T.C.

ISTANBUL AYDIN UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

THE IMPACT OF FOUCAULDIAN PANOPTICON ON THE FORMATION OF JUNGIAN HERO ARCHETYPE WITHIN THE FRAME OF POSTCOLONIALISM IN CHINUA ACHEBE'S THINGS FALL APART AND NO LONGER AT EASE

M.A. Thesis

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Thesis Supervisor: ASSIST. PROF. DR. Timuçin Buğra Edman

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DECLARATION

I declare that all data in this thesis study has been gotten and introduced as per scholarly guidelines and moral lead. I further declare that, as required by the principles and conduct, I have completely referred to and referenced all material, which is not unique to this study.

Şule İŞLEYEN

FOREWORD

This thesis study prepared as İstanbul Aydın University Social Sciences Institute English Language and Literature Department graduate thesis study aims at contributing to the field by examining how Panopticism paves the way for the formation of the hero archetype by examining the theme of postcolonalism in the chosen literary works. I would like to express my deepest gratitude and appreciation to my dear supervisor Assist. Prof. Dr. Timuçin Buğra Edman who has always encouraged me with his enlightening suggestions during my thesis study.

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THE IMPACT OF FOUCAULDIAN PANOPTICON ON THE FORMATION OF JUNGIAN HERO ARCHETYPE WITHIN THE FRAME OF POSTCOLONIALISM IN CHINUA ACHEBE'S THINGS FALL APART AND NO LONGER AT EASE

ABSTRACT

The hero archetype that is universal is one of the most recurrent character archetypes in the world literature. Almost all nations have their heroes or heroines although they did not have any direct cultural contact with each other, and these heroes and heroines have some characteristics in common. These characteristics might include superhuman strength, determination, and exceptional bravery, rapid rise to power and hard-won triumphs although they are not limited to these. The arduous tasks to accomplish or challenges to overcome may vary depending on the needs of the society the hero or the heroine belongs to. Another common characteristic of these mortal heroes or heroines is their weakness. In Achebe's *Things Fall Apart* and *No Longer at Ease,* Okonkwo and his grandson Obi are born into societies that expect their members shoulder some certain responsibilities for the betterment and welfare of the whole nation, and thus they have some predetermined tasks to accomplish. Their fear of failing to meet the expectations of their societies becomes a clear embodiment of Foucault's notion of Panopticon and plays an influential role in the accomplishment of these challenging tasks. However, although Okonkwo and Obi have overcome challenges and obtained their goals, both hero archetypes cannot get rid of their fear of losing all their hard-won status. This fear becomes a common weakness for both heroes, and it ultimately brings about the heroes' downfalls as it causes them to make irretrievable mistakes.

Expectations of society and the tasks to be accomplished by Okonkwo and Obi are remarkably different in pre and postcolonial Nigeria, and they strive to accomplish completely different tasks. Additionally, their ways of overcoming the challenges and achieving their goals are dissimilar. Therefore, this study aims at demonstrating how Michel Foucault's notion of Panopticon lays the ground for the formation of Carl Gustav Jung's archetypal heroes within the frame of 'postcolonialism' in Chinua Achebe's *Things Fall Apart* and *No Longer at Ease.*

Key Words: *archetypes, heroes, hero archetype, panopticon, postcolonialism*

FOUCAULT'NUN PANOPTICON'UNUN JUNG'UN KAHRAMAN ARKETİPİNİN OLUŞUMUNA ETKİSİNİN THINGS FALL APART AND NO LONGER AT EASE'DE POSTCOLONIALIZM ÇERVESİNDE İNCELENMESİ

