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**Language as a mechanism for cultural reinforcement in Chinua
Achebe's *"Arrow of God"***

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

To my father and mother for their patience

And sacrifice

To my sisters and brothers for their love

And support.

BARIR Leila and YOUMBAI Yousra.

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Abstract

This study examines the language use in Chinua Achebe's *"Arrow of God"* and how Achebe used adaptively two languages in one literary work. This study analyzes the different materials that enriched the message of Achebe to the world. The objective of this research is to identify the reasons behind using bilingual language in the novel; Igbo language which is Achebe's native language, and English language which represents the colonial mother tongue. Hence, Achebe inserts the African Oral Tradition to enhance Igbo language by contextualizing creatively proverbs, folktales, myths, and lexicon items in his novel. These devices play an important role and give a value for African society, identity, language, and traditions. In one hand, African Oral Traditions give his work aesthetic meaning. On the other hand, they give the African society a voice over the world. And that's what makes readers consider Achebe's works as a reference to the Igbo language. Moreover, he used English language in his novel to strengthen his social identity to the worldview. Through some characters Achebe uses English addressing the colonial by their mother tongue. The post-colonial theory is applied in this study to demonstrate the identity of the African society during the colonial period, and shows the struggle between the African and the European culture. Using the descriptive qualitative method also helps in the analysis of the context of the novel. The findings of this study shows that Achebe succeeded to portray the image of Africans and specifically the Nigerian culture and traditions. Also, through the skillful use of language he sheds the light on the importance of language for cultural reinforcement. The unique style of Achebe's writing gives his work a flavor to be read over the world. And for the African culture to be well known.

List of Abbreviations and Acronyms

AG: Arrow of God

AOT: African Oral Traditions

NE: Nigerian English

SBE: Standard British English

NPE: Nigerian Pidgin English

IS: Igbo Society

IP: Igbo proverbs

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General Introduction

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General Introduction

1. Background of the Study

Chinua Achebe is considered as the most famous writer in African Literature. His novels succeeded to reflect the conflict between African culture and European culture. He represents his Igbo society in a good way by using a specific style of writing. Achebe focuses on the language and use it as a medium to reinforce the African culture.

"Arrow of God" is one of the most famous Achebe's novels that sheds light on the African culture and society. First published in 1964. The novel is considered as a post-colonial literary work because it depicts the struggle between the African society's values, traditions, customs and the colonial culture. Achebe writes his novels in English language to deliver the African voice and to show the superiority of the colonizer and the inferiority of the colonized from different points of view.

The story of the novel focuses on Ezeulu who represents Igbo society as a Chief Priest, and Capatin Winterbottom who represents the Colonial authority. Achebe introduces the characters to the readers integratively by using varieties of language referring to the struggle between the colonized and the colonizer.

2. Statement of the Problem

Based on the previous background, Achebe uses the Novel *"Arrow of God"* to portray the African and colonial culture. From this point, our question attempts to show how Achebe through the language of the Igbo people and the colonial deliver his message to the world ?. And what is the mechanism that he uses to confirm his point of view?.

3. Aims of the Study

This research aims to investigate the varieties of language use as a tool to reinforce the African culture focusing on the Igbo society and the colonial in *"Arrow of God"*. The objectives of this research is to achieve the following:

- To identify the language uses by Achebe as a literary discourse directed to the colonial.
- To investigate the materials Achebe uses to illustrate the values of Igbo culture.
- To show the conflict between the two cultures; the Igbo and the colonial.

4. Significance of the Study

The significance of this study depends on how the language is used to convey the feeling and attitude of the Igbo people and to describe the colonial view in African society. Achebe uses the language as a subject for cultural evaluation and also as a mirror for the African society.

Achebe uses the colonial language and the Igbo language through the characters of his novel. He uses English to demonstrate some values and integrates it by the Igbo language to identify some African norms. *"Arrow of God"* reflects the African culture and specifically the Igbo culture. Achebe depends on using African Oral tradition as a basis for the construction of social identity. Using proverbs, folktales, lexicon items, and Igbo words to make the Igbo traditions, beliefs, and culture understood from their point of view.

In addition to that, Achebe uses English as a tool to address the colonial and all the speech community of this language. Achebe uses varieties of language in a particular way what makes the reader over the world view the real image of his society.

5. Research Questions and Hypotheses

1. Which language Achebe used in "*Arrow of God*" that reflects the society's worldview ?
2. What are the language codes that Achebe used in "*Arrow of God*" as a material to communicate between the group of society ?
3. What is the mechanism that Achebe relied on in "*Arrow of God*" to reinforce the Igbo culture ?
4. What are the lexicon items Achebe used in "*Arrow of God*" to reflect the African society ?

The above questions hypothesized

1. That certain languages are used to reflect the society's worldview.
2. There are some code switchings that are used by Achebe in "*Arrow of God*".
3. The African Oral tradition used by Achebe in "*Arrow of God*" to serve the Igbo culture.
4. Specific vocabulary and phrases are used in "*Arrow of God*".

6. Research Methodology

For achieving the studies' aims, the researchers adopted a descriptive and analytical method. One approach is implemented in the study of the novel: post-colonial theory to describe the two cultures (African and European culture) and analyzes the language through the characters' speech and the events of the novel, reflecting the Igbo social life.

7. Structure of the Study

The dissertation is divided into two chapters: Theoretical and practical. The first chapter, is entitled, Language and socio-cultural aspects in African Literature depending on the theoretical perspective. The second chapter is entitled: The use of language as a

medium for African cultural reinforcement in Chinua Achebe's *"Arrow of God"*
depending on the characters' speech.

CHAPTER ONE

Language and Socio-cultural Aspects in African Literature

Chapter One: Language and Socio-cultural Aspects in African Literature

Introduction

1. Language and Culture

1.1 Culture: Definition, characteristics, components, and importance. .

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4. Post-colonial Literature

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Chapter one: Language and Socio-cultural aspects in African Literature

Introduction

This chapter attempts to define the relationship between language, culture, and society. Language is the only means that enables us to explore culture's beliefs, values, and traditions. It also enables the individual to communicate with different groups of society. Therefore, language, culture, and society are inseparable.

A variety of languages is clearly demonstrated in African literature. The African society is relying on tribal division. They live in separate tribes sharing the same beliefs and norms. One of the most large African tribes is the Igbo tribe which is situated in Nigeria. The Igbo tribe itself is divided into different groups of people speaking different languages and dialects. What made the African literature special, is Oral Traditions. Igbo people used oral tradition to express their beliefs, customs, attitudes of their culture.

The issue of identity in African society is due to the multiples of African communities. Also, the conflict between African culture and the European culture. Colonialism affected the African identity in terms of being always dependent to the colonial in all aspects such as language, religion, social structure and ideologies.

The post-colonial period affected deeply the African literature. The subjection of colonialism over the Africans led to the appearance of the post-colonial literature. Which reflects the conflict between the two cultures. It also obliged some writers to write according to the principles of this post-colonial theory.

Among of these African writers is Chinua Achebe. He depicted the African society creatively and discoursed the colonial by their language. Achebe depended on the colonial mother tongue to defend his culture and oppose the inferiority and superiority concept.

1) Language and Culture

1.1) Definition of Culture, characteristics, components, and importance

There have been a great number of attempts to define culture and it is defined for various purposes. We are going to adopt the most appropriate definition that serves our purpose. Culture can be described as the integration of knowledge, beliefs, attitudes and behaviors that are shared within a group of people searching for the sense of belonging.

The different aspects of culture that are shared by a group of people make the culture distinct and unique from another culture. Consequently this distinction, leads to the complexity and diversity of culture its self. According to Lebron culture is defined as "a set of values and beliefs or cluster of behaviors that we share with others in a particular society" (126).

Someone might asks himself why culture is important in the construction of society, and why it is important to be understood ?

Culture is the individual's mirror. It reflects his thoughts, behaviors, and perspectives. Therefore, it plays a great role in the construction and development of society as a whole. Culture makes people see and understand the world differently. Consequently, this understanding will help people to overcome some racial and ethnic conflicts. “ Racial and ethnic divisions result in misunderstanding, loss of opportunities, and sometimes violence" (Understanding culture and diversity in building communities").

To have a clear understanding of Culture as a term, we have to shed light on its major features.

According to (“The concept, characteristics and components of culture”) culture is learnt. It is inherited socially by men and it is something that makes the person adopt and learn new way of life.

Culture is also shared. It does not concern only the individual but the society as a whole because the cultural aspects such as beliefs, traditions, and norms cannot be practiced individually, they are shared by a group of people. Another important feature of culture is that it is transmissive, it can be transmitted from generation to the next one. Ancestors can transmit and teach their traditions and beliefs to their children through the use of language. That is why culture is preserved along generations.

Culture is transmitted in different ways and this, brings us to identify the components that help in the transmission of this culture. Therefore, culture is considered as a combination languages, norms, symbols, and values.

Language is the main vehicle of culture and it is part of culture as well. It helps to understand meanings and transmit information easily. Norms are also customs and standards that influence the way we behave. Hence, they differ from one culture to another. Norms are divided into, formal and informal norms. The formal norms refer to rules or principles of behavior that is important in the construction of society. While informal norms, refer to the customs that are less important but still influence individuals' behaviors.

