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**Cultural Hybridity in Chinua
Achebe's *Things Fall Apart***

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Dedication

I thank Allah Almighty for giving me the strength and patience to accomplish this work.

I dedicate this work to my dearest parents, Djihane and Samir, who are the reason behind my success; I could not deny their love, tenderness and prayers. They are the source of my strength and trust.

To the dearest person who supported me until the end my second half, Mohamed,

To my lovely sister and brothers,

To my friend: Imane,

And to my partner in the work: Houda.

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I will never be thankful enough to Allah for help me to reach this success.

I dedicate this work to the person who taught me how to face the life's obstacles: My father,

To the source of the kindness and the giving: My mother,

To my beloved sisters and brothers,

To my dear friends who encourage me along with this work,

And my friend and partner Sabine.

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Abstract

The present study attempts to shed light on the cultural and linguistic hybridity in Chinua Achebe's *Things Fall Apart* (1958). The notion of hybridity is deemed as the central theme in postcolonial African literature. In contrast to the authoritative colonial literary works, polyphony and multiculturalism are the major issues of Postcolonial African literary works. Hence, most of the African writers focus on highlighting the influence of colonization on language and culture within the Postcolonial period; they also attempt to redeem Africa and its culture from the negative to a more positive view. Thus, this study aims to show how hybridity appeared within the contact between the colonizer and the colonized at that time. In so doing, it seeks to investigate the effects of hybridity on the identity, language, and culture of the colonized people. The present research adopts the analytical method in order to analyze how Achebe, through his novel, expressed the idea of hybridity within the postcolonial context. This study reveals that the hybridity is a dynamic process which plays a fundamental role to decolonize and resist the colonial effects.

Key-words: hybridity, identity, multiculturalism, postcolonial African literature, polyphony.

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General Introduction

General introduction

Since the beginning of the colonial oppression, the African population has passed through a number of changes touched all aspects of life and it has affected the African people throughout and after this period (postcolonial era). It conveys the most important and relevant issues to the colonial and postcolonial period. As a reaction, the literary works helped the writers to speak about their culture and identity, and express their rejection to the colonial presence. The novel *Things Fall Apart* (1958) is written by the Nigerian author Chinua Achebe. It narrates the story of the pre-colonial life in Nigeria and the coming of the European colonizers during the late nineteenth century. It is considered as an archetype to the modern African novel in English language. For this reason, a considerable number of the researchers have studied and interpreted the novel in different ways; Chatuporn Insuwan (2012) through his thesis *Cultural Identity loss of the Main Characters in Chinua Achebe's Things Fall Apart and V.S. Naipul's Half a Life: A Post-Colonial Analysis*, he casts light on the role of the cultural clashes in the lack of the cultural identity and traditions within the postcolonial context. Whereas, the researcher Başak Yıldız (2015) has discussed the details of *Things Fall Apart* novel in his article *When Things Fall Apart: Looking through Said's and Spivak's Postcolonial Perspectives* by which he limits the study of the postcolonial features of the novel based on the perspectives of the two postcolonial critics Edward Said's and Gayatri Spivak. Mouth researcher, Ali Salami, (March 2018) published his article *Things Fall Apart and Chinua Achebe's Postcolonial Discourse* through which he totally focuses during the study of novel on the providing of the "pathological reading" to the colonial and Postcolonial discourse. As for our present study, we attempt to discuss the central theme of Postcolonial period that is the concept of hybridity in Chinua Achebe's *Things Fall Apart*. In fact, it is

not a newly discussed subject matter, but we intended to examine how this feature can be used by the author to reject the colonization.

Generally, every culture is in fact a "hybrid culture" in nature, where its features are shaped through its interaction with other cultures. This cultural contact is what forms this diversity in cultures and identities which emerge in a new and different society with a new hybrid system that includes cultural and linguistic hybridities.

In this work we will try to discuss this wide concept of hybridity and how it affects the cultures and identities of postcolonial societies. It has been widespread in postcolonial literature and most of postcolonial writers have dealt with the colonial process and influenced by it; some have experienced exile and others, suffered from alienation within their homes.

Before proceeding to this subject matter, it is important to know that the colonies have encountered many changes as a result of colonization. Before the colonization being started, Africans were practicing their life, beliefs and traditions very normally as any other nation, and without the need to prove their identity and existence. By the coming of colonial government, everything has changed; the colonization imposed its culture, traditions and language on the colonies which are forced to accept these new and different ways of life. As a way of communication between the colonizer and the colonized, the colonizer introduced his language through his educational system which eradicated the pre-colonial existing religions, customs and languages of African people. In the novel 'Things Fall Apart' of Chinua Achebe, the Nigerian people were set to be under colonial control of the United Kingdom which have brought social, political, religious, traditional and cultural changes.

The frequent interaction creates a kind of mixture within the colonized people; they unconsciously found themselves blending their indigenous language with that of the colonizer. Furthermore, many aspects of colonial identity appeared in their original one. Postcolonial African writers like Chinua Achebe, who was influenced by English language, has constructed literary works written in English but characterized with the hybrid nature of their characters; his experience of colonialism has defined him and shaped the hybridity of his works. That is to say that African literature arose merely in the postcolonial era as a response to the iniquity of colonialism as we can say it is a kind of 'colonial encounter' with westerns.

Postcolonial literature deals with the cultural shift that took place in the postcolonial communities and led to the multicultural state in literature and society. The Postcolonial African novel is known by its cultural and linguistic hybridity which is used as a means of resistance and preservation of African socio-cultural values. As Language is an identifying element of culture and identity, it is considered very important in postcolonial studies and criticism because through which the colonizer's culture, thinking, and ideology are expressed, and through which he believes that it is the first step to change the nation's culture. In fact, this shows the intelligence of the colonizers who presented his language in a form of education so that they can introduce their values and thus changing the African people.

What characterizes postcolonial African novel is its polyphonic and dialogic nature which reflects the multiculturalism of African society after the coming of colonization, and from which the polyphonic novel is appeared wherein different and multiple point of views are set to interact with each other through what is called a "third space of enunciation"; a space emerges between two different cultures and appropriates interaction between them.

In addition, postcolonialism depicts the culture of the colonized society; it deals with the struggle of building a national culture under the painful colonial experience and how writers presented it through their literary works. They often talk about it in connection with the colonizer by criticizing this change in culture and cultural identity that occurred during the colonization and still continuing in the present time of postcolonial societies. In this case, when we try to imagine postcolonial literature from the corner of postcolonial condition, we can conclude that each person carries his own traditions and beliefs, and strives to find his personal and national cultures and identities. This study sheds light on the issue of cultural hybridity and its effects on the culture of African society and literature, and how Chinua Achebe in his novel *Things Fall Apart* represented this issue portraying the Igbo character in contact with the colonial character.

The objective of this study is to show the outcomes of diversity and multiculturalism on the Africans during the colonial and postcolonial period. The aim behind conducting this research is to show how hybrid forms in *Things Fall Apart* can be used to declare resistance and to re-examine the power structure. For that reason, the main questions that we will try to examine are:

- How has cultural hybridity been expressed throughout the novel *Things Fall Apart*?
- What are the different strategies the author adopted to highlight the hybrid nature of his novel?

To answer the research questions, we shall formulate the following hypotheses:

- Cultural hybridity is expressed when Chinua Achebe introduces two different cultures in the novel of *Things Fall Apart*.
- The novel of *Things Fall Apart* acquires its hybrid nature when Chinua Achebe adopts hybrid linguistic strategies.

This study is based on the textual analysis of language use, speech patterns and the style of Chinua Achebe in *Things Fall Apart* in relation to the theoretical frame of postcolonial theory to express his resistance against colonial oppression and hierarchical system. Hence, the present research work adopts analytical method of research since it may be adequate and appropriate for the topic under study.

To deal with this issue, our work is divided into three chapters. It will have a general introduction, the body in three chapters, and a general conclusion. The first chapter is about the development of African literature and postcolonial theory throughout the postcolonial era. Accordingly, it explains the status of the colonial societies before, during, and after colonization, and how the latter contributed to the development of African literature and readers' interpretation of Postcolonial African novels. Then, the second chapter is intended to show the results of the close contact between the colonizer and the colonized, which is represented in the concept of hybridity and how it emerges. Furthermore, this chapter tackles the consequences of hybridity on culture, language, identity and literary works as well. The third chapter is a practical one; it concerns with the analysis of *Things Fall Apart* (1958) in terms of its hybrid nature. In addition, it examines cultural and linguistic hybrid structures appeared in the novel. Finally, the chapter shows how hybridity in *Things Fall Apart* is used as a form of resistance and decolonization.

Chapter One

African Literature and Postcolonialism

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Chapter One:

African Literature and Post colonialism

Introduction

During the Postcolonial period, African literature has exposed various literary perspectives on European colonial practices in Africa. Besides, African writers depend on literature as a means of resistance, decolonization, and to prove their existence as an independent entity within the colonial society. In this case, African intellectuals mostly aim to convey their reality and experience under the colonial dominance.

This chapter attempts to shed the light on the features of African literature in the Postcolonial era in order to examine the concern of Postcolonial theory of African literature. In addition, it tries to demonstrate how to interpret African literary works in terms of Postcolonial theory principles and theoretical frame.

I- African Literature

African peoples consider literature as a piece of art by which they convey their traditions and beliefs. Literature in Africa is different from the other countries, the reason behind that difference refers to its people's culture and its past. In this regard, Chinua Achebe (1958) in his novel *Things Fall Apart* suggests an oral traditional art through which African literature is embodied when he said: "Among the Igbo the art of conversation is regarded very highly, and proverbs are the palm-oil with words are eaten" (2). The history of African literature is vast, rich, and characterized by different periods from ancient Africa to the period of colonial domination (from 15th till 19th centuries) and

from the Postcolonial period (in the 19th-mid-twentieth century) to contemporary present period. Fortes (2014) claims that:

African literature was mainly oral until the 20th century, yet, it is worth mentioning that oral traditions of mythological narratives, poetry and proverbs are still present and have an influence in contemporary writing (558).

Concerning the pre-colonial period, Africans constituted their literature orally through which they express their traditions and customs. In other words, African oral literature represents the history and the culture of African people during the pre-colonial era. This kind of literature portrays the oral forms such as songs, legends, sayings, proverbs, myths, etc. Also, African oral traditional literature is called "Orature" by which the African peoples express their presence. These African oral forms show to what extent does the African people understand life and the world. African oral literature in the other hand, represents the deep relationship between language and its people; it seems to be used by the African nations as a way of defining existence. In this regard, the oral traditional literature is considered the central power of the African community, since it is considered the storehouse of the history and culture of a given society produced by retelling and repetition. Moreover, African literature depicts the whole different literary works on the African continent and that encompass oral and written traditional literature because its aim is to preserve the richness of its nations' culture and traditions.

