who were clever, fortunate, and seldom the best, had rushed to the one refuge our old masters had left and had shut ourselves within. Section 42 of "A Man of the People"

Through their dialogue and deeds, the characters make the issue of

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corruption in post-colonial Nigeria very evident. When Chief Nanga meets with Odili, he informs him that fellow cabinet member T.C. Due to a lack of soil expert advice, Kobino has postponed the building of the road connecting Giligili and Anata. He says that lawmakers who prioritise the well-being of their constituents are selfish. Here, it's ironic because it's also true of him. Nanga has instructed 10 luxury buses to run the route once it is asphalted, which is the actual news that Odili needs to hear. Six thousand pounds would be the price for each bus. Nanga is obviously keen to get the road asphalted soon since he is quite concerned about the upcoming general elections. According to Nanga, British Amalgamated is in charge of arranging the buses. Nanga probably received the buses as a freebie, as Odili correctly assumed.
The use of imagery is a stylistic element used by Achebe. Just like those winged termites that are expelled from the ground by late rain, "Memorable events were always flying about his stately figure and dropping at his feet." (A Man of the People 51)
Achebe highlights the difference in communication techniques between the two groups by giving each character a distinct speaking pattern. To convey his contempt of Nanga and the culture he symbolises, Odili utilises highly correct English. The people's man Nanga, nevertheless, takes great pride in his command of the west coast pidgin: "You cal this spend? You fail to notice anything, my sibling. Bernth Lidfors praises Chinua Achebe's writing style, saying, "to use untranslated Igbo and unadulterated" (A Man of the People, p.16). the use of pidgin in his writing reveals something important about his writing philosophy. (Mount Powers, p.30)
Achebe uses a distinct style for each of his books based on the 'topic' he writes about. The narrative style he used in A Man of the People is more urban, westernised, and cosmopolitan. One example is the use of similes in the novel's storyline.
(1) With the same precision with which a doctor removes an offensive tooth, let us permanently remove politics from our bodies. A Man for the People, page 4.
(2) Just as the winged termites released from the ground by the late rain dance frantically about street lights before tumbling panting to the ground, memorable occurrences constantly swirled around his majestic form and landed at his feet.
Following a literary hiatus of twenty-one years, Achebe released Anthills of the Savannah, his fifth book, in 1987 (A Man of the People p.29). The book is an allegory of military tyranny, as any reader may see with a careful reading. Military generals have held the reins of power in Nigeria ever since the country gained independence on October 1, 1960. The fictional nation of Kangan serves as the backdrop for the narrative. The ruling Nigerian military elite are the primary characters in Achebe's book.
Sam presides over Kangan as its president. He attended the British military academy Sandhurst and received training in military combat. Sam is centred on his childhood buddies Chris and Ikam. Sam has assumed the presidency as a result of a military coup. "Your Excellency" is a title he takes great pride in. He finds great pleasure in the idea of serving as president indefinitely. He is unable to achieve his lifelong goal of becoming president. At that point, he starts to doubt his authority. To think that he finds his childhood pals in the role of mischief-makers. It would seem from his behaviour that he has discovered a glimmer of solidarity with the long-suffering people in Africa. He has faith that the Africans' newfound solidarity would lead to something good.
Achebe employs a variety of storytelling techniques in Anthills of the Savannah. Chris, Ikem, and Beatrice are the three participant narrators who centre on Sam, the military ruler. The narrative is narrated by Achebe in his authorial voice. Achebe inserts a prose poetry by Ikem within the realistic storyline. By drawing on mythology, folklore, political speeches, and poetry, Achebe addresses the fundamental issue of power politics. Achebe explored the speaker's function in his early works. Achebe explored the writer's function in this work. Achebe contrasted the literary traditions of Europe with those of Africa in his earliest books. However, it is not the same book as Anthills of the Savannah. Following the success of his first book, "Things Fall Apart," Achebe's focus in this work has shifted to the development of literary culture in Africa. "The success of Achebe's art cannot be fully explained by character portrayal and the use of language alone," critic Emmanuel Ngara says in an accurate statement. The writer's narrative method, or talent in story telling, is also an important factor (Kunapipi, Vol. XII, No.2, 1990, p.115).
In his 1983 pamphlet, The Trouble with Nigeria, Chinua Achebe tries to fictionalise the Nigerian dilemma in Anthills of the Savannah. While Anthills of the Savannah does deal with politics, Fiona Sparrow notes that the book shows Achebe's The Trouble with Nigeria touches on several issues, but it also discusses a lot more than only published in the spring of 1988 in A Review WLWE, Vol.28, No.1.
Power politics and the governance dilemma are the first themes that even a casual reader of the story will notice. Using a variety of storytelling techniques, Achebe demonstrates how the military commanders have spared no effort to put their own interests ahead of the nation's. The issue of power in a postcolonial Third World setting is central to Achebe's work. This shows how Sam, a military commander who craves power, manipulates society and creates elaborate schemes to maintain his position. "The novel comprises many strands, registers and multiple voices and is wrought much more intricately than his earlier fiction," writes T.R.S. Sharma of Anthills of the Savannah, a work that deals with power issues. (Journal of Contemporary Thought 1991, p.125)
Achebe has picked up the issue of the gaps in Nigeria's political system. The author shows how military dictators are narcissistic and responsible for their country's problems because of their love of power. The questions asked to Achebe by Anna Rutherford cover a lot of ground. He addresses issues of leadership, women's roles, and the public's complicity in upholding an oppressive dictatorship. According to Achebe, who spoke with Anna Rutherford, only the most privileged members of society should hold positions of authority. He elaborates on the idea that a group of rational individuals should be charged with carrying out the community's moral obligations. His main argument is that "leaders are responsible for creating an environment where people start to act more mindfully. It is their duty to use their education and training to start a movement." the ascent of the populace. (Interview, page 5)
The book displays Achebe's style. Elewa, who is only partially read, and the taxi drivers both speak Pidgin fluently. This

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demonstrates Achebe's interest in linguistic mimetism. Amazing sarcastic effects have been achieved by Achebe via his skillful use of language. As a subtext in Ikem's lecture, Achebe writes an actual article in which he mocks university lectures. This is how Achebe satirises academic arguments. Myth, poetry, lectures, journalism, diaries, and fiction are all forms of communication that Achebe use to demonstrate the similarities and differences among them.

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