Another component of culture is Symbols, they can be considered as signs that convey a certain behavior or meaning. Symbols can be nonverbal communication, or concrete objects. The last component of culture is Values. They are determined through reactions of people towards certain circumstances. They are the society's judgments about what is good or bad, right or wrong ("Culture: Definition, Functions, Characteristics, Elements of Culture").

1.2) The relationship between Language and Culture

As it is previously mentioned, language is considered as means to transmit culture. Learning new language makes you learn new culture. Krasniqi (73) declares that “

learning a language, therefore, is not only learning the alphabet, the letter sounds and the shapes, the meaning, the grammar rules, and the structure arrangement of words, but it is also learning the behavior of the society and its cultural customs”.

As far as the relationship between culture and language is concerned, language and culture are tied together that it is impossible to be separated from each other. That is why it is a complex relation that builds a whole system of communication. Historically speaking, language and culture are having a complex relationship. They have influenced each other throughout the human development process “ they have fought together endless wars and unrests”(Krasniqi 73).

If we attempt to view the relationship of culture and language from a linguistic perspective, we cannot deny the “ The linguistic Relativity Hypothesis" which is known as the Sapir- Whorf Hypothesis. This hypothesis, determines the relation of language and culture from a linguistic point of view.

The Whorfian hypothesis indicates that “ The structure of a language determines the way in which speakers of that language view the world” (Rangriz and Harati 211). From this quotation, we can understand the great impact of language on our perception of the world around us and our assumptions to understand other different views. Therefore, The Whorfian hypothesis confirms that people are influenced by a certain culture through language.

The great connection of language and culture requires a contextual platform. Context is important element to strengthen the relation between both language and culture. “ Linguistic communication
always takes place in a context which is constituted partly by nature and partly by culture" (Allwood).

Psychologically speaking, cultural factors such as values, beliefs, and attitudes affect the individual's production of the language. Therefore communication is “ always carried on in a context which is in large parts culturally constituted” (Allwood).

2) Language and Society

In any particular community, the existence of society is always supported by the human specific means of communication, i e. language is not just semantics, language goes beyond what the uttered utterances or the scripted papers can hold. Language does not end at the sensory or the usage of words, words themselves represent history, beliefs, and permanently the culture of their origin which is partly acquired, mostly inherited, and also learned to be used appropriately in relevant contexts. The connection between language and society is inveterate and profoundly rooted. The total intertwining of this maintained interconnection initiates at one's birth. Language is used to convey culture and preserve societal ties. However, any discussion of the relationship between language and society, or the role of society in language learning has begun with some attempts to define the perplexing relationship (Benmostefa 1).

2.1) The Relationship between Language and Society

The interrelation between language and culture portrays the intertwining characteristics in which they serve each other. They are like the coin with two faces; one can never separate their dualistic existence. Language plays a major role in shaping society and interaction among different members of society. Society; on the other hand; manipulates the linguistic system according to different areas in the world. In order to highly understand the connection between them, the two elements must be explained apart, according to a website article “Merlitomarciano” discussing the relationship between language and society:

Language is the primary tool for communication purposes, for establishing peace and order in our society, for showing authority and power, and for attaining goals and objectives. But, it can also destruct the society if it will use inappropriately. It must follow the conformity governing the society to avoid conflicts and to meet the boundary of individual differences.

In other words, language is the primary tool for communication to show goals, authority, power, peace, and order in societies. It should follow certain principles under the purpose of avoiding conflicts with other societies. It can mean several scopes according to its positive or negative use.

Society however controls our language by giving us preferences as what are acceptable and not, because each one of us has our own perception or point of view. A group of people may accept our language, but for others, it could be kind of offence or insult. We must know how, when and where to say it and for what purpose (Merlito marciano).

That is to say, society manipulates the different ways of thoughts, it demonstrates wrong from right, what is acceptable, what is not etc. to a certain extent the way people think and interpret ideas is shaped by the morals, attitudes, traditions, and a whole way of living in the society they grow up in. Hence, it is natural to assume that the style of thinking is affected by the language used.

Social changes affect the linguistic system, Language incorporates social values. However, social values are only the same as linguistic values when the society is a stable and unchanging one. Once society starts changing, then language change produces special effects. Moreover, society is conditioned by language, since social

communication determines the daily conduct of its members and constitutes the main point of social organization. Language is therefore a social phenomenon which is the indispensable instrument of society and on which it acts continuously (Merlito marciano).

2.2) Language as a Mechanism of Social Identity

The relationship between language and identity is a crucial subject. Language reflects both personalities of the individuals and the cultures of their societies, in turns; it helps in shaping both personalities and cultures.

Culture, identity and language may be inextricable from each other; all create identity, or, at least, important aspects of identity. But language not only creates the contours of identity, it also may set up the conditions for other kinds of inclusion and exclusion, belonging and not belonging, success and failure. Language gives meaning to social structures, identity-creating and oppressive ones. (Benjamin qtd in *The Relationship between Language and Identity*, Rovira 68)

In other words, language interprets the various states of mind at the external and internal level, it describes fear, anger, love and other daily emotions, and it can also represent the belongings to a certain society.

In addition, language symbolizes cultural reality; members of a community view their local language as a symbol of their cultural identity: “when language is used in contexts of communication, it is bound up with culture and speakers identify themselves and others through their use of language; they view their language as a symbol of their social identity” (Kramsch 3).

To explain more, language is a means for people to communicate with their peers and convey meaning into social and cultural reality.

3) Language and African Literature

3.1) The African Society

Africa is a land that is blessed with human, natural, and mineral resources. It is one of the eldest places inhabited with people. Africa is highly known for its men of power, scientists, and technocrats; they have many ideas about business and play a major role in the acquisition of knowledge and the learning skills. Beside these latter, the African atmosphere helped the inhabitants of the continent to exist. All the gifts that the African continent has, pushed the western world to create relationships in terms of economical purposes to get benefits from Africa's unique qualities (Okogu and, Umudjere 92).

African colonialism evolved into the establishment of democratic African society that encompasses political systems that African governments adopted:

It is paramount to note that today, most African governments practiced the political systems. The negative characteristics of the western political systems are influential characteristics of African political systems. The western world with their consensus aim of exploring Africans with diversified views as some western countries combat other western countries over phenomenon of values to them. The western world without cordial relationships seems to combat each other in various ways that, led into the first and second world wars due to globally experienced grievances among them for supremacy (Okogu and, Umudjere 92).

In other words, the African political system was influenced by the western characteristics which always underestimated the African people, their political structure aimed at gaining value among continents. Moreover, Africans tried to avoid what the entire western world confronted especially within first and second world wars. The

distinction among different races, colors, languages has become a controversial issue for most of African people; who were deprived from their civil rights and highly subjugated as a specific category of men kind even though most of Africans were educated and aware of their existence and value in life.

3.1.1) Concept of Tribalism in Africa

Tribalism is a cultural term referring to the state of being organized and advocating for a tribe. It is a whole way of thinking and behaving of a group of people towards their tribe; in which they are more loyal to their tribe than their friends, countries, and social groups. The term tribalism can refer to a theory; as well; based on variables such as combinations of kingship-based, organizations, reciprocal exchange, manual production, oral communication and analogical enquiries:

Social structure of a tribe vary greatly from case to case but is relatively a small size of customary tribes, social life in these kinds of tribes are usually involved in a relatively differentiated role structure, with a few significant political or economic distinctions among individuals. Tribalism implies the possession of strong cultural or ethnic identity that separates one member of a group from the other group based on strong relations of proximity; members of a tribe tend to possess a strong feeling of identity. Objectively, a customary tribal society needs to be ongoing customary organizations characterized with enquiry and exchange. However, subjectively, intense feelings of common identity lead people to feel tribally connected. The two expressions for tribalism (objective and subjective) are important because, while tribal societies are pushed to the edges of western world, tribalism by the second expression is arguably undiminished. Sources postulated that the human brain is hardwired towards tribalism due to its evolutionary advantages; however, this claim is usually linked to equating original questions of sociality with tribalism. Many tribes refer to themselves with their

languages word for people while referring to other neighboring tribes with various epithets. (Okogu and, Umudjere 93). In a nutshell, although the tribal structures are different from one case to another, their functions and roles are distinctively related to each other's in terms of economic, social, or political aspects among various individuals. Tribalism includes the act of possessing a strong identity which is specific of each member of the society, this identity can both be evaluated objectively and subjectively; objectively through customary tribal organizations characterized by enquiry and exchange.

On the hand; subjectively; through the large amount of emotions between different members of the tribe during their interaction and connection.

Tribalism in Africa evolved as a group of people sharing the same beliefs, values, social organizations, and morals by which they guide their livings and they guarantee their existence as relations and blood ties. They sacrifice for each other's, interact with each other's. These relations are highly respected and defended by their members as they regard their groups as priority in crossing their daily activities.

The Afar groups are found in Ethiopia, Djibouti, Eritrea and Somalia. The Ashanti groups are found in Ghana and Ivory Coast; the Berber groups are the indigenous inhabitants of North Africa and have existed in Africa since 3000 B.C. they also scattered across Algeria, Morocco, Tunisia, Libya and Egypt. The Zulu groups are the largest tribal group in South Africa; the Hausa groups are found in Nigeria, Cameroon, Cote D'Ivoire, Chad, Togo, Ghana and Sudan (Okogu and, Umudjere 93).