The oral traditional literature has developed in Africa for many centuries and included diverse forms such as folk tales, myths, epics, proverbs, etc. The oral literature represents the means by which the African people express their feelings, thoughts, beliefs, and traditions for instance, songs and telling stories. The oral traditions embody the African history and culture and keeping it expresses the unity of the African society. In this

context, the oral traditional African literature has a considerable number of features including "repetition and parallel structure" and "call and response". This technique is very powerful in attracting reader's attention in African or abroad due to its "relevance for psychological expression, 'structural characteristics' beyond the obvious face value of the literature, its social functions, or, finally and most generalized of all, its 'mythopoeic' and profoundly meaningful nature" (Finnegan 46-47). That is, African oral literature conveys the mental and social condition of the Africans that includes their traditions and the way of thinking. From this perspective, many African writers employ the oral genres (such as proverbs) in order to illustrate the significance of the oral traditional literature. Thus, the proverb is considered one of the most famous African oral literary forms. For this reason, the African writers use the proverb in their literary works for displaying the African cultural knowledge, and why their oral literature gave meaning to their social, cultural and spiritual existence. In addition to the pre-mentioned objectives of oral traditions' use in African writings, it aims to highlight the identity, pride and dignity of African society. Therefore, African literature features its own traditions and criteria which make it different from other literatures. Additionally, during certain periods, African literature has gradually developed from the oral traditional art into modern written literature. Throughout the pre-colonial period, African history emphasized on the oral literature like poetry and epic (such as *Sundiata: an Epic of Old Mali*, D. T. Niane). Afterwards, the arrival of colonization changed the African society's conditions. Many readings prove that during the nineteenth and early twentieth, the development of African literature began with the coming of missionaries and European colonizers to Africa; most of African aspects of life have been affected: "The ugly period of colonialism in Africa has affected the people's language, education, religion, artistic sensibilities and popular culture"(Ayobami 94). In colonial period, most of African writings are written in European language as a political strategy to

fight for the independence, as an example; Joseph Ephram exposed "Ethiopia Unbound" the first African novel written in English. Also, in this period, a considerable number of African writers strongly appeared such as Ngugi Wa Thiong'o and Chinua Achebe. Accordingly, the Europeans came to impose their colonial domination through changing culture, education, language, religion and the life of the African indigenous society. These colonial practices led to the appearance of another stage of African literature in both European and African languages labeled as contemporary literature.

Slave and inferiority narratives published certain African writings in which they adopted some thematic concerns mainly *resistance* and *liberation* which reject the European colonizers and their practices. It is not possible to mention this kind of resistance without referring to Chinua Achebe's *Things Fall Apart* which is considered as a reaction to Conrad's *Heart of Darkness* and other Europeans writings where the image of African society was destroyed, many bad concepts had been used via the Western people against the African people, for instance, uncivilized, savages, primitives, etc. In this context, Kehinde (2006) argues:

With the kind of impression about Africa that was proselytized through print other media, the African writer was faced with the filial duty to correct those erroneous views. Chinua Achebe was among the first set of African writers to react to this distortion of African literature (2).

Postcolonial African literature is concerned with the considerable number of African literary works which have increasingly arisen after the independence and imperialism. This kind of literature points out the concepts of liberty, resistance, and identity by which African writers prove the existence of African language, civilization, and culture. Furthermore, Postcolonial African writings deal with the numerous themes and trends

which demonstrate the conflicts and struggles between the colonized and colonizer, black and white, self and other.

II- **Postcolonialism**

Postcolonial theory deals with reading and writing literature of colonized countries, whether during the colonial period or after. Postcolonial theory is highly focused on the culture of the *colonizer* and the *colonized*, and it attempts to explore the clash of cultures and how one of them imposes its ideologies and control over the *other* in the sense that one of them is superior and the other is inferior.

The final hour of colonialism has struck, and millions of inhabitants of Africa, Asia, and Latin America rise to meet a new life and demand their unrestricted right to self-determination.

(Che Guevara 325)

Vested in colonial power and oppression, the development of post colonialism emerged from the period of the tensioned cultural relations between the colonies of Africa and Asia and the western world in the last four-thousand years. In this long period of time, western world became the colonizer and a number of countries from Asia and Africa became the colonized.

Foundation

Postcolonialism is meant to study and investigate all the consequences of colonial period. Bill Ashcroft, G. Griffiths and Helen Tiffin have clarified the meaning of the term "postcolonialism" in their book titled *Key Concepts in Postcolonial Studies* (1998) as follows:

Post-colonialism/ Post colonialism is now used in wide and diverse ways to include the study and analysis of European territorial conquests, the various institutions of European

colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing response to such incursions and their contemporary colonial legacies in both pre- and post-independence nations and communities (187).

Michael Hardt and Antonio Negri in their book *Empire* (2000), elaborate that: "The geographical and racial lines of oppression and exploitation that were established during the era of colonization and imperialism have in many respects not declined but instead increased exponentially (43). It is said that colonialism is still continuing after independence, and that post colonialism is an indirect continuation in the sense that the colonies get their independence and freedom only from the political rule of the colonizer, and the self-imposed colonialism will remain constant under the name of post colonialism in a form of neo-colonialism where the psychology of the colonized people is still ruled by the process of cultural colonialism.

Postcolonial theory

"In the course of 1980s, Commonwealth literary studies become part of the then-emerging and now vast field of literary, cultural, political and historical inquiry that we call postcolonial studies" (Bertens 199-200). In Postcolonialism theory, it is explained that there are two different cultures, which one of them becomes dominated of the other, and it focuses on the tension between them. Finally, a new culture appears. Homi Bhabha, one of the most prominent postcolonial theorists, has put it this way:

Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical divisions of east and west, north and south. ... They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order

to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity.

(qtd. in Dehdari et al 5)

Postcolonial theory and criticism radically questions the aggressively expansionist imperialism of the colonizing powers over the third world colonies and in particular, the system of values that supported imperialism and that it is seen as still dominant within the Western world.

Colonizer and colonized

In his book entitled *Literary Theory: The Basics* (2001), Bertens stated: "Postcolonial studies critically analysis the relationship between colonizer and colonized, from the earliest days of exploration and colonization" (174). Colonial and Postcolonial studies give rise to the two inseparable terms 'colonizer' and 'colonized' from the beginnings of the colonial process to examine the relation between them, and to view to what extent the colonizer's ideologies affected the colonized people and/or somehow changed their ideologies. The nature of the relation between the colonizer and the colonized is based on the binary oppositions between them; these two poles are considered as the 'self ' and the 'other'; in his book *Orientalism* (1978), Edward said presented the concept of self and the other in relation to orientalism, where the occident is the self and the orient is the other; the process of orientalism participated to great extent in defining the European self-image of westerns (qtd.in Moosavinia et al 105). This means that the binary opposition represented the 'orient' as the opposite of the 'occident'. In many cases, the European believes that the orient is the occident's other. In fact, Orientalism, appeared as a European concept, it demonstrates the Eastern people as the inferior "other", and thus, it is invented to define and determine the Europe's others. The Westerns based their metaphysics on binary oppositions, in which the self refers to all what is superior, civilized

and powerful, whereas, the other refers to the opposite; inferior, uncivilized and powerless; the two see each other in different ways, the colonizer is considered civilized whereas the colonized is seen as uncivilized. The colonizers attempt to focus on showing that they are rational, cultured and learned people, in the other hand; the colonized people are displayed as rejected, irrational, and ignorant. For Loomba, the construction of the Other is the result of defining the Self; the insider_ which usually refers to the White European male- Self _ is essentially dependent on the outsider (the black African male-Other), they are interrelated to each other (qtd. in Al-Saidi 98). Racism and colonization were interrelated; racism is presented as a justification for the colonial oppression and to show the political and legal separation between the colonizer and the colonized (white vs. black). In general, the hierarchy of value views the European race(s) as superior one(s) and considers the non-European race(s) as their inferior.

Principles

Said, Fanon, Spivak and Bhabha explore and define postcolonial theory, they are deemed to be the most significant postcolonial theorists. In his book "Orientalism", Edward Said showed the domination and the oppression of the west over the east to represent the contrast between the two sides; he focused on the terms of "orient" and "other" to stress the relation between the west and the East different cultures. This fact is stressed out by Leela Gandhi, a Postcolonial critic:

Orientalism is the first book in a trilogy devoted to an exploration of the historical imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other.

(qtd. in Kumar 346)

Edward Said's *Orientalism* (1978) carries a proper postcolonial criticism; it studies the two conflicting sides; the European superiority and the non-European inferiors. In his book "Said identifies the European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'other' and inferior to the West" (qtd. in Barry 193). From the perspective of many white Westerners, we can conclude that all what is not white is inferior or sub-human. These sub-humans became the inferior and evenly barbaric others; they are prevented from any position of power and seen as inferior. Accordingly, many Westerners supported the ideology of colonialism that believes in the inferiority of other races to the whites, and thus, Orientalism is presented by the West to justify their superiority over the East as well as, the inferiority of the Eastern to them.

The Postcolonial theory is also associated with the work of Gayatri Chakravorty Spivak which deals with Marxism, feminism, and deconstruction. She developed the field of "subaltern literature" particularly the marginalized women's literatures and she harshly commented the dominance of man and neglected woman in society. Spivak contends that women are "subalterns" in postcolonial texts, without a voice (qtd. in Barry 2). The subaltern women indicate their secondary position and marginalized status compared with men. Furthermore, the concept of hybridity, mimicry and otherness of Homi K. Bhabha in his works *The Location of Culture* (1994) and *Nation and Narration* (1990), have made a great impact in postcolonial criticism and it has given a deeper explanation to the status of the colonized in postcolonialism. The concepts of Bhabha indicate that cultures influence each other in the sense that are interrelated and cannot be separated. According to Seldon et al (2007): "Bhabha sees hybridity as a problematic of colonial representation which reverses the effects of the colonialist disavowal (of difference), so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of its authority." (228). Bhabha also stressed the notion of cultural identity where unconsciously, the colonized people

imitate the western without realizing that this process, that Bhabha called it “mimicry”, leads to the destruction of the colonized culture (qtd. in Kumar 119). In one hand, the process of mimicry reveals that the colonial strategies are efficient and successful in producing the mimetic representations as a way of impressing the colonized. In the other hand, it indicates to a great extent the beginning of hybridity.