ÖZET

Evrensel olan kahraman arketipi dünya edebiyatında en çok tekerrür eden karakter arketiplerden biridir. Birbiriyle herhangi bir direkt kültürel iletişimi olmasa da hemen hemen her ulusun kahramanları vardır ve bu kahramanlar onları sıradan insanlardan ayıran bazı ortak özelliklere sahiptir. Bu özellikler insanüstü güç, kararlılık, olağanüstü cesaret, hızla iktidara yükselme ve güçlükle elde edilen zaferler olabilir ancak bunlarla sınırlı değildir. Kahramanların başarmaları gereken zorlu görevler veya üstesinden gelmeleri gereken zorluklar ait oldukları toplumların ihtiyaçlarına göre değişkenlik gösterebilir. Ölümlü olan bu kahramanların bir diğer ortak özelliği de zayıflıklarının olmasıdır. Achebe'nin *Things Fall Apart* ve *No Longer at Ease* adlı eserlerinde Okonkwo ve torunu Obi, bireylerinin tüm ulusun refahı ve gelişimi için sorumluluk üstlenmesini bekleyen toplumlarda dünyaya gelirler ve her ikisinin de başarmaları beklenen bazı görevleri vardır. Toplumun beklentilerini karşılayamama korkusu, her ikisi için de Foucault'nun Panopticon kuramının vücut bulmuş haline dönüşür ve kahramanların bu görevleri başarıyla tamamlamasında önemli bir rol oynar. Ancak, zorlukların üstesinden gelerek amaçlarına ulaşsalar da, her iki kahraman arketipi de güçlükle elde ettikleri sosyal statülerini kaybetme korkularının üstesinden bir türlü gelemezler. Bu korku, zamanla her iki kahramanın da ortak zayıf noktası haline gelir ve geri dönülmez hatalar yapmalarına sebep olarak kahramanların düşüşlerini de beraberinde getirir.

Ancak toplumun bireylerinden başarmalarını beklediği bu görevler, Nijerya'daki İngiliz sömürgesi öncesi ve sonrasında oldukça farklılık gösterir. Dede ve torun olan iki kahraman, bambaşka amaçlar için mücadele etmektedir. Kahramanların karşılaştıkları zorluklarla başa çıkma ve hedeflerine ulaşma şekilleri de birbirlerinden oldukça farklıdır. Bu sebeple, bu iki eserdeki ana karakterler, Foucault'nun Panopticon kuramının kahraman arketipine nasıl zemin hazırladığının anlaşılması amacıyla postcolonialism çerçevesinde incelenecektir.

Key Words: *arketipler, kahramanlar, kahraman arketipi, panopticon, postcolonialism*

1. INTRODUCTION

This study aims at demonstrating how Michel Foucault's notion of Panopticon[1] lays the ground for the formation of Carl Gustav Jung's archetypal heroes, who are timelessly universal, with different patterns of reaction to dominance within the frame of 'postcolonialism' in Chinua Achebe's *Things Fall Apart* and *No Longer at Ease*. This study also attempts to analyse how priorities, values, and obsessions differ between two generations of the Igbo society before and after the cultural clash that takes place between Nigerians in the 'dark continent' and Europeans with their 'white civilization'. Chinua Achebe wrote five novels – *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), *Man of the People* (1966), and *Anthills of Savannah* (1987). The first three novels are together called *'The African Trilogy'* by critics. Achebe's *'African Trilogy'* is an attempt to revisit the past, display the cultural clash, and emphasize the fact that Nigerian people had their own culture and civilization before European dominance unlike how Christian Missionaries claimed. In *Things Fall Apart* and *No Longer at Ease*, Okonkwo's and Obi's fear of failing to meet the expectations of their society creates such an impact on their lives that it becomes a clear embodiment of Foucault's notion of Panopticon. This fear becomes the very spring of their constant desire to obtain greatness enabling them to eventually become the heroes of both pre and postcolonial Nigerian society. However, this fear also causes both heroes to make irretrievable mistakes, which will ultimately bring about their downfalls as heroes in noticeably different ways. Okonkwo is the traditional hero of *Things Fall Apart.* In traditional Igbo clan, masculinity is one of the most significant prerequisites of obtaining a place in the social elite in precolonial Igbo as its members appreciate men who are physically strong and fearless. Physical strength is necessary for growing yams, which is not only vital to survive but also necessary to live a prosperous life. Bravery is also highly valued in traditional Igbo since the clan would expect its members to go to war anytime without hesitation if the clan's welfare or unity is threatened. Okonkwo