In Africa, there are over three thousand tribal groups and they are found among nations of the Continents. For instance: the Afar, the Ashanti, the Berber, the Hausa, and the Zulu groups.

3.1.2) The Igbo Society

Among the largest tribal societies: the Igbo tribe. The Igbo people form one of the most important tribes founded in Africa with 15million living in Nigeria and another million lives outside. Most of people are situated between the Niger River in the west and the cross River in the East. The beginning of the Igbo society was considered as separate groups with many dialects. However, all these groups share the same customs and traditions. Since the Igbo tribe was comprised twenty or thirty societies, it would have been incorrect to speak a unified language. As a consequence, many dialects were famous because the Igbo land was an aggregation of self-contained towns and villages.

However, during the colonial period (1900-1960) many Igbo people ventured far from home and traveled to urban cities for works, where they realized the similar basic culture and socio-political organizations. At that sense, the concept of a common Igbo identity is the product of the twentieth century (Ohadike xix).

The Igbo creation myth tells the story that the surface of earth was covered with water and ni men lived on it, but the God “Chukwu” created the first human family composed of Eze Nri, his wife, his sons, and his daughters. This family lived a long period on an anthill and were protected by their God. “Chukwu” ordered Eze to sacrifice his sons to plants seeds of yams. After Eze obeyed his orders, other people shared yams as a cause of survival and a start for the Igbo society (Ohadike xxi).

This story portrays the role of religion in the Igbo life, the myth points to the origin of agriculture, the antiquity of a family, and the importance of Iron working in shaping the Igbo community. The Igbo societies were extremely known as democratic, their government was based on the idea of cross-cutting ties with its five important institutions: the council of the elders, age groups, councils of the chiefs, women’s associations, and secret societies.

However, the traditional Igbo communities did indeed fall apart in the twentieth century when the Europeans destroyed their cross-cutting ties in the process of the colonial rule (Ohadike xxiii).

✓ Secret societies: Men, women, or both sexes who make their oath of their secrecy seriously. They function as mouthpieces of ancestors, oracles, and spirits. In judicial matters, masked ancestors (Egungun) might appear and pronounce a verdict.
✓ Council of elders: Matters of members were discussed at the meetings of the elders “Ndisi”. Decisions are discussed with the lineages derived the group’s respect as a representative for the ancestors.
✓ Age- group: groups of men or women who are from the age-group. This group system enabled societies without written records to remember past events.
✓ Women’s associations: Igbo women had their own clubs to serve different spheres of life, they perceive strong and spiritual and traditional cults.
✓ Council of the chiefs: some Igbo people managed to acquire prestigious titles enabling them to acknowledge as great men or chiefs.

Table1: The five important institutions of cross-cutting ties.

The Igbo Religion

The Igbo highly believed in the Supreme Being “Chukwu” as their creators and God, they believed in the life after death too. According to their spiritual beliefs, Chukwu granted them the essence for existence and some sacred symbols as religious rituals the Igbo people had a wide range of spirit symbols that often took the form of natural phenomena among these are the spirits of the Rivers, stream, lakes, rain, hills, caves, lightning, the farm, the earth, strength, fertility, and witchcraft (Ohadike xxxii).

3.2) The African Oral Traditions

African literature has origins dating back thousands of years to Ancient Egypt and **hieroglyphs**, or writing which uses pictures to represent words. These images helped in emerging the Arabic poetry which spread during the Arab conquest of Egypt in the seventh century. In that sense, Arabic and African literature was blended with European traditions to form a very unique literary form. (Belknap and Blakeley)

Africa experienced several hardships in its long history which left an impact on the themes of its literature. One hardship which led to many others is that of colonization. **Colonization** is when people leave their country and settle in another land, often one which is already inhabited. The problem with colonization is when the incoming people exploit the indigenous people and the resources of the inhabited land. Colonization led to slavery. Millions of African people were enslaved and brought to Western countries around the world from the sixteenth to nineteenth centuries. This spreading of African people, largely against their will, is called the **African Diaspora**. (Belknap and Blakeley)

The African Diaspora was a common term in that period; Africans were obliged to leave their inhabited country because of the colonialism. Colonization led to slavery, exploited the resources of the Black continent, and forced people to leave their land. Colonization was under the purpose of civilizing and spreading light in the dark land. However, they enslaved many Africans and exploited them in their interest convergence. Therefore, the historical event of African Diaspora enhanced more the emergence of African Oral Traditions.

African people consider their Oral tradition as an integral part in their daily life because it transmits their attitudes, beliefs, and customs. According to Merriem Webster Dictionary, Oral Traditions is "The stories, beliefs, etc., that a group of people share by telling stories and talking to each other" ("Oral Tradition").

3.3) Perspectives towards African Language and Identity

The question of identity is very important to any nation because it shapes its international relations and dictates its behavior. According to Ninkovich “an identity crisis is a period of disorientation in which values and relationships once taken for granted are thrown into question. Questions of self-adjustment that bedevil individuals caught up in an identity crisis like” who am I?” and “where do I belong?” (qtd. in Ninkovich 16).

To no surprise, the issues of “identity” (or more aptly identities) as well as “Africanity” 1 provoke a wide range of views and convictions. As Amina Mama states at the beginning of her essay: “Not only is there no all-encompassing concept for identity in much of Africa, but there is no substantive apparatus for the production of the kind of singularity that the term seems to require.” And she continues to suggest: “identity is at best a gross simplification of self-hood, a denial and negation of the complexity and multiplicity at the roots of most African communities”. 2 Evidence of the differing views (if not discrepancies) on “identity” is the level of reflections in the three papers and the fact that Francis Nyamnjoh responds in his comments right at the beginning on statements by Amina Mama, emphasizing himself the “negotiability of identity as a process” (S.B. Diang, A. Mama, H.Melber et al Nyamnjoh).

In other words, the quest of identity has always been, and is still a controversial issue especially with African people and the term Africanity. It portrays the complexities and multiplicities of the African communities’ roots. Moreover, the struggle was not only over lands and resources as a part of identity loss, but also cultural and social constructs of European people.

Barrack Obama in his book “Dreams from my father” claimed that: “I was raised as an Indonesian child, and a Hawaiian child, and a Black child, and as a white child”, **then he recalled:** “and so what I benefited from, is a multiplicity that all fed me”. With other

words, identities may be combined to several countries and several cultures. Barack Obama, as a Black man; was forced to accept the idea of Blackness and the loss of identity through the white domination.

Postcolonial Identity is a central theme to postcolonial literature since it is the result of the process of colonialism; a thing that justifies all the debates and controversies that underlie this notion and which have been dealt with earlier. This identity is forged by the colonial history and the postcolonial predicament a thing that led to the emergence of cultural and spatial elements that affected the postcolonial identity and postcolonial writers. As Albert.J Paolini postulated in *Navigating Modernity*: —If postcolonialism forms part of a struggle over discursive power in the constitution of identity, then history, in particular colonial history, also pay a significant part (qtd. in Cheriet 51).

Colonialism affected the African societies in terms of language, names, ideologies, economy, social classes, and even their psychology and identity. This postcolonial identity can be defined through various elements that constitute it; for instance Otherness which is a key concept in defining the postcolonial identity as referring to how colonial and postcolonial subjects see each other.

4. Post-colonial Literature

4.1 Introduction to Post-colonial Literature

The term ‘Postcolonialism’ is widely referred to the representation of race, ethnicity, culture and human identity in the modern era, mostly after many colonized countries got their independence. It is highly connected with the term “Imperialism” that

is to mean authority, power, or empire which is derived from the Latin origin *imperium* to describe relations between the colonizer and the colonized. Various representative authors like Rushdie, Achebe, Ondaatje, Fanon, Derek Walcott and J. M. Coetzee in addition to some female writers like Jamaica Kincaid, Isabelle Illende, and Eavan Boland are the most famous writers to present works of most renowned concepts under the literary movement Postcolonialism. **SIMHACHALAM THAMARANA**; Research Scholar Dept. Of English, Andhra University; stated:

It is the literature and the art produced in the countries such as India, Sri Lanka, Nigeria, Senegal and Australia after their independence, called as Postcolonial literature. Edward Said's prominent book *Orientalism* is an assessment of Western representation of the Eastern culture under the label 'Postcolonial Studies'. Canada and Australia are often treated as 'settler' countries as they are part of British Commonwealth of Nations. Most famous postcolonial writers like Rushdie, Achebe, Ondaatje, Fanon, Derek Walcott, J. M. Coetzee, Jamaica Kincaid, Isabelle Illende, and Eavan Boland etc. Most of their literary works were representing interrelations between the colonizer and the colonized, such as *Things Fall Apart* (1958), *Midnight Children* (1981), *The Waiting for the Barbarians*. (537)

In other words, most of the postcolonial works were mainly about the colonizer and the colonized especially when the Majority of the world was under the control of European countries and the British Empire consisted of "more than a quarter of all the territory on the surface of the earth.

Orientalism also played a major role by using the Postcolonial studies in order to assess and evaluate the Western representation of the Eastern culture.