III- African Literature and Postcolonial approaches

African literature is deemed the colonized peoples' literature and their weapon in which they attempt to articulate their self-determination against the European imperialism. In this regard, Postcolonial literary theory is arisen in order to examine the anti-colonial struggle issues produced by the colonized writers for resistance the cultural, historical, economic, political and ideological hegemony of the colonial power. So from this perspective, Lazare and Andries suggest:

Postcolonial theory formulates its critique around the social histories, cultural differences and political discrimination that are practiced and normalized by colonial and imperial machineries (1174).

Under this idea, Postcolonial theory attempts to raise important points concerning the anti-imperial conflict for searching the indigenous identity and culture. Moreover, the most of Postcolonial narratives are based around the point of the rejection and opposition the colonial system presence. Through this context, it is mentioned: The language of postcolonial theory is uncompromising, because it "threatens privileges and power" (Young 7) by challenging and resisting the superiority cultures over the others. That is, Postcolonial discourse is considered the voice of the colonized to claim for the equality and the exclusion of the superiority and control over the other. As a result, Postcolonial trend is

founded to deal with the postcolonial literatures, such as African literature, which portrays the cultural diversity and interaction within the colonial context. In this view, Datta G. Sawant identifies the term of postcolonialism in the way in which the most postcolonial novelists formulate:

Postcolonialism is a critical theory which focuses colonial experience from the colonized society's point view, semantically post colonialism means something that has concern only with the national culture after the departure of imperial power.

(qtd. in Said et al 1)

Above all, Postcolonial theory attempts to shed light on the issues of the post-independence, which portray the suffering of the colonized peoples (such as African peoples) in the colonial society and the impact of the imperial practices on their lives. Thus, post colonialism is considered a critical and literary theory which employs certain approaches for analyzing and interpreting a given literary text. In this matter, the most of post colonialists interpret the African literary work, as a Postcolonial one, through using different critical approaches including formalistic, feminist, Cultural criticism and psychoanalytic approach by which the critics explain the meaning of the text and the author's intention. For postcolonial formalistic approach, the postcolonialist critics cast light on the rhetorical stylistic literary devices among them the use of binary opposition and proverb through which they analyze the intended meaning of the text. In this context, Afaf Ahmed Hasan Al-Saidi (2014) demonstrates:

To understand the concept of the self and the other the formalistic approach (binary opposition) is used which is an important idea that helps us understand how meaning are being shaped, created or reinforced in a text. Binary opposition is the principle of contrast between two mutually exclusive terms which argues that the perceived binary dichotomy between civilized / savage has perpetuated and legitimized Western power structures favoring "civilized" white men (1).

The Postcolonial African writers use binary opposition as a contradictory tool in order to express the nature of the relationship between the white colonizer and the black colonized. Besides, Many Postcolonial novelists emphasize the significance of the use of binary opposition in the African novel by which they try to expose the unbalanced relations between the indigenous peoples and the colonists which are mainly based on the binary oppositions like "Us" and "them", "Self" and "other", "Superior" and "inferior". In this view, the post colonialist critic interprets the author's intention through analyzing the binary opposition that is used to expose the tension between colonized and colonizer. Also, it points to reject the imperial ways of categorization which express the inequality. Consequently, this idea is supported by cultural theorist Homi Bhabha (1994) who views that the central point of Postcolonial theory is the paradoxical nature of the colonizer/colonized relationship (qtd. in Al-Saidi 96). Furthermore, Postcolonial theory deals with feminist approach as a way to criticize and analyze the implicit meaning of African literary text. For postcolonial feminist approach, the key principle is to discover the unequal status between male and female in a given society, for instance, African society in the colonial and post-colonial period. In this sense, Tyson (2006) states:

Traditional gender roles cast men as rational, strong, protective and decisive. In contrast, women are presented as emotional (irrational), weak, and submissive. These gender roles have been used very successfully to justify such inequalities, which still occur today (85).

This implies that the woman is oppressed, not only as a colonized, but also as a woman. As a result, the feminist approach in postcolonial theory focuses on how the female characters are depicted in African literature. Additionally, the Postcolonial theory adopts the cultural criticism approach guided by specific principles through which, within

the interpreting process of a given literary text, the reader draws attention to the central point of the cultural difference and the effects of the clash of cultures produced by the colonial presence. "The process of decolonization begins with a positive change of mind, a self-consciousness" (Rukundwa and van Aarde 1185) since the postcolonial theory employs the psychoanalytic approach in order to analyze the mental effects produced by colonization and the dominant power on the colonized peoples. In so doing, Rukundwa and van Aarde adopt the psychoanalytic approach in interpreting the deep meaning beyond the given text in order to reveal the effects of the colonization on the mind of the colonized within the colonial situations; they suggest:

The war against colonialism and any other forms of oppression must not only be material, it must also equally engage the mental. For Fanon, the use of psychology in the anti-colonial struggle has a twofold purpose: it investigates the inner effects of colonialism on the colonized, and it provides the tools of resistance (ibid), "turning the inculcation of inferiority into self-empowerment (Young 275).

In other words, regarding Postcolonial theory, the reader can interpret a given literary text by using psychoanalytic approach through which the literary work is analyzed according to the characterization of the story's characters. In this sense, the reader draws attention to the mental depiction of the character which reveals the nature of his/her relationship with the other through the implicit beliefs and customs which is portrayed by the character's actions and the point of view of the others about him/her. Consequently, the reader connects the psychoanalysis of the character with the intended theme conveyed by his/her psyche, in the postcolonial period, such as a liberation struggle, resistance, acceptance, self-determination.

Conclusion

African literature has obviously foregrounded during the postcolonial period, and that refers to the struggle issues adopted by Africans against the colonial existence. In this matter, Postcolonial theory is found to deal with the same issues between colonized and colonizer advocated by certain postcolonial writers; such as, Frantz Fanon, Homi Bhabha, Edward Said, and Gayatri Spivak. Furthermore, Postcolonialism draws a clear line to study the African narratives and their characteristics as a postcolonial literature. In this sense, it focuses on the culture of resistance and negotiation presented by African writers towards the imperial power in order to maintain their own identity and culture.

Chapter Two

Hybridity in Postcolonial African Novel

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Chapter Two:

Hybridity in Postcolonial African Novel

Introduction

Hybridity has appeared as a socio-cultural concept which refers to the cultural mixture and fusion in Africa during and after the colonial period. It is essentially associated with the emergence of postcolonial discourse, particularly, African postcolonial discourses, which is characterized by the study of the effects of mixture upon identity and culture. Besides, theorists of this era, such as Homi Bhabha and Mikhail Bakhtin have demonstrated the African novel as a hybrid and polyphonic in nature.

This chapter focuses on showing the main factors behind the issue of hybridity in Postcolonial African communities and how it is represented in the African novel. Moreover, it highlights the characteristics of the hybrid novel.

I- Toward a Definition of Hybridity

In his book *The Location of Culture* (1994), Homi Bhabha said:

When historical visibility has faded, when the present tense of testimony loses its power to arrest, then the displacements of memory and the indirections of art offer us the image of our psychic survival (18).

In this statement, Homi Bhabha represents the aspects of fragmentation and hybridization of the human identity and the displacement of human values during the time of decolonization; he points out that the 'psychic survival' of culture has yet to be achieved, looking into the concept of hybridity as an in-between third space that combines cultural differences of postcolonial epoch.

The term of hybridity is not a new coined concept; it usually refers to what is related to the intermixture between two species in the field of biology and botany to create a new hybrid species. Recently, hybridity has become broader took a new direction to be attached to the literary works, which examine the socio-cultural studies of the Postcolonial period to denote simply transcultural exchange; it is developed to take new forms like cultural and linguistic hybridity. Bhabha's concept of hybridity is taken from the literary and cultural theory in depicting how new culture and identity are built under colonial oppression and the contact between the colonizer and the colonized so, hybridity emerges from diverse aspects of colonization, which produce the clash of culture. Accordingly, the clash between cultures is generated from the difference in languages and cultural systems, therefore this concept can be seen as a very necessary element, which helps to identify the forms of cultural diversity appeared within the mixture of two different cultures, languages and ideologies. In *Imaginary Homelands* (1991), Rushdie describes his novel *The Satanic Verses* (1988) by presenting the concept of hybridity in an interesting way:

The *Satanic Verses* celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongrelization and fears the absolutism of the Pure. *Mélange*, hotch-potch, a bit of this and a bit of that is how newness enters the world.

(qtd. in Guignery et al 3-4)

This implies that "the hybrid identity" does not symbolize a united, fixed, single and consistent entity, but it expresses a fragment, unstable, multiple and hybrid one. Accordingly, hybridity mainly encompasses blending, mixing, and combination by representing the impurity and diversity, and it rejects the originality and fixity of culture and identity. That is to say that in the hybrid culture generated by the colonial process, there are new multicultural forms created within the contact zone that emerged throughout the interaction between the colonizer and the colonized. In this regard, we can consider

hybridity as a means of characterizing post-colonial theory by sharing hybrid language patterns and double-voiced discourse. These new forms and structures have come to reject the discursive dominance of the hegemonic structures of colonization as counter-discourses so the anti-colonial narratives are constructed to recuperate the lost cultures and identities of the former colonies. In this sense Homi Bhabha (1994) in *The Location of Culture*, says that hybridity is a “disruptive and productive category” (qtd. in Knott and McLoughlin 60); hybridity seeks to question the binary oppositions between the two contradicted parts such as black/white, colonizer/ colonized, majority/minority, self/other, interior/exterior...), by re-examining the structure of power and showing that there is no absolute control over the colonized, hence the hybrid discourse indicates the demolition of the dominant culture and the productivity of the colonizer at the same time. In this passage, Bhabha highlighted the very meaning of hybridity:

It is the sign of productivity of colonial power, its shifting forces and fixities, it is the name of strategic reversal of the process of discriminatory identities that secure the pure and original identity of authority, Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects (112).

The colonization brings an intentional process of changing the colonized identity "shifting forces and fixities", that is to say that there is an imposed shifting on the indigenous identity and at the same time, fixing the identity and culture of the colonizer; this simultaneous process aims at reshaping the colonized culture and values so that it would be easy to control them and to admit the colonizer's culture. Hybridity acts to bridge the two different cultures by creating a kind of contact zone, in other words, hybridity is a form of liminal or in-between space, which he calls, the third space; the space for hybridity and subversion, in which cultural identity is negotiated (Guignery et al 5), so this new identity that appears does not include a double identification, but rather, it

carries its own practices and symbols. Bhabha (1990) defines liminality as a “productive space of the construction of culture as difference, in the spirit of alterity or otherness” (209). Thus, the liminal space becomes an in-between space which accepts multiculturalism and diversity between the dominant and the "other" culture; however, it refuses any kind of difference. That is why hybridity and in-betweenness are considered the prominent characteristics of postcolonial culture because the third space of enunciation consisting all the components and systems of the culture, in addition to the emergence of cultural identity in this space of ambivalence and contradiction. From this perspective, we can argue that we cannot defend what is claimed about the hierarchical purity of culture because in every cultural contact there have been an in between third space and thus, there will be an impure hybrid culture born with new hybrid cultural forms and utterances. Bhabha's concept of third space is closely related to Bakhtin's (1981) notions of dialogism or double-voicedness, polyphony and heteroglossia:

which represent not only the coexistence of multiple speech styles and genres, but of plurality of perspectives wherein utterly incompatible elements may be distributed within different perspectives of equal value.

(qtd.in Rubdy and Alsagoff 7)

Since the incorporation of two different cultures will directly lead to the creation of a third space of enunciation, new speech patterns and styles will be generated; this mixture produces a kind of diversity of voices and styles are born within the contact zone between the colonizer and the colonized so that they can have the ability to interact with each other. This is what Bakhtin calls it dialogism, polyphony and heteroglossia, which means the doubleness of voices and language styles.

II- The Polyphonic Novel

Cultural blending strengthens and develops cultural harmony between varieties of cultures and colonial encounters show how the colonial ideologies are based on the difference, and join different people into the contact zone together. The new emerged identities contributed in the debate of Postcolonial writings, which is dealing with the adoption of new identities and the rejection of indigenous ones. These Postcolonial works mainly novels, are characterized with its polyphonic nature of its characters.

The term polyphony is taken from Mikhail Bakhtin; from a musical concept referring to the multiplicity of voices in Dostoyevsky's novels. In Postcolonial discourse, the hybrid cultures and identities are recognized through the variety of voices and perspectives of the different characters, and the different techniques used by the author in the novel. In other words, cultural hybridity refers mainly to what Bakhtin_ in *Problems of Dostoevsky's Poetics* (1984) _ calls ' polyphony ', which literally means multi-voicedness" (279). The term polyphony is a feature of narration, which refers to the independent coexistence of various consciousness "speeches" and different ideological perspectives, but interrelated with each other. It is considered as the distinguishing feature of a certain kind of novel, which called the "polyphonic novel". According to David Lodge, a polyphonic novel is a "novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects without being placed and judged by an authoritative authorial voice" (86). In *Problems of Dostoevsky's Poetics* (1984), Bakhtin explains how Dostoevsky creates the polyphonic novel by repositioning the idea of the novel, its truth, within multiple and various consciousnesses rather than a single consciousness and by repositioning the author of the novel alongside the characters as one of these consciousnesses, he is the creator of the characters but also their equal (qtd. in Morson and Emerson 231-68). Bakhtin usually associates the name of Dostoevsky with

polyphonic writing and Dostoevsky's novels have now become a synonym for the polyphonic novel in which Dostoevsky's use of polyphony aims at showing the coexistence, interaction and the interdependence of various and dependent consciousness in a way that are interrelated to each other to express a number of different world views in a single and unified work. As Bakhtin (1984) claims:

It is quite possible to imagine and postulate a unified truth that requires a plurality of consciousnesses, one that cannot in principle be fitted into the bounds of a single consciousness, one that is, so to speak, by its very nature full of event potential and is born at a point of contact among various consciousnesses (81).

In polyphonic novel, the author takes a new position regarding the characters, and he uses a new creative process, since his participation in the construction of the reality is equal to that of the character and the reader. The author and characters are separate from each other and both of them keep their own identity, and this discourse has to be unified because it depends on the plurality of consciousness rather than a single consciousness. Therefore, "The author's design for a character is a design for discourse (...) By the very construction of the novel, the author speaks not about a character, but with him" (Bakhtin 63). The characters are greatly free, in other words, the author presents them objectively, he allows them to interact with each other and even to rebel, while characters in the monological novel, are not able to do so; they are considered as an embodiment of the author's ideology. That is to say that the author uses his characters to transmit his voice, so these different ideologies are allowed to interact in the polyphonic novel and that author's consciousness does not transform the consciousness of the characters. Bakhtin portrays the hero of the polyphonic novel as the following:

[T]he hero interests Dostoevsky as a particular point of view on the world and on oneself, as the position enabling a person to interpret and evaluate his own self and his surrounding reality.

What is important to Dostoevsky is not how his hero appears in the world but first and foremost how the world appears to his hero, and how the hero appears to himself (47).

As opposed to monological novel, the hero of polyphonic novel is given a special position, which makes his importance equal to that of the author. He also can be as any other character in the novel who listens to the author, interact with him and agree or disagree with him. This means that the hero is an entirely "self-consciousness", in other words, he has the ability to comment on himself and his surrounding environment. According to Bakhtin, for Dostoevsky, the importance of the hero in polyphonic novel exists in how he himself and his society appears to him, and not in how the hero appears to his society. He makes a crucial connection between a "polyphonic" novel and a "dialogic" novel and he writes: "The polyphonic novel is dialogic through and through" (40). According to him, the "double-voiced /polyphonic" novel is the prominent discourse among several novelistic discourses.

The double voicedness in the novel arises from the dialogic relationship and interaction that can emerge between any two utterances. This Dialogic relationship exists in all the elements of the novel's structures, and all human relationships are based on dialogism or dialogues. The Bakhtinian notion of dialogue is therefore a crucial element in differentiating the non-polyphonic or monologic narrative from the polyphonic narrative; to understand "polyphony" and "polyphonic novel", it is necessary to comprehend the concept of "dialogism" as it is stated by David Lodge (1990), _who notices the similarity between the two terms_ "In Bakhtin's theory, 'polyphonic' is virtually synonymous with 'dialogic' (qtd. in Nesari 645). Dialogism, in terms of Bakhtin, is a substantial component in the language and it can be related to multi-cultural cases in daily life, in which difference helps the dialogue to be formed; it is basically referred to the double-voicedness of discourse. That is why, in polyphonic novel, the term polyphony and dialogism are used

interchangeably as Katerina Clark and Michael Holquist (1984) write: "the phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism" (242). That is to say that the polyphonic novel should be necessarily dialogic and vice versa, because "One of the fundamental aspects of novelistic style is its internal dialogism" (Bakhtin 284). The novel represents particular metaphysical, ideological, and aesthetic attitudes but, it basically denies any concept of unified self or a self-world; it embodies the world as an endless dialogue which is constructed as a conversation through a number of competing and coexisting languages.

Within the polyphonic novel, dialogism is affected through different tools. In this context, we are forced to look at the Bakhtinian concept of 'heteroglossia'; Bakhtin considers heteroglossia as an important means of dialogization (dialogic process) in polyphonic novel. In "Discourse in the Novel (1981)," he argues that "(...) the novel must represent all the social and ideological voices of its era, that is, all the era's languages that have any claim to being significant; the novel must be a microcosm of heteroglossia" (Bakhtin 411). Heteroglossia refers to the multiplicity of languages interacting with each other, which are actually ideologically competing with one another, where different language styles are meant to show the difference of points of view; these languages have certain socio-political connotations and each language shares its own worldview. This shows that what characterizes the polyphonic novel as a genre is its way of incorporating the different languages from society into its own discourse.

III- **The Hybrid Novel**

As the term of hybridity has been accepted and applied in a wide range throughout the recent years, writers used to apply it into a diversity of Postcolonial cultural texts. The

hybrid novel is originated in the domain of contact where we find various texts, forms, and languages. It appears under the effects of colonial friction.

The hybrid text was defined in the early 1990's and within the postcolonial studies as a kind of texts written by the former colonized writer in the language of his ex-colonized like the Nigerian writing in English in order to create a new language to occupy the in between third space. Ashcroft et al stated, "Postcolonial text is always a complex and hybridized formation"(110). In this sense, Samia Mehrez (1992) has defined the hybrid text as the following:

These postcolonial texts, frequently referred to as 'hybrid' or 'métissés' because of the culturo-linguistic layering which exists between them, have succeeded in forging a new language that defies the very notion of a 'foreign' text that can be readily translatable into another language (121).

Samia is explaining the Anglophone African text and the language used by the African writer to produce a hybrid text. In this context, Chinua Achebe, the Nigerian writer in his famous essay "The African writer and the English Language", is portraying the appropriate language to be used by the African writer as a way of expression in Postcolonial English literature; he said that he acquired English and he intended to use it. He thinks that the English language has the ability to transfer his African experience to the world: "But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings " (434). This kind of texts is set to mirror the hybrid identity and culture of the writer by expressing his colonial experience in a form of cultural mixture which is represented in the novel through its fusion of languages, forms and genres, this can be achieved through the use of the colonial language blended with some social and historical background of the indigenous language of the colonized. In this case, the readers can notice that this mixture is aiming to fight the

colonizer by using his own language because they used to read the colonial novel which is served as a dominant view. These dominant oppressive discourses are considered as the main reason behind the intentions of the hybrid writers to create this new genre; they are likely to change the role of colonial language from being a technique of oppression to be a way of resistance and decolonization. Moreover, it is employed to express the vagueness of their identities. In this case, it can be argued that hybrid novel is dependent on the use of hybridity to reveal resistance against the monological authoritative colonial discourse. Hybrid novel also involves an encounter of a native with a foreigner, and how they interact with each other, how they recognize their self-strangeness, their self-conflicts, and to renegotiate their hybridity; it is used as a new form of expressing the Anglophone identities and societies.

In transitional social realities, the need to write often leads to the search for new forms of expression. Most often, existing art forms are recovered, reformulated, and revalued. The 'threshold,' 'aftermath,' or 'watershed' literatures of francophone production express their blurred realities and borderline living in mixed genres or hybrid forms.