Said's *Orientalism* critiques Western representation of the East as irrational, anti-western, primitive and dishonest. According to Said, Orientalism is an ideology born of the colonizers' desire to know their subjects to control them in a better manner. Said argues, "To write about the Arab Oriental world is to write with the authority of a nation with the unquestioning certainty of absolute truth backed by absolute force." (qtd in Thamarana 538)

Some of the most prominent authors of Postcolonial literatures are Chinua Achebe, J. M. Coetzee, Franz Fanon, Michael Ondaatje, Salman Rushdie, Li-Young Li, Derek Walcott and Jamaica Kincaid, Gayatri Chakravorty Spivak etc. Frantz Fanon was a leader of the postcolonial Literature, he anticipated Said's *Orientalism*. Fanon wrote his book *Black Skin, White Mask* (1952) to show the relationship between colonized and colonizer in terms of psychology in observing emotional damage to both colonized and colonizer. Another postcolonial theorist Gayatri Chakravorty Spivak whose writings focused on the intersections of gender, ethnicity of postcolonial subjects viewed her job as a postcolonial critic. (538)

To mention the Postcolonial Literature is to shed the light on the works of Chinua Achebe. His most influential novels of Postcolonialism is *Things Fall Apart* by Chinua Achebe, explores the interaction between traditional African society and British colonizers. Achebe conveyed through his novels how the British legacies continue to weaken possibility of uniting the country. Moreover, Salman Rushdie is an Indian postcolonial writer who wanted to become a writer from his childhood. His most successful and Booker Prize winning novel is *Midnight's Children* which got him international reputation by exploring the intersections of history, religion, culture and identity (Thamarana 539).

4.2 Post-colonial Theory in Literature

Rather than agreeing to any one meaning or referent. Most critics these days speak of 'post-colonialisms' to refer principally to 'historical, social and economic material conditions' and at other times to 'historically-situated imaginative products' and 'aesthetic practices. Postcolonial theory seeks to interpret the most important components of this theory such as, Hybridity, linguabridity, alterity, colonial discourse, and subaltern studies. (Hawley)

Postcolonial theory has been contentious and continues to be so. Much has been written about the term itself, and particularly the multiple implications of 'post', since there is little that is uniform in the experiences in the postcolony: South American nations liberated themselves from Spain and Portugal in the early 19th century; India and Pakistan became independent of Great Britain in 1947; the many states of Africa gained independence generally in the 1960s and 1970s; those of the Soviet Union in 1991. Many conclude that there is nothing 'post' about the colonization of Africa, for example, and that many other supposedly liberated parts of the world are still held in thrall by the former colonizing powers. In fact, greater attention is paid these days to ongoing colonialisms (some would here list, for example, Tibet, Puerto Rico, First Nations in Canada and the United States). Thus, rather than agreeing to any one meaning or referent. Most critics these days speak of 'post-colonialisms', and use the notion to encapsulate broadly a process ongoing around the globe, more advanced in some countries, and everywhere complicated by globalization. In some instances, the term is used to refer principally to 'historical, social and economic material conditions' and at other times to 'historically-situated

imaginative products' and 'aesthetic practices: representations, discourses and values. (Hawley)

In a nutshell, Postcolonial theory was; and still till this day; an important vision to the liberated countries after the colonization. It touches economical, social, political, and historical aspects of life. This theory studies the implicit and explicit consequences of colonization, the relationship between colonizer and colonized, and the historical background of the colonized nations.

4.3 Characteristics of the Postcolonial Theory

- **Subaltern Studies:** Subalternity draws its pertinence to post-colonial studies from Antonio Gramsci's *Prison Notebooks*. The subaltern studies aimed at discovering the hidden truth of the colonized people, the Subaltern Studies Group subsequently sought to reverse that wrong thinking and, in the process, wanted to give *voice* to the heretofore silent and invisible masses, the 'subalterns' of society whose history had *never* been written or, for that matter, acknowledged (Guha and Spivak qtd in Hawley)
- **Hybridity:** Hybridity' refers to the transformations occasioned in inhabitants of the contact zone by the influx of colonizers, it also represent the change in culture of an ethnic group or the colonized by the ideas of another culture or the colonizer. in the ongoing negotiation with the colonizer the individual may engage in so-called mimicry or what is called imitation of the other dominating culture. Thus, the individual finds himself in a center where he has to choose between his native culture and adopt himself through the invading culture to put himself in a position of the center or what Hommy Bhabha named the term “*the third space*”.

(37)

- **Colonial Discourse and Alterity:** The very notion of a center and periphery, though conceived as a metaphor, takes on significance as it ramifies in philosophies of cartography which enact a mapping that enables imperial self-positioning and aggrandizement. Language is considered a sign of identity, it represents the origin of the individuals. Discourse is meant quite literally, for an issue in post-colonial studies has always had to do with the language in which negotiations are conducted: rarely, if ever, in the local language; generally in English, French, Spanish, or Portuguese.(Halvey).

4.4 Chinua Achebe's Biography

Chinua Achebe is one of the Nigeria's greatest novelists. He was born on November 15th, 1930 in Ogidi Eastern Nigeria. His family belonged to the Igbo tribe, and he was the fifth of six children ("Encyclopedia of World Biography").

Achebe attended the Church Missionary Society's School where the primary language was the Igbo. At about eight, he began learning English. His relatively late introduction to English allowed Achebe to develop a sense of cultural pride and an appreciation of his native tongue. Achebe's family fostered his understanding of both cultures. He read books in English from his father's library, and he spent hours listening to his mother and sister tell traditional Igbo stories (Mifflin).

After graduation, Achebe was accepted to study medicine. At the University College. After that, he switched his studies to liberal arts, including history, religion, and English ("Chinua Achebe Biography").

Chinua Achebe graduated from University in 1954 and he left to teach at the Merchant of Light School in Eastern Nigeria. After four months, he was offered and

accepted a job at the Nigerian Broadcasting Service as the Senior broadcasting officer of the Eastern Region. It was during this time, that his first novel " Things Fall Apart" was published at the age of 28.

In October of 1960, Nigeria claimed its independence from Great Britain. Around the same time, Achebe published his second novel " No longer at Ease". Achebe became the editor for the African writers Series in 1962 and published his third novel " Arrow of God" in 1964 (Faal).

Chinua Achebe the founding father of African Literature met a fatal accident in Nigeria in 1990. This accident left him paralyzed for the rest of his life. The great figure Achebe breathed his last at the age of eighty – two on 21st March 2013.

Achebe was awarded 30 honorary degrees from universities of Canada, Scotland, England, Nigeria and United States. He won many awards including The Man Booker International Prize, The Dorothy and Lillian Gish Prize, and the Nigerian National Order of Merit.

4.5 Achebe's Role and Discourse in African Literature

As it is mentioned above, since childhood Achebe grown up in story telling traditions which was combined with traditional events and ceremonies. He adopted writing as a career at a very young age.

In his early writings, he highlighted the details of life in Nigeria in contrast with Christian institutions. That is why, his early literary pieces that appeared in his school magazine were the samples of his literary excellence ("Definition and Examples of Literary Terms").

In his writings, he relied on literary devices that allowed him to express freely the current circumstances at his time which is colonialism. Gikandi asserts " His anxious quest for a post-colonial aesthetic is predicated on the belief that narrative can enable the writer to express an alternative order of things opposed to realities imprisoned by imperialism and Western domination. More than that, Achebe used narration as means to make readers reform their culture which was offended by the colonial authority. " Achebe textual practice, then, seeks not only to mediate the African experience through a different order of discourse, but also to transform and re-invent the African World. Indeed, the historical significance of Achebe's works lies in his ability to evolve narrative procedures" (Gikandi 31).

Achebe's mission goes beyond depicting the reality and brutality of his society. In his essay " Novelist as Teacher" He puts a great emphasis on the relationship between art and education. He thinks that he should treat readers as students teaching and revealing to them the real purpose of African Literature. In this way, he formulates their social values and citizenship through art. Ray Yadav asserts " He states in his essay " Novelist as Teacher" .I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past on God's behalf delivered them" (qtd. in Achebe 154).

There was a great debate about the fact that Achebe is the inventor of the African Literature. A lot of writers and critics argued that Achebe was the writer who invented African Literature and one of them is Gikandi. Gikandi is clarifying that critics' assumption that Achebe is the one who invented African Literature, would marginalize the Literary achievements of his predecessors. Therefore, people should consider Achebe's works as a new version of African Literature

without neglecting the works of African writers before him. Gikandi confirms " My contention, however, is that giving Achebe precedence is an important step in acknowledging the significance of the moment that produced him as a writer- The period of decolonization after World War II. For while no one doubts that there was a an African Literature before 1958, it was literature that had not yet irrupted onto the world scene" (Gikandi 01).

Achebe's literary works revolutionized the African Literature for several reasons. The first reason is that his writings were deeply linked to his personal experiences and biography. His depiction to the themes made readers specifically African readers believe strongly of their identity and feel sense of belonging towards his works. Moreover, one of the other reasons that made Achebe enter the label of Modernity is relating his literary works to the greatest historical and social events that were taking place in Africa in the 1950s. Gikandi says " This was the period in which young Africans, caught in the fervor of decolonization, no longer looked to empire or the imperium as space of experience or horizon of expectations" (5).

One more point led Achebe to be considered as the pioneer of Modern African Literature is his objection to Romance. Achebe thinks that neglecting romance in his writings would make Africans and readers internationally raise their awareness about the colonial power treated the African society The use of tragedy would facilitate the vision of readers of how colonizers violate the existence of Africans (Gikandi 6).