(Walker 134)

The hybrid novel highlights some of the strategies in writing like the translating process applied in cross-cultural writing; as a postcolonial, African novel is hybrid in nature within which the writer displays the social and cultural backgrounds of African people by translating African forms literally. This technique is applied to show that the novel is depicting different linguistic communities and that they are seeking to find a way for better understanding. Accordingly, Paul F. Bandia (2008) in his book " Translation as Reparation " states that "This specific use of colonial languages to express African sociocultural reality is neither the result of an entirely foreignizing nor a domesticating strategy"(5) but it is a result of searching for correspondence between the native and

foreign language structures by mixing the two translation strategies to be adopted in the Postcolonial text by the African writer to deal with the linguistic and cultural hybridity. The main objective of the Postcolonial hybrid discourse is not only to preserve the local culture but also to highlight the multiple voices in the given society.

The plurality of voices within the hybrid novel refers to the diversity of language varieties existing in the society. In the sense of Postcolonial hybridity, there are mainly four distinct varieties are taking place; the standard foreign language, the native language, the pidgin, and the creole. There is a strong relationship between the varieties of language and linguistic hybridity in the hybrid novel, wherein the mixture of the two standard languages generates new pidginized and creolized languages. Pidgin is a new hybrid language used in the beginning of interaction as a first attempt to simplify and develop linguistic understanding between the two different languages; it is “often a simplified version of two languages, a merging of two tongues for simple understanding... There is no grammar to adhere to” (Guthrie 74) whereas creole language is a pidgin in its origin but it is developed to be a lingua franca. The appearance of the pidgin and creole languages in the hybrid novel truly mirrors the reality of socio-linguistic interaction of the society. This technique is used by the hybrid author, mainly postcolonial African writer to demonstrate “how Africans have ‘indigenized’ English, subverting the dominance of the standard, and investing Pidgin with a new legitimacy and authority” (Bengoechea 32). Consequently, we can say that the pidgin and creole languages fill the gap between cultures and similarly, they reflect the in between third space to negotiate difference.

As a matter of fact, the Postcolonial African novel reveals hybridity as a form of resistance; Achebe's novel "No Longer At Ease" (1960) depicts the real life situation of the African people under colonial presence and it tells Achebe's colonial experience indirectly

through his character "Obi". This novel is served as a form of subversive hybrid form against English language; " Obi, like Achebe himself, chooses the language and the literary form of the colonized, but he does not use them in their pure form" (Khatar and Zarrinjooee 5). Consequently, this powerful technique exploits the language of the colonizer and its literary features in addition to the inclusion of the African language forms within the novel to oppose English in one hand, and to preserve the African language in the other hand.

IV- **Linguistic and Cultural Hybridity**

The concept of hybridity is intended to exclude the different forms of pure cultures. It can take political, linguistic or cultural forms. This paper examines cultural and linguistic hybridity in the context of studying the multiplicity of voices and ideologies within the hybrid novel.

Hybridity is an "interstitial passage between fixed identifications" that "opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Zander 23). Since hybridity tackles the merging of fixed and pure identifications, cultural hybridity entails mixing two or more than two different cultures within the period of contact and interaction between societies. According to Bhabha, "the social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerges in moments of historical transformation" (2). As a matter of fact, in her book *Linguistic Creativity in Japanese Discourse: Exploring the Multiplicity of Self, Perspective, and Voice*, John Maynard Keynes (2007) sees that there is a connection between hybridity and heteroglossia, but she looked at heteroglossia as an individual way of mixing styles (112). That is to say that heteroglossia generates in the novelistic discourse when the narrator

attempts to represent a variety of styles and dialects. Here, the writer is depicting the realistic meaning of the given society under colonial interaction so this interaction requires common language to be used in negotiating difference, and this language must be hybridized to hold the two speech patterns from the two languages. In this context, this hybrid language is considered as a double-accented and double-styled language, with all its linguistic system, it is uttered by a single speaker, but actually holds two mixed utterances, two grammatical structures, two styles and two languages. While the style is considered as the linguistic representation of one's identity, we can look at hybridity as the borrowing of others' words and shifting dialects at the same time. The process of hybridity in this sense, Homi Bhabha has enabled not only “a turning of boundaries and limits into the in-between spaces through which the meanings of cultural and political authority are negotiated” (4). Accordingly, culture engages in the process of hybridity including all its forms such as language and from which the other form of hybridity that appeared in postcolonial discourse is linguistic hybridity developed by Mikhail Bakhtin. Bakhtin sees that linguistic hybridity requires a mixture between two languages and that it focuses on the dialogical internally persuasive discourse rather than monological authoritative discourse. Linguistic hybridity represents a synthesis in which different codes are brought together in a single utterance or discourse, this passage by Mikhail Bakhtin, demonstrates linguistic hybridity as:

[...] a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousness, separated from one another by an epoch, by social differentiation, or by some other factors. (358)

At the level of linguistic hybridity, language is used as an important factor that is not limited to the determination of identity and the way speakers see themselves, but also, it is

crucial in the creation of thoughts and concepts of the world. Linguistic hybridity is closely related to the notion of 'heteroglossia' which refers to the multiplicity of voices and social languages including the mixture of codes and styles. Young further postulates that for Bakhtin, hybridity describes the process of the authorial unmasking of another's speech, through a language that is 'double-accented' and 'double-styled' (20). Linguistic hybridity, on the other hand, explains a situation in which different phonological, morphological, syntactic and semantic innovations or modifications are noticeable in both the spoken and the written language. Homi Bhabha (1996) focuses on the space of enunciation where negotiation of discursive doubleness gives birth to a new speech act:

The hybrid is not only double-voiced and double-accented... but is also double-linguaged; for in it there are not only (and not even so much) two individual consciousnesses, two voices, two accents, as there are [doublings of] socio-linguistic consciousnesses, two epochs . . . that come together and consciously fight it out on the territory of the utterance. (58)

Since the language is the most important factor of recognizing one's culture, and any change in language simultaneously refers to cultural change. In the hybrid novel, the changes that occur in the characters' culture are due to the communication with the colonizer's culture, ideologies, and behaviors.

Conclusion

This chapter tries to shed the light on the very meaning of cultural and linguistic hybridity, how it emerges within the contact zone between the two mixed cultures, and how it is employed by the Postcolonial African writers in the creation of the novel.

Moreover, it focuses on the double-consciousness of its characters and how the hybrid identity of the author affects his way of writing.

The chapter attempts to demonstrate the different views towards the concept of hybridity in the Postcolonial African novel; it is based on the theories of Homi Bhabha and Mikhail Bakhtin.

Chapter Three

Cultural Hybridity in Chinua Achebe's Things Fall Apart

Introduction

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Chapter Three:

Cultural Hybridity in Chinua Achebe's Things Fall Apart

Introduction

For a long time, the colonial discourses have presented Africa and African people very badly; they justify their colonial mission by portraying a fake image of African people. Postcolonial writers such as Chinua Achebe produced an anti-colonial discourse to resist these colonial stereotyped images and to show that the Africans are equal to other nations and have a rich culture and heritage. In his novel, *Things Fall Apart*, Chinua Achebe depicts the pre-colonial Igbo life by using African oral traditions, and depending on the English language to represent the hybrid identity, culture, and language of the pre-colonial African experience.

Consequently, Achebe's use of the hybrid narrative aims to subvert and resist the dominant colonial discourses. This chapter is based on the textual analysis of "*Things Fall Apart*" in terms of language use and style to explore the Postcolonial hybrid nature of this novel.

I- Things Fall Apart " General Overview "

Things Fall Apart is a novel written by the Nigerian author Chinua Achebe in 1958. It plays a fundamental role in introducing the African literature and culture to the readers. In fact, Achebe's work is meant to be as a representation of African history and the history of the European colonization as well, but, it has been submitted from an African point of view in a way that he changed the focus of the narrative to the colonized perspective instead of the colonizer's one. The title of the novel has been borrowed from the poem of W. B. Yeats "*The Second Coming*" in 1919.

Things Fall Apart is seen as an example of Postcolonial novel that attempts to present the effects of British colonialism on the Igbo people of Nigeria. It basically demonstrates the richness of African cultural traditions which is contributed in the correction of the unfair literary and historical views towards African culture and society, it also characterized with its intelligent and realistic way of treating the tribal beliefs simultaneously with their psychological collapse and social dissociation.

The novel sheds the light on the pre-colonial life and the coming of the white man during the late nineteenth century in Nigeria. It deals deeply with the effects of colonialism on the native people of Africa, in addition to discussing the traditional culture of the Nigerian villagers in the novel. Chinua Achebe in his novel treats the life of an Igbo leader man, Okonkwo, from his leading period until he accidentally killed a clansman which led to his banishment from community for seven years. The story starts with introducing Okonkwo, the protagonist, as a celebrated wrestling champion, a very strong man who never shows weakness.

He decided not to follow his father's shameful life that did not have the qualities of masculinity that a man should have in his village. In fact, Okonkwo wanted to build an entirely self-dependent wealth, as his father Unoka's death was shameful and that he left many unpaid debts. This encouraged him to be a powerful and wealthy leader among his neighbors, and to get a respected position in his community.

One day, the elders of Umuofia have assigned Okonkwo to be the guardian of a boy 'Ikemefuna' whose father has killed an Umuofian woman as reconciliation between the two villages. Okonkwo brought him to live with his family, they were attached to each other and although Okonkwo was like a second father, he did not show his love to Ikemefuna in order not to appear weak. When the oracle of Umuofia declares that Ikemefuna must be

killed, Okonkwo has been warned by the Ezeudu, the oldest man in the village to avoid killing Ikemefuna since he is considered as one of his children, but Okonkwo's fear of being feminine and weak among his society did not prevent him from killing Ikemefuna.

After Ikemefuna's death, things changed and began to be wrong for Okonkwo, he took several days to get rid of his feeling of being guilty. Furthermore, his daughter Ezinma falls seriously ill and they worried she may die. In Ezeudu's funeral, while they are making a gun salute, Okonkwo's gun mistakenly exploded and killed the son of Ezeudu. To appease the offended gods, Okonkwo and his family have been abandoned for seven years in exile. By the coming of the white man to Umuofia, Okonkwo was still away in Mbanta but, he knew that the missionaries brought a new religion, Christianity, and that the number of converted people is raising whereas, the new government is constantly growing. At that time, the Umuofians were divided into converters and resisters. When he returned from exile, Okonkwo saw noticeable changes in his village and its people, so he and other village leaders have burned the new church what led to jail and humiliate them by the missionaries.

When Okonkwo killed a colonial messenger he did not find who stands behind him because of his divided villagers, what led to his suicide. This act violated the Igbo traditions of death, which prevented Okonkwo from getting a proper burial.