There was a great discussion among African writers about the adoption of the appropriate language. Preferences differed from one African writer to another. If we take the Kenyan writer Ngugi Wa Thiongo, he insists on relating the African Literature to its original language because writing in African languages is an important step in the creation of Contemporary African

Literature. On the other hand, Achebe feels the necessity to use English language as the most proper language, and this is due to " the clash between the pre – colonial traditions and modernity of the civilization promoted by the white new comers" (Salami and Tabari 21).

The appearance of "Things Fall Apart" as his first novel written in English made Achebe's perspective towards the English Language use very obvious. Achebe believes that the English Language is the most appropriate language for Modern African Literature for one main reason. Because it enables him to integrate the Oral African Tradition with the universal language (Salami and Tabari 21).

More than that, relying on English Language is considered as a resistance towards the oppression of the colonial authority. Moreover, Achebe was finding himself adopting the English Language unconsciously due to the fact that he has been taught this language since childhood. Therefore, he cannot deny the fact that giving up on his mother language is unfair but, he finds himself choiceless. I quote " It is right that a man should abandon his mother tongue for someone else's ? It looks like a dreadful betrayal and produces a guilty feeling. But, for me, there is no other choice" (Achebe).

Achebe confirms that colonialism played great role in the adoption of English Language to form the African Literature. According to Achebe, we cannot deny the idea that colonialism separated many African ethnic groups. However, it helped in unifying political units and brought together many people in one single language. Achebe asserts " It failed to give them a song, it at least give them a language, for sighing" (Achebe).

CHAPTER TWO

The Use of Language as a Medium for African Cultural Reinforcement in Chinua Achebe's *"Arrow of God"*

Chapter Two: The Use of Language as a Medium for African Cultural Reinforcement in Chinua Achebe's *"Arrow of God"*

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Chapter Two: The Use of Language as a Medium for African Cultural Reinforcement in Chinua Achebe's *"Arrow of God"*

Introduction

In the previous chapter we have dealt with the theoretical perspective of language and socio cultural aspects in African literature. Depending on the post-colonial theory. From this theory, this chapter attempts to apply post-colonial theory in the novel *"Arrow of God"*.

In This chapter we will focus on how language is used in a particular way that serves the African culture through the characters' speech. The first part of this chapter, Achebe identifies the role of African oral tradition as a tool to transmit the Igbo life. Achebe also stressed the importance of Igbo culture through the use of proverbs, folktales, myths, and lexicon items to transfer Igbo beliefs, traditions, and customs.

While the second part presents how the varieties of English goes hand in hand with Achebe's novel. They are used to achieve the characters' situations in the novel and to adjust the colonial and African point of view. Moreover, through the direct translation and using lexicon items that are shown in the novel, Achebe succeeded to use the language adaptively.

The third part represents the colonial language and post-colonial hybridity in *"Arrow of God"* and how does the language privacy contributed to promote the African identity. Also, to show the language change to fit the identity alignment.

Part One: The Use of African Oral Traditions as a Medium for Cultural Reinforcement

1. Summary of "*Arrow of God*"

"Arrow of God" (1964) is written to depict a political and cultural conflict between the Igbo society and the British. Achebe in this novel portrays how the colonial imposed his power on the Igbo society under the pretext of cultivating and educating them. The conflict with the colonial led to the appearance of external conflicts within the Igbo society, and shackled the basic ground of their original roots. Igbo society starts to receive the western culture, beliefs, traditions, and religion. and that's what made the Igbo people lose their cultural identity.

The events of the novel describe the character Ezeulu who represents the Chief Priest of the God Ulu and the leader of the six villages Umuaro who is responsible for the preservation of his tribe's culture and traditions. Ezeulu encounters an internal conflict, he is doubting about if he is the appropriate man who has the right to name the day of Pumpkin Festival and new year Yam Feast. This internal conflict ends with the conviction of Ezeulu that he is not the real man he is just the representative of Ulu "nearly a watchman" (Achebe 13). And he considers "his power was no more than the power of child over a goat that was said to be his" (Achebe 13). Achebe uses the character Ezeulu to personify the Individual African who is responsible for the protection of his own culture and religion. The death of Ezeulu's son Obika marked the changing point in Ezeulu's authority over his people. He became isolated from his duties as a Chief Priest of Ulu and as the leader of the six villages of Umuaro and that's what made the Igbo society become dependent to the colonial affection. Achebe wants to show that the local conflicts of the Igbo society, feeded the colonial authority to spread largely its

cultural and political power. Consequently, this brought the African society into an delimma of identity.

2. Achebe's Use of African Oral Traditions in "*Arrow of God*"

We cannot talk about African Literature without mentioning African Oral Tradition which consists of proverbs, folktales, myths, words, legends, and fables. African Oral Tradition is the most important aspect in African Literature. Larsson (6) emphasizes more on the importance of AOT by saying " The Oral Tradition is very important to the Igbo in particular, and the Africans in general because their behaviors, thought, language and rhetoric are molded and shaped by their tradition. similarly, their creative imagination, history, medicine, technology and philosophy were orally passed down to different generation through various forms of oral performance. The writer's experiences and world-views are nurtured by this tradition in spite of the language of expression." (qtd.in Igboanusi 8).

In AG, Achebe wanted to demonstrate the African culture and specifically the Igbo society through the AOT using different materials such as Igbo proverbs, words, and folktales and myths. The aim of using different Oral Traditions is to convey the IS's culture.

2.1 Achebe's use of Igbo proverbs ,Folktales, Myths, and Lexicon Items in "*Arrow of God*"

2.1.1 Igbo Proverbs in "*Arrow of God*"

proverbs are important part of African Culture, they contribute to the transmission of the traditions from one generation to another. They play a great role in the African speech. The BBC News mentions the aim of the proverbs as follows " proverbs are used

to illustrate ideas , reinforce arguments, and deliver messages of inspiration, consolidation, celebration and advice" (Africa's Proverb of the Day").

Proverbs in the literary texts can be found as a full main clause that may include an advice or general fact. The proverbs' origin is Igbo and Achebe translated them into English. The intensive use of proverbs in AG is to transfer and reveal the African culture and history. Aguoru clarifies " The character of people is clearly branded in its proverbs" (qtd. in Wang Qin). Chinua Achebe's use of African proverbs for multiple functions is to convey the meaning from different points of view in different situations in the novel. In addition, to show how the Igbo beliefs, experiences, and traditions. And how they are shaped into proverbs that help the reader understand the meaning concisely. In Aguoru's article, proverbs are more approved by Lady Kofo Ademola "enrich a language: they give in depth meaning to words a person who could intersperse speech with apt proverbs was regarded as someone with great wisdom and culture" (qtd.in 09).

The Cambridge Advanced Learner's Dictionary defines the proverb as " a short sentence , etc, usually known by many people, stating something commonly experienced or giving advice" (1017).

Our analysis aims to show how Achebe uses proverbs extensively in AG. He used 124 proverbs in order to emphasize on the Igbo culture and traditions. According to Larsson (16). since each proverb has its own interpretation, they can be divided into six different categories. We are going to provide samples from each category.

1. The first category concerns "**Animals**"

- a) " The fly that has no one to advise it follows the corpse into the grave" (Achebe 44).

This IP has been said when Akukalia challenged his chi until his chi lead him to the death. Akukalia is the great wrestler who overcome every man and did not do enough, then he choose to challenge to wrestler in the land of the spirit. This story " told it because they want to teach us that no matter how strong or great man he should never challenge his chi" (Achebe 44).

b) " The inquisitive monkey gets a bullet in the face"

Ezeulu was the one who said this proverb to his women and children when they wanted to discover what the box contains. And he ordered them to go back to the compound and not to be nosy.

2. The second category is " **Family**"

a) "Put a piece of live coal into the child's palm and asked him to carry it with care" (Achebe43).

Ezeulu told this proverb while talking to Egonwanne advising him and all the other elders to handle the responsibility instead of relying on others to do it. " I was not then talking to Egonwanne alone but to all the elders here who left what they should have done and did another" (Achebe 43).

b) " If a man sought for a companion who acted entirely like himself he would live in solitude" (Achebe 129).

The elders said this proverb meaning that the man who wants the other people think and follow his action will live all his life isolated. Ezeulu wants everyone in his family and his friend even his enemies to think and act like him.

" he remembered what his mother used to say when she was alive, that Ezeulu's only fault was that he expected everyone- his wives, his kinsmen, his

children, his friends and even his enemies- to think and act like himself.

Anyone who dared to say no to him was an enemy " (Achebe 129).

3. The third category is "**Homestead**" it concerns home environment

- a- " that is why we say that whatever tune you play in the compound of a great man there is always someone to dance it " (Achebe 138).

Akebue the friend of Ezeulu told this proverb to calm down his friend meaning that there will be always someone who blames you no matter who you are.

- b- " He who builds a homestead before another, can boast more broken pots" (Achebe 301).

Means that who starts the first I everything, has the right to feel proud of himself.

4. The fourth category is "**People**"

- a- " a man who has never submitted to anything will soon submit to the burial mat" (Achebe 23).

Ezeulu was trying to give his son Obika a piece of advice telling him that it is good to be brave, but in a way or another, in the end you will certainly submit to death. Therefore, sometimes you have to be coward.

- b- " A man who has nowhere else to put his hand for support puts it on his own knee"(Achebe 182). Ezeulu said this proverb to his friend Akuebue when they were talking about sacrifice, he wanted to tell him that when their ancestors wanted to sacrifice, they always put themselves as a priority and they never use strangers to sacrifice.