The novel is served as an alternative image to the stereotypical European representations of Africa, through which Achebe depicts vividly the sociocultural realities of the Igbo people, and thus Achebe attempts to obtain correct historical records by recounting the history of Africa from an African perspective. In fact, the novel is considered a realistic representation of the hybrid identity of Achebe and his society in the postcolonial era; it reflects the ambivalence of Achebe's identity and the consequences of

colonial encounters. He lived in a multilingual community in which he has influenced by the English language. Accordingly, he used the English language in his novel because it is considered a second language for him and that he has studied it in his childhood, the same thing his country Nigeria has experienced at that time.

II- Exploration of Hybridity

Chinua Achebe's *Things Fall Apart* is the first Postcolonial African literary work which reflects the social and political conditions in Africa. In this sense, Achebe in his novel adopts the central theme of postcolonial literature which is the hybridity in culture, identity, ideology, and language. Thus, the novel of *Things Fall Apart* is considered the best example to clarify the proper identifications of hybridity concept. Additionally, the African novelist Achebe formulates his first novel under the name of the anti-colonial discourse in an objective way by which he exposes both the cultural and linguistic hybridity. Hence, the author illustrates that the cultural and linguistic differences are the major causes to the creation of hybridity in Africa and which particularly appears during and after the arrival of the colonial dominance. So from this perspective, Chinua Achebe (1958) presents this extract:

What did the white man say before they killed him?" asked Uchendu. "He said nothing," answered one of Obierika's companions. "He said something, only they did not understand him, " said Obierika. "He seemed to speak through his nose." "One of the men told me, " said Obierika's other companion, "that he repeated over and over again a word that resembled Mbaino. Perhaps he had been going to Mbaino and had lost his way.

(TFA ch 15)

This quotation conveys the image of the multiplicity and difference in languages which

leads to misunderstanding between the two societies. Consequently, this tension between the colonized and colonizer requires a hybrid mixed space, which permits to interact with each other. As a matter of fact, the concept of hybridity refers to the procedures by which the colonial power attempts to treat the culture and identity of the colonized. In this sense, Achebe approaches the very meaning of hybridity by the radical change in the situation of the Igbo society; by the coming of missionaries to Umuofia, some villagers joined the church and changed their religion and their authentic customs. Hence, Achebe conceives this change as a beginning for the cultural and religious fusion between the European colonizers and the Igbo people. The reader remarks this author's intention in the following scene:

The missionaries had come to Umuofia. They had built their church there, won a handful of converts (...). None of his converts was a man whose word was heeded in the assembly of the people.

(TFA ch 16)

Hybridity appears strongly when Achebe has written his novel in an English African language; it is written in English, but is flavored with an artistic use of Igbo proverbs, folktales and African oral traditions in introducing its characters as a form of linguistic hybridity. When he attempts to portray the African culture and traditions of the Igbo people, Achebe chooses to use African words and labels to prove how the coming of colonizers and the continuous interaction with the colonized led to the emergence of a third space of enunciation where a new hybrid language appears as a combination between English and African language. Achebe has inserted a number of Igbo words such as; *Egwugwu*, *Ogbanje*, *Egwu*, *Efulefu*, *Obi*, and *Osu*, into the English text of the novel to reflect its hybrid nature. "When a man says yes, his *chi* says yes also." (TFA ch 4). These oral Igbo words are translated literally into written English words to give the novel a

hybrid flavor; he provided the novel with a glossary to make it easy to be understood by the non-native reader. The utterances and conversations between the colonizer and the colonized people are based on translation, which opens the doors for the creation of the contact zone for negotiation. When an old man has asked the white man about his god, the interpreter spoke to the white man and he immediately gave his answer, "All the gods you have named are not gods at all "(TFA ch 16). This speech is translated to the Igbo people when the writer said: " when this was interpreted to the men of Mbanta they broke into derisive laughter" (ibid). Translation adopted by the narrator to indicate the diversity and multiculturalism of languages and therefore cultures. The novel represents the multiculturalism and cultural mixture that appeared by the coming of colonial government into the Igbo society, and the process of translation acts as a mediator between the two languages. The following passage is showing how translation helps in cultural exchange between Mr. Brown and Akunna:

Whenever Mr. Brown went to that village he spent long hours with Akunna in his obi talking through an interpreter about religion. Either of them succeeded in converting the other but they learned more about their different beliefs.

(TFA ch 21)

In addition to this role, translation is used as a crucial sign of linguistic hybridity in the second half of the novel, which is synchronized with the arrival of the colonizer. Within the contact zone between the colonizer and the colonized, there have been a new variety of English appeared in the process of interpreting the utterances of British people as well as the Ibo's ones.

When they had all gathered, the white man began to speak to them. He spoke through an interpreter who was an Ibo man, through his dialect was different and harsh to the ears of Mbanta. Many people laughed at his dialect and the way he used words strangely. Instead of saying "myself" he always said "my

buttocks."But he was a man of commanding presence and the clansmen listened to him.

(TFA ch 16)

Since the Igbo interpreter was not proficient, he mistakenly utters the English language. This is because English is not his mother tongue. In addition to this, the narrator attempts to illuminate the idea of hybridity and multiculturalism along with his novel in different ways, including the use of the double languages' potential as a hybrid feature. In this context, Achebe says:

None of them was a man of title. They were mostly the kind of people that were called efulefu, worthless, empty men. The imagery of an efulefu in the language of the clan was a man who sold his machete and wore the sheath to battle.

(ibid)

Igbo terminologies like "efulefu" does not exist in the English language, so the reader deduces that the manifestation of the colonized language and the colonizer's language within the same literary work is one of the aspects which proves the existence of the hybrid space produced by the necessary cultural intermixture within the colonial condition. Moreover, in this context, the narrator presents the hybrid identity of the Igbo people which is represented in the character of Nwoye through his actions and thoughts:

What are you doing here? "Obierika asked, not knowing what else to say. Missionaries had allowed him to speak to the boy."I am one of them, "replied Nwoye. "How is your father?"Obierika asked, not knowing what else to say."I don't know. He is not my father," said Nwoye, unhappily.

(ibid)

Even though Nwoye is African man who considers himself one of the missionaries, that is, he accepted the Western beliefs and thoughts in addition to his African background; this makes him a hybrid character. Then after, concerning the novel, the white man

depends on the translation as a mediator in order to interact with the colonized and to avoid the misunderstanding, which is created by the distinct linguistic consciousness; the narrator here says:

When they had all gathered, the white man began to speak to them. He spoke through an interpreter who was an Ibo man, through his dialect was different and harsh to the ears of Mbanta. Many people laughed at his dialect and the way he used words strangely. Instead of saying "myself" he always said "my buttocks." But he was a man of commanding presence and the clansmen listened to him.

(ibid)

In this regard, the author casts light on the multiplicity of the voices and the double-voicedness created by the colonization within the Postcolonial context. In this manner, the distinction of the languages and voices generates an empty space which prevents the interaction and the contact with the other. Thus, this confusion requires the hybridity or "Third space", the concept of Bhabha that reflects the process of negotiation by the use of translation. According to Hoogvelt (1997) "hybridity" it is "celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of the in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference" (158). Therefore, the space of difference and negotiation asserts the existence of the cultural hybridity. In *Things Fall Apart*, Achebe tries to depict the diversity, difference and contradiction of customs and identities between East and West; he says:

... He said he was one of them, they could see him from his color and his language. The other four black men were also their brothers, although one of them did not speak Ibo. The white man was also their brother because they were all sons of God. And he told them about this new God, the creator of all the world and all the men and women. He told them that they worshipped false gods, gods of wood and stone.

(TFA ch 20)

Under this scene, the author sheds light on the ideological interrelations between the white Christian missionaries and the Igbo peoples within the contradictory nature of the ways of thinking. Hence, the postcolonial context demonstrates that the ideological interrelation is one of the effects of colonization by which the Igbo society expresses the acceptance and adaptation. In this matter, we realize that the effects of colonization expose how the colonized society adapts and continues in the colonial presence. Additionally, Achebe through his novel, conveys the clash between cultures in which the complicated situations the colonized people are forced to adapt within the new culture; here, the author says:

The missionaries spent their first four or five nights in the marketplace, and went into the village in the morning to preach the gospel. They asked who the king of the village was, but the villagers told them that there was no king. "We have men of high title and the chief priests and the elders," they said.

(TFA ch 17)

Achebe shows the obvious differences between the European and the African culture that is conveyed by diverse thoughts, beliefs and customs. In this work, he also employs European aesthetic forms (such as simile) which indicates to what extent the colonizer's language have affected his hybridized style of writing, that appears in the following passage:

Seven years was a long time to be away from one's clan. A man's place was not always there, waiting for him. As soon as he left, someone else rose and filled it. The clan was like a lizard, if it lost its tail it soon grew another.

(TFA ch 20)

Achebe's use of English stylistic features like in the passage above, where he compared the clan with the lizard. Actually, this reflects the hybrid identity of the narrator

who has experienced the colonial presence. Additionally, in chapter twenty-one, Chinua Achebe reveals the interrelations between the colonized and colonizer as a means of adaptation and appropriateness; he says:

Mr. Brown preached against such excess of zeal. Everything was possible, he told his energetic flock, but everything was not expedient. And so Mr. Brown came to be respected even by the clan, because he trod softly on its faith. He made friends with some of the great men of the clan and on one of his frequent visits to the neighboring villages he had been presented with a carved elephant tusk, which was a sign of dignity and rank. One of the great men in that village was called Akunna and he had given one of his sons to be taught the white man's knowledge in Mr. Brown's school.

(TFA ch 21)

This quotation conveys the nature of the relationship between some African people and the white man established under the framework of the adaptation for negotiation. Furthermore, in the chapter twenty-three, the reader can remark the prominent mixture between the two different cultures under the umbrella of the peace building and the acceptance of the imperial presence. Here, Achebe recounts:

Ogbuefi Ekwueme rose to his feet and began to tell the story. "Wait a minute," said the Commissioner. "I want to bring in my men so that they too can hear your grievances and take warning. Many of them come from distant places and although they speak your tongue they are ignorant of your customs. James! Go and bring in the men." His interpreter left the courtroom and soon returned with twelve men. They sat together with the men of Umuofia, and Ogbuefi Ekwueme began to tell the story of how Enoch murdered an egwugwu.

(TFA ch 23)

"We shall not do you any harm," said the District Commissioner to them later, "if only you agree to cooperate with us. We have brought a peaceful administration to you and your people so that you may be happy. If any man ill-treats you we shall come to your rescue. But we will not allow you to ill-treat others.