5. The fifth category is "**Spirit**"

- a- " If man says yes his chi also says yes" (Achebe 45).

The story of the man who challenged his chi he decides to face his chi ,and man's will always equivalent with god's will if the man decide to do anything, his god and his chi also approved.

The proverb is told to tell Igbo people to fight for their farmland and for their contempt, which means that the will of the people shall be the basis of every decision and not the deity who decides that. I quote " we shall fight for our farmland and for the contempt has poured on us. Let us not listen to anyone trying to frighten us with the name of Ulu" (Achebe 45).

b- " no matter how spirits plotted a man's death it will come to nothing unless his personal god took a hand in the deliberation" (Achebe 185).

means that whatever the way of death, god remains the only one who takes the soul. And he explains this proverb when he says " what I said was that what a stranger could not come to Umuaro unless a son of the land showed him the way" (Achebe 186).

6. The sixth and the last category is " **Miscellaneous**"

a- " a disease that has never been seen before cannot be cured with everyday herb" (Achebe 181). Means that we should see what the measures that are taken by our ancestors to deal with current situation. Therefore, knowing the past will help us to accommodate with the present.

b- " if one finger brought oil it messed up the others" (Achebe 251).

This proverb demonstrates that if the six villages are separated, they will be weak. I quote " at the end of the day, Ezeulu continued his division of Umuaro into ordinary people who had nothing but a good will for him and those others whose ambition sought to destroy the central unity of the six villages" (Achebe 251).

From our analysis of proverbs, we notice how IPs reinforced the Igbo culture, morals, traditions, values, and customs. Chinua Achebe considered the proverbs as "The palm oil which words are eaten" (Achebe 06). Means that there is no Igbo speech without proverbs.

2.1.2 Igbo Folktales and Myths in "Arrow of God "

Igbo folktales and Myths are also considered as an important part in African Oral Traditions. Chinua Achebe integrated ancient ISs to his novel "Arrow of God" to emphasize African culture's value. We are going to illustrate some of them in our analysis.

"In the very distant past, when lizards were still few and far between, the six villages- Umuachala, Umunneora, Umuago, Umuezeani, Umuogwugwu and Umuisiuzo- lived as different peoples, and each worshipped its own deity. Then hired soldiers of Abam used to strike in the dead of night, set fire to the houses and carry men, women and children into slavery. Things were so bad for the six villages that their leaders came together to save themselves. They hired a strong team of medicine-men to install a common deity for them. This deity which the fathers of the six villages made was called Ulu. Half of the medicine was buried at a place which became Nkwo market and the other half thrown into the stream which became Mili Ulu. The six villages then took the name of Umuaro, and the priest of Ulu became their Chief Priest. From that day they were never again beaten by an enemy" (Achebe 28/29).

This story has been told to show how Umuaro was and how it became. The six villages were independent and each village its people lived differently worshipping

different gods. One day, the soldiers of Abam invaded those villages and treated the people of each village violently. They dealt , men, and children as slaves. And that's what makes the six villages decide to unify and help themselves. The first measure they did that they agreed upon one god naming him " Ulu". Then, they collected the six villages under the name of " Umuaro" and that's what protected them from the invasion of any enemy. The story is told to encourage the people of "Umuaro" to unify and fight for their land against the colonial.

The second story is:

"Once upon a time there was a man who had two wives. The senior wife had many children but the younger one had only one son. But the senior wife was wicked and envious. One day the man and his family went to work on their farm. This farm was at the boundary between the land of men and the land of spirits" (Achebe 256).

The story is told to show many struggles from different sides. Firstly, family struggle such as the conflict between Ezeulu's wives "Matefi" and "Ugoye" and also, between their children "Edogo" the eldest son and "Nwafo" the youngest son. In addition, to show the struggle between the tribes "Umuaro" and "Aninta". Moreover, it reflects religious conflict between Christianity and their original religion. The general significance of this tale is that " Ugoye" wants to teach her children and raise their awareness towards their behaviors with their other brothers and sisters to warn them from jealousy. According to new research from Obasi Kalu and Ilem Ukam (184) the gist of the tale is described as follows " But the major vision of the story is to instruct them about proper behavior, and especially warning them about against envy and jealousy" (qtd.in Ukma 52).

From the tales presented above, we can find the purpose of Achebe's use of folktales and myths which is demonstration of the African traditions that is a big part in the construction of the African culture. Therefore, Achebe uses these stories to create distinction of the African culture from the other cultures of the world.

2.1.3. Igbo Lexicon Items in "*Arrow of God* "

Achebe also used lexicon items as a material for cultural reinforcement. He used Igbo words and phrases that shaped his society's way of thinking. Our analysis will show how Chinua Achebe used different lexicon in various contexts and how this lexicon can be comprehensible by the readers all over the world. In Hellen's research the lexical items are classified into five different categories by Crystal. " This categorizations shows the aspects of social phenomena as per the social language theory which relates language use to the social phenomena in a society " (B.K. Kailiti 119) Each category has its social context in *Arrow of God*.

1. The first category is "**Artifacts**". They are tools used for different purposes. In *Arrow of God*, Achebe uses the lexical item arrow which is the key term in the novel. From the context of the novel, we find that it has a pragmatic meaning. Achebe used this item to point to the god's punishment and shooting. The lexical item Ikinga which is an Igbo word that has no equivalent meaning in any other language. This word, is used in the novel to demonstrate the deep attachment of the Igbo people and their ancestors. Ikinga is considered as a sacred idol for Igbo people.

2. The second category is "**practices**". Which refers to the Igbo act. The word crier is used in the novel to refer to a person who sends a message to people using the musical instrument Ogene. Achebe uses this word to refer to a specific work. The word cure used by Achebe according to Igbo context while in other societies it has its literal meaning.

When Igbo People say someone is cured, it means that this person is not allowed to repeat the same mistake.

3. The third category is "**values**". It concerns the principle of Igbo people. The word station in the novel does not mean the place but the man who has control over his people like Ezeulu who

4. represents the god Ulu. Ezeulu cannot leave his place without a company. The word untouched used to purify Igbo women from adultery. The untouched woman is the woman who has never been touched by a man.

5. The fourth category is "**social structure**". It refers to the social classification. Achebe used the item compound people to refer to the family which is characterized by a polygamy and children.

Another item refers to social structure is priest which represents the god in Igbo society. The priest has the authority over his people. He also has the right to fight another deity or god. Like Ezeulu in Arrow of God the representative of the deity who has the authority over all Igbo people. Hence, everyone should obey him.

6. The fifth category is "**beliefs**" it concerns the Igbo tenets that Achebe demonstrated in Arrow of God. The word doze that used by Igbo people refers to the dry land Igbo people believe that the land that has not encountered rain for a long time, is a dozing or a sleepy land. Another Igbo belief is shown in Arrow of God is term raw . Which means the ignorant person who does not have an experience or knowledge in the society. Igbo people considered the young who does not know how to engage in Igbo practices is a raw person.

From our analysis we have noticed how lexical items used by Achebe contributed to reinforce the African culture. Achebe's choices of lexical items and how he used them contextually, added authenticity to the worldview of the Igbo society.

Chinua Achebe succeeded to reflect the African culture and society through the application of AOT as a material to expose his culture to the whole world. And to show how Igbo people master skillfully the oratory style.

Part two: Africanising the English Language in " *Arrow of God* "

1. The Varieties of English Language use in " *Arrow of God* "

Achebe used the English language in his novel consciously through the tongue of characters to portray the African culture. He did not use the English language for the sake of communication, but he went beyond that. He used it to make the Nigerian voice reach the world. He adjusts the English language by using the varieties of English; Standard British English, and Nigerian English. Which reflect the English in the Nigerian's view. SBE refers to the tongue of the colonial masters and NE represents the other social class; messengers, servants, and policemen etc.

The co-existence of these varieties built a bridge between the native people and the British people.

From our analysis of the novel, we see how Achebe portrays the conflict between the Igbo people and the colonial using the variety of language. He integrates the English language and the Nigerian language and that's what leads to code-mixing. We can find code-mixing in the chapter sixteen. An example of that, "Go home and sleep and leave me to settle my quarrel with **Idemili** , whose envy seeks to destroy me that his python may again come to power. " (Achebe 257).

Another example from the second chapter " What happened next was the work of **Ekwensu**, the bringer of evil. Akukalia rushed after Ebo, went into the **obi**, took the **ikenga** from his shrine, rushed outside again and, while everyone stood aghast, split it in two." (Achebe 40).

In another hand, we see how Achebe in some part switches from the NE to the Nigerian Pidgin English and vice versa on what we call code switching. NPE is the simple English language that is used between people to communicate with each other's by using codes to hide from others what they want to say. Igbo people use Pidgin English to facilitate the communication between each other in certain situations. In chapter thirteen, we see how the two Nigerian officers when they were going to arrest Ezeulu, they speak with each other in NPE, and with others they speak Igbo Language. When the fat officer thinks that he should use Igbo language to threaten the villagers to tell the truth.

He said,

"We think that you may be telling us a lie and so we must make quite sure otherwise the white man will punish us. What we shall do then is to take two of you – handcuffed- to Okperi. If we find Ezeulu there we shall set you free; if not ' He completed with a sideways movement of the head which spoke more clearly than words. 'Which two shall we take ? " (Achebe 208).