(ibid)

In so doing, Chinua Achebe conceives that the only way for making the peace and avoiding the war is the adaptability and the balance skill between the two different ideologies that can be existed just by the process of hybridity within the "contact zone". The novel represents the multiculturalism and cultural mixture that appeared by the coming of colonial government into the Igbo society; many changes occurred when some of the Umuofians converted to Christianity, some of the Igbo cultural values and traditions are lost, and new colonial traditions and culture have taken place. In connection with the changes imposed by the colonial process, one of the most sacred things for the Igbo people is killed by a converted man; it was "the royal python", which is addressed as "Our Father" by Igbo. This passage from the chapter eighteen says:

It was in fact one of them who in his zeal brought the church into serious conflict with the clan a year later by killing the sacred python, the emanation of the god of water. The royal python was the most revered animal in Mbanta and all the surrounding clans. It was addressed as "Our father", and it allowed to go wherever it chose, even into people's beds.

(TFA ch 18)

Another sign of change is represented by Achebe in the same chapter when Mr. Kiaga smartly changed the Igbo beliefs; he told the outcasts (the ignored people) that they have to shave their hair in order to be welcomed into the church, and he convinced them by saying that they will not be dead if they shaved their hair because their traditions say that if an outcast shaved his hair, he will die:

He ordered the outcasts to shave off their long, tangled hair. At first they were afraid they might die. "Unless you shave off the mark of your heathen belief I will not admit you into the church," said Mr. Kiaga... The two outcasts shaved off their hair, and soon they were the strongest adherents of the new faith. And what was more, nearly all the osu in Mbanta followed their example.

(ibid)

In this case, we see that the hybridity is based on the change; when there is a change in culture, cultural hybridity will take place.

The Igbo society separated and the kinship bonds between Igbo people become weakened because of this multiculturalism, which generated an ambivalent identity to the new generation that grows in an Igbo society but learning English language and culture. Furthermore, it leads to the cultural assimilation and mimicry; by inserting African forms, Achebe is participating in the process of mimicry and showing how and to what extent the Igbo have assimilated to British culture. The Igbo people started to assimilate the colonizers whose ideologies are imposed through language and education. In this passage taken from the novel, an oldest man's speech to Okonkwo shows how much colonialism affected the new generation:

An abominable religion has settled among you. A man can now leave his father and his brothers. He can curse the gods of his fathers and his ancestors, like a hunter's dog that suddenly goes mad and turns on his master. I fear for you, I fear for the clan.

(TFA ch 19)

Achebe displayed the clash between cultures through his polyphonic narrative style. In this regard Dannenberg (2009) says: "Achebe's narrator is so nimble and mercurial that he subverts all binaries. This narratorial and ideological mercuriality is achieved through the inclusion of many layers of voice, perspective and culture in the text" (qtd. in Guthrie 66). His writing style embodies the complexity of postcolonial context, in which hybridity exists in the social conflict of the two different ways of life, where different voices are struggling through what is called polyphony or double-voicedness; Achebe's characters are presented as different voices or consciousnesses seeking to force their values and ideologies, these voices can be classified into four major categories: Okonkwo's voice, the voice of Igbo society, the voice of the narrator, and the voice of the British colonizers, they

enter in a dialogic relationship. In this regard, Okonkwo, the protagonist of *Things Fall Apart* is the most heard voice who is struggling with the converted Igbo society and the British colonizers. Achebe also shows the hybrid identity of his characters through the changes that the Igbo has encountered; hybridity started when the Igbo assimilated the British colonizer, and it is noticed when they began to abandon their old religious customs. In chapter twenty of *Things Fall Apart* in a conversation between Okonkwo and Obierika reveals this multiculturalism in the Igbo's identities:

Does the white man understand our custom about land? “How can he when he not even speak [s] our tongue?” But he says that our customs are bad; and our own brothers who have taken up his religion also say that our customs are bad.

(TFA ch 20)

III- **Hybridity as a Form of Resistance and Decolonization**

Many of Postcolonial literary works adopt the issues of hybridity within the cultural difference and diversity existed by the colonial and imperial presence. In this sense, the colonized writers have different views regarding the way of expressing resistance and decolonization towards the colonial power.

Writers of the formerly colonies of European nations, especially, African writers were debating with each other about their responsibility of writing in their native language instead of writing in the colonizers' one. Writers are divided into two parts, some of them insisted to write in their indigenous (African) language as a way of protecting their language, they see that writing in the foreign (English) language can never perfectly portray their culture and cultural meanings which can be lost in translation. Others consider the use of foreign language very important in the presentation of their culture to the colonizer through his native language so that their voice can be heard. In fact, the colonizer

used a very strong tool of control, language, it shapes the most part of the people's culture; through language, and one can express his community's history and oral traditions. Ashcroft et al (1998) argued in *Postcolonial Studies Reader* that this control can be resisted either by rejection or subversion (qtd. in Anand Menon 23-24). In his novel, *Things Fall Apart*, Achebe attempts to state that the Africans depended on the adaptation and the acceptance as a basic step; as mentioned before that the adaptation is deemed as a hybrid feature for resisting and decolonizing the "hegemonic system", so through his skills, Achebe has chosen to adapt and subvert this hegemonic power.

Things Fall Apart is an African novel written in English language, that is, the novel conveys the contention of the colonized issues by using the colonizer's language. This is what Achebe maintains in a 1966 essay reprinted in his book *Morning Yet on Creation Day*, he says that, by using English, he presents "a new voice coming out of Africa, speaking of African experience in a world-wide language" (qtd. in Baazizi 203). In this regard, Achebe is considered as:

"the one novelist who successfully appropriated English to transform it into an effective language capable of conveying in prose the rhythmic beauty of speech of the sophisticated and the "not-so-educated" African. His mastery in manipulating a grammatically correct standard English, transforming it "rhythmically and idiomatically," and then mixing it with Igbo oral language and its "speech pattern, idioms and... verbal nuances".

(Santos 65)

Achebe has attained this goal by creatively introducing Igbo language, proverbs, metaphors, and ideas into an English novel. Accordingly, he intentionally accepted English language as a dominant language in addition to some of consolidated African words and forms in the creation of the novel with a hybrid genre; the hybrid nature of *Things Fall*

Apart indicates the proficiency of Achebe's style of writing in constituting the resistant novel characterized by hybridity features.

Achebe is trying to change the stereotypical colonial views of Africa and its people; throughout the novel, he intensively demonstrates the Igbo language in order to show that Africa and African people are not silent or savage as it is claimed in some books such as "Heart of Darkness". Thus, the reader can recognize that the hybridized style of Achebe resembles African and Western customs and beliefs within the same novel, through which he conveys the message of resistance to the imperial dominance, by which Achebe aims to correct the image of Africa misshaped by the superior White man. In other hand, Cèlia (1995) reveals how Achebe exposes the point of hybridity; she says: "Achebe himself is a construct of two different cultures, and this is proved in his "title's self-conscious allusion" (qtd. in Harlow 102), the intertextuality we find in his narrative does not make the novel a copy of Western modes of writing since true African features, as well as European's ones, are present in the textual structure"(67). From this perspective, we can say that the intertextuality is a kind of hybridization through which Chinua Achebe attempts to rebirth the African culture destroyed by the imperial practices. In so doing, he employed the African oratory forms such as proverbs and folktales into an English text. "when the moon is shinning the cripple becomes hungry for a walk" (TFA ch 2), " Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten " (TFA ch 1), and " But the Ibo people have a proverb that when a man says yes his chi says yes also. Okonkwo said yes very strongly; so his chi agreed "(TFA ch 4).

Things Fall Apart conveys an objective comparison between the Igbo and British colonizer; this comparison is achieved through presenting each one's culture so that the reader can judge without the interference of the narrator's views; Achebe in the first

chapters of the novel presented the culture and traditions of the Igbo people, and in the last chapters he depicts the colonizer's culture in addition to the changes resulted by the coming of colonialism. On one hand, he shows the autonomous Igbo society and their complex traditional system; " Umuofia was feared by all its neighbors. It was powerful in war and in magic, and its priests and medicine men were feared in all the surrounding country" (TFA ch 2). Achebe here is giving value to Umuofia and shows the braveness of the Igbo people in wars. In many cases, Achebe stresses the traditions and beliefs of the Igbo and one of the most important belief is that a man who does not have the features of manliness or who has no title in his society is called "agbala" which means woman:

Even as a little boy he had resented his father's failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was agbala. That was how Okonkwo first came to know that agbala was not only another name for a woman, it could also mean a man who had taken no title. And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

(TFA ch 2)

On the other hand, Achebe depicts the downfall of Igbo's culture and traditions by the coming of the British missionaries; through the portrayal of the status of the Igbo in the pre and postcolonial period, he is engaging in the process of hybridization as a means of resisting the changes presented through Things Fall Apart objectively by blending two different worldviews into one piece of writing so that the reader can recognize that Igbo people have great social institutions, in addition to their rich and respected culture which is destroyed by the arrival of the British colonization.

The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan

can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.

(TFA ch 20)

Achebe's use of the English language can be also considered as a means of expressing the process of imitation and mimicry of the Igbo to the British culture, on the other hand, his use of the native Igbo forms acts as a way of resistance to that mimicry; African people wanted to be like the whites and to imitate their language and behavior because the British colonizers have successfully influenced the Africans to accept their inferiority to them. Throughout the novel, the reader can taste the African Igbo flavor because Achebe wants to tell his African audiences that they have a complex cultural traditions and language. Accordingly, *Things Fall Apart* reflects the importance of African oral proverbs and tales in expressing resistance. In Chapter Eleven, Achebe highlights the very role of hybridity in the process of resistance by employing the fable of the tortoise and the birds. In fact, Achebe uses this African oral skill to indicate the anti-colonial message to the colonizer. This implies that this folktale, informed by Ekwefi to her daughter, Ezinma, depicts the struggle between the colonized and colonizer. The story is talking about the "cunning", "sweet tongue" Tortoise, who exploits the ignorance of the birds in a way that he convinces them to give him their feathers in order to be able to attend a great feast in the sky, which would be presented to the birds. In addition, through this tale, Achebe portrays " the allegory of the resistance" as an esthetic way to rebirth and restore the African history and culture distorted by the colonizer. Thus, when analyzing the whole story of *Things Fall Apart*, we can conclude that the implicit meaning of the novel is associated with the story of the Tortoise's one. In this case, the conflict of the contradictory powers between the Parrot and the Tortoise simulates what existed between the colonized and colonized within the Postcolonial context. In this sense, Cèlia (1995) states:

Since the Parrot is stereotypically the animal subject who simply repeats somebody else's words, he could be considered powerless in comparison to the sweet-tongued Tortoise. However, by learning how to use and manipulate language, his telling Tortoise's wife a different story reveals that "both rhetoric and armed struggle are crucial to an oppressed people's organized resistance to domination.