When the corporal officer said in English " ' All right' .' **jus** now you go **sabby** which Ezeulu. **Gi me dat ting.** ' " (Achebe 206). His companion directly got out the handcuffs from his pocket. This means that the message in Pidgin is delivered.

2. The Adaptive use of English Language through Direct Translation

Achebe writes the novel *"Arrow of God"* as a post-colonial discourse to show the conflict between the people of his society and the colonial power. Achebe succeeded to portray the reality through the narration of the events by the adaptive use of the colonial language. Therefore, in some cases he tends to use direct translation from Igbo to English in order to transmit the Igbo voice as it is. He attempts by this translation to fit

his aim of nativising the English language and to depict the Igbo culture in an appropriate way.

From the novel we see how Achebe uses direct translation. In chapter four, when Ezeulu received the box and the people surround him react commented on different ways. We see their expressions translated as it is to English. The comments start with Anosi saying " May the Great Deity forbid ". Then, Akeuke said " An abomination has happened". After that, Matefi said " If this is medicine, may it lose its potency". Ezeulu's saying also is translated as it is when he was angry from his son Oduche, said " Today I shall kill the boy with my own hands" (Achebe 66- 67).

we also see a direct translation in chapter eight, there was a conversation between Moses and Umuaro elders When Moses wants to warn them, to stop following the white men's way because, the white man will take all their leaders to prison at Okperi. Moses declares " When suffering knocks at your door and you say there is no seat left for him, he tells you not to worry because he has brought his own stool." (Achebe 118).

In the first chapter when Ezeulu was talking to himself, doubting about his power over the people, asking himself if his authority is real and if he is the responsible one to choose the day for the festival of the Pumpkin Leaves and new Yam. Ezeulu immediately answered himself by no and see himself as a watchman. He said " His power was no more than a power of a child over a goat that was said to be his. As long as the goat was alive it could be his; he would find it food and take care of it. But the day it was slaughtered he would know soon enough who the real owner was." (Achebe 13).

From the samples of direct translation we have seen, we find that Achebe reflects Nigeria's culture by the adaptive use of English through the direct translation and that's what makes his work real and authentic. Achebe attempts to transfer the real Igbo words

by translating them as they are without searching for the equivalence of those expressions in English.

Part three: Colonial Language and Post-colonial Hybridity in Chinua

Achebe's "*Arrow of God*"

1. The Analysis of Chinua Achebe's "*Arrow of God*"

In Chinua Achebe "*Arrow of God*", tragedy is the driving force of the plot and the development of Ezeulu's character. Contrary to the popular saying "that which does not kill you makes you stronger", the successive and increasingly personal tragedies that befall Ezeulu has descent from the wise and highly respected high priest of his people to a petty and spiteful man, perfectly willing of starve his people to a received slight. Ezeulu is corrupted by power, and as his family and his village need his advice less and less, he exerts more and more power to stay them until he leads his people into a catastrophe.

Achebe reveals how the Christian religion was used in colonizing African peoples according to Chinua Achebe's "*Arrow of God*". Colonists regularly use subtle and indirect ways to colonize people before and after independence; one of these methods was through ideology. The paper depicts the ways in which Christianity as an ideological instrument was used as a tool for colonization. Chinua Achebe, a major African postcolonial writer, has played a significant, though controversial, role in the fight against colonization and helping his country to regain its African identity. In this novel, Achebe has tried to create a new picture of African religion and has also described the process through which the white missionaries entered Africa and wiped out African religions.

The story of colonization has regularly been narrated in literary works. That is one reason why literature has a central place in postcolonial studies. However, due to the broad scope of meaning of the word 'Postcolonialism', postcolonial literature contains a body of works with diverse subjects. One postcolonial writer who has struggled to depict

the negative influences of such ideological instruments is Chinua Achebe. Chinua was born in Nigeria. His parents were devout Christians. His father was an instructor in Christian catechism in a church missionary society.

Achebe's works cover a variety of subjects, but they express three basic themes. First, he always rejects the idea that Africa is considered as America's foil. Achebe gave a new importance to this matter in his novels. If Africa is not a foil to Europe, it must prove this matter by creating new alternatives for Europe's system of values and ideas. This stage forms the second theme. The third theme is the importance of literature in the social and political field.

"*Arrow of God*", the work that depicts the relationship between the Colonizer and the Colonized, contain the four main elements and components of the Postcolonial studies: Hybridity, subaltern Studies, colonial discourse, and the role of language in shaping the identity.

1.1 The Loss of Identity

The "*Arrow of God*" is a political and cultural novel set in Nigeria in the early twentieth century. It explores the intersections of Igbo tradition and European Christianity by telling the story of Ezeulu, a chief priest of Ulu. In this novel cultures confront their differences. Achebe portrays the disrupting effect exerted by the colonialist upon the Igbo society which disintegrates from within and reorients itself to Christianity. This reorientation not only led to the assimilation of Western values and beliefs but also to the eventual loss of the Igbo cultural identity. The homeland of the Igbos was divested virtually by the European colonizers. African religion and way of life have been irreparably tampered and substituted by a hybrid culture and vision of life.

Identity crisis is a common term that all people use; however, only few know its real meaning, its origin, and which experiences are given the name 'identity crisis'. This

term was first coined by the psychologist Erik Erikson; who believed that the developmental stages of the human's identity are a very important scope to deal with. Erikson believed that the formation of identity is not related only to adolescence, but is shifts and enhances in every period of the person's life, especially when he faces new challenges and new experiences in life (Cherry).

Erikson stated the identity crisis as the most important period when people analyze their formations according to the multiple versions of the self. He was interested in this term due to his personal experience "Erikson's own interest in identity began in childhood. Raised Jewish, Erikson appeared very Scandinavian and often felt that he was outsider of both groups. His later studies of cultural life among the Yurok of northern California and the Sioux of South Dakota helped formalize Erikson's ideas about identity development and identity crisis" (Cherry).

1.1.1 Socio-cultural Identity

Achebe realized that most of the Igbo traditional values were redefined because of the colonizer; the socio-cultural identity of the African people was put to stake with the advent of colonial administration in the Igbo region. Achebe was keen to react against the attitude of the Europeans to describe Africa in term of exotism with a reductionist and distorted mentality. Achebe; therefore; stated when the Igbo people were compelled to build a road connecting between Okperi and Umuaro; Unachukwu; the first one to convert in Christian told the rest of people: "and I can tell you that there is no escape from the white man. He has come. When suffering knocks at your door and you say there is no seat left for him, he tells you not to worry because he has brought his own stool. The white man is like that" (Achebe 84). In other words, Unachukwu accepts the advent of white man and his intrusion in a mood of helplessness.

He continues: as daylight chases away darkness so will the white man drive away all our customs". To explain Unachukwu illustrated the customs of his native people as Darkness to highlight an unconscious inferiority feeling is injected to the minds of natives of the people by the education and exhortation of the colonizers.

1.1.2. Religious Identity

The work of the missionaries in the Igbo regions did affect them to a great extent that the Africans lost their native religious practices and lost to a Christian world of beliefs and religious practices. We see a number of instances where we see the religious interventions in the novel and affect the course of life of Ezeulu, the chief priest, his family, the villages of Umuaro. Ezeulu sent his son Oduche in order to observe the actions and the power of the White men.

However, all his plans failed due to the religious devotions. Achebe asserted:

If we are Christians, we must be ready to die for the faith, he said. You must be ready to kill the python as the people of the rivers killed the inguana. You address the python as Father. It is nothing but a snake, the snake that deceived our first mother, Eve. If you are afraid to kill it do not count yourself a Christian (Achebe 47).

For Umuaro people, python is very much related to the devotion of deity of Idemili and nobody should kill a python. It was an act of sacrilege for the people in Umuaro. Religion played a major role in "*Arrow of God*", Christianity and the idea of faith and Religion has always been explored within the Postcolonial theory to demonstrate the resistance. it was assessed and related by the deviation from rationality.

1.1.3. Political Identity

As the Igbo land was conquered, the colonial administration wanted to set up a new system of ruling. They desired to appoint chiefs in order to structure the political system but these chiefs; who were called the warrants; disturbed the system of African societies. These warrants were ultimately the puppets of colonial administration. As a consequence, many of the village chiefs did not want to be mere warrant puppets in the hands of colonizers. So people like Ezeulu reacted against this system of administration.

In the Novel, Ezeulu is very much proud of himself and never wanting to be a tool in the hands of British people. He could never let the British rule destroy her life. Moreover, his dignity was above all the Colonizer's rules. Achebe wrote when Ezeulu claimed that he would never be a slave to the colonizer: "and tell you white man that Ezeulu does not leave his hut. If he wants to see me he must come here" (Achebe 139). In a nutshell, Ezeulu he had been very much proud. However, Ezeulu and his system could not withstand the powerful invasion and dominance of the white people.

Thus, the colonial administration had succeeded to control the fate of the Igbo people. Politically Igbo people lost the identity as independent society having its own rules, customs and traditions. The branding of the system by the colonizers as insufficient and very much primitive is nothing but a part of the scheme that the colonizers had upon them. The white man's burden for educating and civilizing the native people is always a rational explanation in disguise to justify motive plundering the resources of natives.

2. Colonial Discourse

The appropriation of writing plays an major role as an integral part of the colonial encounter in Achebe's *Arrow of God* (1964). Achebe's hero (Ezeulu) realizes the pitfalls of orality in the confrontation with Europeans who are equipped with writing and its

accompaniments. The coming of the West is therefore welcomed as Ezeulu quickly sides with them to empower himself against the contending forces of a disintegrating society. I argue that, as the Chief Priest of Ulu, Ezeulu is aware of the flaws in the oral nature of his religious pantheon and by sending his son Oduche to learn the art of writing he appropriates the technology of writing in order to prevail against his enemies and ineluctably allows his god's surrender to the Christian God. The absorption into a greater pantheon is facilitated through the appropriation of writing and the sacred.

‘What were you saying?’

Nwafor said nothing. His eyelids blinked almost audibly.

‘Are you deaf? I asked you what you were saying.’

‘They said that is how you scare away a python.’

‘I did not ask you what anybody said. I asked what you were saying. Or do you want me to get up from here before you answer?’

‘We were saying: Python run! There is a Christian here.’

‘And what does it mean?’

‘Akwuba told us that a python runs away as soon as it hears that.’

Ezeulu broke into a long, loud laughter. Nwafor's relief beamed all over his grimy face.

‘Did it run away when you said it?’

‘It ran away *fi am* like an ordinary snake.’ (Achebe 204-5)

This passage shows that Ezeulu is converting to Christianity but in an unconscious way, His compound is rapidly being transformed from the temple of the god Ulu to a Christian location. The sacred python that was once revered is now denigrated because it has lost significance. By having power over the python, Ezeulu is taking the upper hand over Nwaka and the Priest Ezidemili

who supports him but by allying with the West he is also losing ground as he paradoxically loses relevance as a custodian of culture and religion.

The novel provides the context through which one can appreciate, appropriate and influence the values of others and language is the site of clash of ideologies. In *"Arrow of God"* Ezeulu and Nwaka through their differing discourse styles embody conflicting. In the light of the apparent ideological structure of *"Arrow of God"*, it will be interesting to see how Achebe uses the discourses of Ezeulu and Nwaka to capture the differing positions and attitudes in the novel. The primary epigraph is that the ideological standpoint is reinforced in the linguistic devices of rhetorical discourse. It is therefore crucial that one identifies how Achebe's creative use of the rhetorical style immediately projects the various ideological positions taking by various characters in the novel.

2.1 Language Privacy and Language Change

Language is, indeed, a repository of culture. It is influenced by one's linguistic and cultural environments. Achebe uses Igbo lexico-syntactic structures to translate his ideas into the English language. His language is nativised and domesticated to capture Igbo cultural norms, ideas and ideals. His characters who are meant to speak the nativised English. The English Language used by Achebe is grammatically correct but modified rhythmically and idiomatically. Furthermore, the domesticated variety of English manifests the phonological, syntactic, semantic, pragmatic and socio-cultural characteristics of the Nigeria environment. Therefore, many modern Africa writers have nativised the English language to capture African realities and unique experience. Achebe's language use in *Arrow of God* reflects the Igbo cultural influences and presuppositions in English. He competently uses the English Language to describe ideas, circumstances, issues which are peculiar to the Igbo society and which portray the sociocultural setting to portray the Igbo cultural setting and ideals. Achebe stated: "The night bird is early coming home today. Every one of you go back

to the house, the inquisitive monkey gets a bullet in the face” (Achebe 44), he also claimed:

“I Ogalanya, who cut Kpom and pulls waa, I made friend with a leper from whom even apoisoner flees » (39). The use of imagery is clearly depicted the novel Arrow of God. Achebe’s use of imageries gives vigor, freshness and emphasis to his characters speech

Some of the Igbo items such as, Ikenga, Ofo, Okposi, alusi, Ora-obodo, ugoli, Ogulularo, Obi, Ai-nmo, jigioa, asa, chi, iru-ezi, Okeapka, ozo, ichi, anwansi, Ulu Omesike Mgba Agbogho, Oso nwanadi, Akwu nro, ilo, okwolo, Ogere, aru nmo, ugani, nk ekwe ilo, ekpili, Ndichie Oti-any a fuzo; are used as Lexical Borrowing. Axhebe did not want to lose the origin meaning of the words, he directly used these Igbo words in order to convey the real meaning.

The girls sang a song called Ifeoma

And then prepare a stew of uziza (124))

Obiageli’s tiny voice stood out like a small ogere among drums and flutes.

What happened next was the work of Ekwensu, the brings of evil Akukachia rushed after Ebo, went into the obi, took the ikenga from his shrine.

Go home and sleep and leave me to settle my quarrel with idemili.

Moreover, Achebe employed Cod Switching, a change between English and Nigerian language. Achebe uses them to portray words whose meanings would be lost in interpretation. He uses some because they have no equivalents in the English language.

3. Hybridity in "*Arrow of God*"

The term ‘Hybridity’ has become one of the most persistent conceptual motifs in postcolonial discourse and theory. It is intended to exclude the diverse forms of purity encompassed within essentialist theories. hybridity can be used as a means of resistance

and acceptance in the relationship between colonized-colonized, 'hybridity' aims at destructing the psychological world of the colonizer to coexist between o lines, adopt two cultures, and create a new transcultural form within the contact zone produced by colonization. Achebe mentioned:

When a handshake goes beyond the elbow we know it has turned to another thing. It was I who sent you to join those people because of my friendship to the white man, Wintabota. He asked me to send one of my children to learn the ways of his people and I agree to send you. I did not send you so that you might leave your duty in my household. (Achebe 13)

That is to say, Achebe describes the hard situation the people of the Igbo society can be in, especially when adopting two cultures and two identities. Ezeulu reassert, in this passage, his authority over the demands of the white man in his child Oduche. He makes clear that allegiance to family and its traditions stands first in mind of the individual. In addition, this may explain the double identity and the ambivalent environment that the Igbo people live in which creates their hybrid world.

4. Subaltern Studies in "*Arrow of God*"

Myth of voicing of the subalterns has been a perennial phenomenon in the literatures written in different countries with the history of colonization. In African Literature, it has been a recurrent theme. Chinua Achebe's *Arrow of God* is a novel with the historiography of the Igbo people. It was a semi-civilized society in Nigeria. In the beginning of British colonization in Igbo land, the scattered tribal societies maintained their long-practiced legacy of protecting their clans from foreign invasion with traditional zeal of heroism but it caused the falling apart of the clan's social, religious, cultural, political and ideological paradigms.

Achebe's *"Arrow of God"* can be taken as a "subaltern novel" considering its dealing with the subaltern alma mater of a Nigerian subaltern society namely Igbo. The people of this society are usually defined as socially, politically, economically, culturally, religiously, and ideologically peripheral. The novel deals with the historiography of the Igbo people, their power poles, interactions with the elitist groups (the colonizers) and the inevitable outcomes of these interactions. The most common themes of the subaltern literature include oppression, marginalization, and gender discrimination which are predominantly present in the novel. With a view to meeting the demands of the critical interest in this article, extended definition of the term subaltern and its related characteristics are discussed here:

- ✓ The Igbo cosmology
- ✓ Tradition versus the New
- ✓ Social Class and Patriarchy
- ✓ The relationship between the colonizer and the colonized
- ✓ The audacity of Fate and the role of Religion.

General Conclusion

Chinua Achebe as a post-colonial author succeeded in using language as a mechanism for cultural reinforcement. He gives the Igbo culture a sense of identity in the period of the British empire. He uses the language to show the ideological conflict between the two cultures. Achebe applies language in *"Arrow of God"* in a unique way. What made his novel special is the blending of the two languages; the Igbo language that reflects their culture, behaviors, beliefs, and traditions and the English language which used for an international purpose.

"Arrow of God" is considered as an example that Achebe wrote to show different kinds of struggles including ,political, religious, and cultural struggle. The events of the novel started as a political struggle between the two tribes Umuaro and Okperi which led to a civil war. Then, the religious conflict was clearly depicted internally between the deities Ulu and Idemili. and externally between Christianity and Igbo religion. In addition, the cultural conflict in the novel was present between the Igbo culture, and the colonial culture through the characters; the Chief Priest Ezeulu and Captain Winterbottom . The internal conflicts between the Igbo tribes helped the colonial to spread their authority under the name of cultivating.

Achebe depends on the Igbo oral tradition as an evidence to reinforce the Igbo culture by using certain Igbo proverbs, folktales, myths and lexicon items that highlighted the Igbo cultural values in both the way of the oratorical style, and the context. He gives the characters' speech an Igbo voice that provides a freshness to the language he used.

Language and culture are inseparable. From the context of the novel, Achebe used the language as a material to transmit the Igbo society cultures, experiences, beliefs, traditions, and behaviors. Achebe depends generally on English language then he mixes it with Igbo language in *"Arrow of God"* to reflect the social context of Igbo community

to the world. And that's what makes *"Arrow of God"* a harmonious literary work aesthetically and contextually.

To conclude, the present research proved the study work hypotheses. It should be noted that Achebe in his novel *"Arrow of God"* was competent when he used the Igbo and English language as a

mechanism to reflect the society's worldview. In addition, he used different code switching depending on the Igbo oral traditions which is consisted of proverbs, folktales, myths, and Igbo vocabulary and phrases that reflect African society.

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