(qtd. in Harlow 75)

This quotation communicates the idea of the colonized usage of the colonizer's language as a weapon against him, that is, the borrowing of the enemy's language and its employment in the postcolonial text is a means of resistance and reveals the real intention of the colonization. This proves Achebe's acceptance of English language as a reason to adopt it in the process of resistance. In other words, the use of English in the novel requires hybridity which appears in the adaptation of the foreign language and then, the writer on the other hand, uses its forms and aesthetics to resist it. We will say that Achebe is trying to cut off the cultural and linguistic binaries and to resist the hierarchical system between cultures. Thus, he has created a new voice in a form of a new Nigerian accent contained in English language through what is called the double-voicedness of Bakhtin as we mentioned before, and because English is an international language which can be used as a tool for the Nigerian voice to be heard. To do so, Achebe has blended the two languages through the technique of English calques, where he borrows Igbo words or phrases and translates them directly to English, this technique is used in many cases where the narrator introduces Igbo labels or names, and he provides them with their equivalents in the English language such as: "*chi*, or personal god" (TFA ch 4), "the elders, or *nidichie*" (TFA ch 2), "*agadi-nwayi*, or old woman" (ibid). These calques work as a linking tool that fill up the gap between the cultures and languages, and create a kind of mutual creolization. Accordingly, we can say that English calques played a fundamental role in the fragmentation of the binary oppositions between languages. On the other hand, this technique helps to produce the

hybrid utterances in order to develop cultural understanding and to manifest the African culture at home and abroad. In fact, Achebe was able to use only the meaning of Igbo words in English like in the last quotations, but he wanted to make his novel authentic and to challenge English language with the Igbo terms like in the following example: "But the men wore such heavy and fearsome looks like that the women and children did not say "nno" or "welcome" to them, but edged out of the way to let them pass" (TFA ch 24). Moreover, he relies on the strategy of literal translation (mentioned in hybrid novel) to show the complexity of Igbo language, which is cannot be translated directly into English, he sees English language as a useful tool of resisting and subverting colonial domination by holding the weight of African culture. In the passage below, Achebe transliterated Igbo proverbs into English in the same way they are said in Igbo because they may not have the same meaning if they are translated into the English structures: "you can tell a ripe corn by its look" (TFA ch 13); "here was a man whose Chi said nay despite his own affirmation "(TFA ch 14). As a matter of fact, Achebe has imposed the print of his oral language background on his borrowed language; the adopted language become creolized and pidginized through the insertion of vocabularies and cultural terms of the native language. He uses pidgin words within the English sentences to show the local flavor: " Obiageli had been making inyanga with her pot" (TFA ch 5). In this case, the creolization can be considered similar to the third space since it is a process of mixing two or more than two languages, and Achebe has creolized English as a way of showing that British culture and its language can never be dominant over the Igbo's one; this technique is used by the narrator to subvert the language of the colonizer and giving value to the one of the colonized.

Achebe's resistance can be also noticed in the assertion of some marked differences in the use of language and its pronunciation; he deliberately institutes some incorrect

English forms when he repeatedly used "And" with capital 'a' in the beginning of the sentence after a full stop; "He had a large barn full of yams and he had three wives. And now he was..." (TFA ch 1). In this way, Achebe created new English different from the standard English, he deliberately subverted English forms to challenge the authoritative discourses of the west. Another reason behind Achebe's reliability on the hybrid discourse in maintaining resistance is The double-consciousness of the colonized people's identity, which reveals the negative outcomes on the Igbo identity and which is represented in their collision between two different and hostile cultures, between simple and high level of lifestyle; this difference created an unstable sense of the colonized personality as "unhomeliness", this resistance is revealed in Okonkwo's rejection to his converted son Nwoye who left his home since he could not stay there; when Nwoye is converted into the Christianity and rejects his family and culture, Okonkwo is ashamed and says, " you have all see the great abomination of your brother. Now he is no longer my son or your brother. I will only have a son who is a man, who will hold his head up among my peoplen (TFA ch 20). We think that Achebe is telling his African audience that the colonists came with an intention to cut off all the means of contact and kinship bonds of the colonized people, so he wanted to recall the components of the Igbo life and cultural system as a reminder for them about the richness of their culture and to drive them to resist the Postcolonial effects they live in.

As we know that the novel represents multiple and different voices from different cultures unlike the authoritative colonial discourse, which represents only one single voice, one perspective, and one culture. This implies that the use of hybrid discourse gives the opportunity to the other voices and ideologies to be heard and at the same time, they can prove their existence and declare resistance. This is stated by Karkanevatou in this passage:

"The existence of hybrids enables a plurality of voices to be heard for the first time while, simultaneously, challenging the authoritative discourse of the West" (55).

Conclusion

Hybridity intensively appears in the novel of *Things Fall Apart*. It is expressed through the hybrid language patterns, and by mixing the oral language of Africa with the written language forms of English. This chapter attempts to analyze Achebe's hybrid novel "*Things Fall Apart*" based on the Postcolonial theories of Homi Bhabha and Mikhail Bakhtin. Furthermore, it explores the hybrid forms constructed by Achebe in his novel; he intended to create a novel, which carries the double-consciousness of its characters aiming to show the real life experience of the Igbo people in the pre and Postcolonial era in Africa.

This chapter also reveals the resistance intention of Achebe to the colonial discourse, which is reflected in his use of English as a world language to tell his colonial experience and to demonstrate the complexity of African culture and tradition.

General Conclusion

General conclusion

African literature represents the oral traditions of African people. In the pre-colonial era, Africans proved their culture and existence through oral genres such as proverbs, folktales, and songs. By the arrival of colonization, African aspects of life changed and many African writers have used the European language as a means of fighting for their independence. These colonial effects are still continuing in the African communities after independence, which led to the emergence of what is called postcolonial African literature; a considerable number of African writers, such as, Chinua Achebe, established a new way of writing which is written in both the language of the colonizer in addition to the local language.

In *Things Fall Apart* (1958), Chinua Achebe depicts one of the prominent issues during the nineteenth century in Africa, hybridity. Hybridity refers to the emergence of new culture and identity under the colonial conflict between the colonizer and the colonized. Thus, Chinua Achebe adopted the hybrid narrative in the African Igbo portrayal as a reflection of their real life. Moreover, he shows the changes that the colonizers have brought into the Igbo's community. In this matter, through his hybrid forms, Chinua Achebe is changing the European negative views on African people as being primitive and savage.

The present study sheds light on the importance of the concept of hybridity as a postcolonial issue and how colonial interaction between the colonizer and the colonized plays a fundamental role in the creation of the space in between, and within which the new hybrid culture appears. It is also dealing with the identifications of hybridity from different theorists' perspectives such as Homi Bhabha's concept of the third space of enunciation, in

addition to the concept of polyphony, dialogism and heteroglossia of Mikhail Bakhtin. These theorists have identified the characteristics of the hybrid novel.

This study intends to explore the colonial features in Chinua Achebe's novel *Things Fall Apart* (1958) by presenting a postcolonial approach to the novel, he is influenced by English language, Thus he decided to represent the African people's life using the language of the colonizer to speak of his postcolonial experience in an international language, and by involving the African oral forms, proverbs, and folktales, the novel is given its hybridized nature. Besides, Achebe adopted this hybrid narrative genre in his novel as a strategy to resist the dominant colonial discourses; he attempts to create an alternative discourse that subverts the very meaning of dominant culture and to break down the binary oppositions. In addition, he relies on some effective strategies to attain his writing goal. He intensively based his novel on the intertextuality and the comparison between the two conflicting parts to show the imitation and mimicry between them. He sometimes uses vernacular and creole languages to reflect the linguistic hybridity and the double-consciousness of the Igbo society. Moreover, Achebe's main strategy is translating African terms or utterances whether by direct translation or by using English calques or equivalents.

In postcolonial African literature, hybridity is very important in the construction of literary works because it is considered as a form of poetics; by using the hybrid forms, the writer is engaging in a high level of creativity, where he can add different languages and cultures into the same literary work. The hybrid narrative also shows a great respect to the diversity of ideologies since it permits to express multiple voices, and the most important is that hybridity opens the doors to the former African colonized writers to reflect their current African societies and to resist the colonial domination.

Things Fall Apart shows that hybridity is a dynamic process. Therefore, this process occurs in every cultural contact; the more cultures interact with each other, the more new hybrid cultures take place and thus, new language varieties and styles will be produced. This means that hybridity can not only appear under the colonial encounters, but it can also appear in any kind of cultural contact. In this sense, hybridity is represented by Chinua Achebe to show the effects of colonialism in one hand, and to exploit these effects to challenge and reject this colonization in the other hand.

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ملخص

تحاول هذه الدراسة تسليط الضوء على التهجين الثقافي واللغوي في رواية (Things Fall Apart). يعتبر مصطلح التهجين موضوعاً أساسياً في الأدب الأفريقي ما بعد الاستعمار. وعلى عكس الأعمال الأدبية الاستعمارية المتسلطة، يعد تعدد الأصوات والثقافات من أهم قضايا الأعمال الأدبية الأفريقية ما بعد الاستعمار. وبالتالي يركز معظم الكتاب الأفريقيين على إبراز تأثير الاستعمار على اللغة والثقافة في فترة ما بعد الاستعمار، كما أنهم يحاولون تخلص أفريقيا وثقافتها من وجهة النظر السلبية إلى وجهة نظر أكثر إيجابية. وهكذا، تهدف هذه الدراسة إلى إبراز كيفية ظهور التهجين داخل الاتصال بين المستعمر والمستعمّر في ذلك الوقت. من خلال القيام بذلك، ارتأينا إلى التحقق من آثار التهجين على الهوية واللغة وثقافة الشعب المستعمّر. يعتمد هذا العمل البحثي على الطريقة التحليلية من أجل تحليل كيف عبر Achebe، من خلال روايته، عن فكرة التهجين في سياق ما بعد الاستعمار. كما تكشف هذه الدراسة بأن التهجين هو عملية ديناميكية تلعب دوراً أساسياً في إنهاء الاستعمار ومقاومة التأثيرات الاستعمارية.

الكلمات المفتاحية: التهجين، الأدب الأفريقي ما بعد الاستعمار، تعدد الأصوات، تعدد الثقافات، الهوية.