[1]Panopticon is a system in which there is a supervisor who notices the move of the inmate but the inmate cannot realize when he is observed.

has always been ashamed of his father Unoka who has neither grown yams nor participated in tribal wars. Unlike other clan members who were known by the number of human heads they brought home after a tribal war, Unoka could not even bear the sight of blood. In fact, he was only a debtor who never paid back. Okonkwo is, therefore, terrified of dying in poverty like his effeminate father who has failed to meet the expectations of his clan, and his father's lifelong failure creates Okonkwo's constant drive to act manly throughout his life. In accordance with the expectations of Igbo community, Okonkwo values masculinity above all and he proves his physical strength in various ways despite his young age. In order to prove that he is capable of meeting the expectations of his society unlike his father, Okonkwo accomplishes some predetermined tasks for an Igbo man such as growing yams and going to tribal wars fearlessly. He becomes a wealthy man a result of his determination to succeed, displays exceptional bravery in tribal wars, and is now married to his third wife. Okonkwo obtains multiple titles which will eventually bring about his prestigious place in the clan, yet he soon becomes obsessed with power, wealth and his hard-won social status. However, over the course of time, Okonkwo becomes alienated from his people as a consequence of his over-adherence to the clan's masculine values and his constant instinct to prove his fearlessness. Apart from that, he actively resists against the British dominant force with aggression, yet his cultural and personal disintegration reaches intolerable levels especially when his only son Nwoye leaves home and joins the missionary church. Deeply saddened by his son's conversion to Christianity, Okonkwo is looking forward to driving away the colonial missionaries and being one of the lords of his clan as in the old days. He realizes that his people do not resist against the British dominance despite being the strongest clan in intertribal wars. He can no longer tolerate the painful reality especially when he finally finds out that he is the only one who wants to drive away the colonial missionaries, and that he is not supported by his people anymore, he commits suicide. Okonkwo's fear of failing to meet his clan's expectations eventuates in his sudden rise from poverty to being one of the lords in his clan. Yet, this fear also leads to his downfall from being a hero with multiple titles when his disintegration with the colonial dominance reaches intolerable levels.

The protagonist of *No Longer at Ease* is Okonkwo's grandson and the novel illustrates modern Nigeria in the 1950s after colonialism was completed. Obi is a young hybridized Nigerian who has learned the colonizer's language, adopted his religion, and joined the new order brought by the European dominance, thus showing the indications of assimilation. Since he is born into postcolonial Nigeria, independence from Great Britain is a priority for the whole nation. Obi believes education and knowledge are important elements of obtaining greatness. He has grown up with the fact "white man's power was the written word" (Achebe, 1960, p. 144). Although he never uses the room in which he keeps old books and papers, he has never destroyed a piece of paper. After the accomplishment of colonial domination in Nigeria, one cannot attain a high status without a university degree, so Obi goes to England to study. Therefore, Obi chooses Western education and 'civilization' to secure his class as social elite. He leaves his motherland to study law in England, yet he changes his mind when he gets there. Despite the scholarship he has been given by the Umuofia Progressive Union and the fact that modern Nigeria is in desperate need of educated man in the field of law to contribute to the independence process from Great Britain, Obi decides to have a degree in English. After four years of study in England, Obi returns to Nigeria hoping to make it a better place to live but he soon realizes that Nigeria now is remarkably different from what it used to be in his dreams and memories. In fact, he is shocked to see the new way of life in Nigeria. Obi obtains a position in the government thanks to his European post. However, although he is supposed to support his poor family financially and repay his scholarship, Obi goes after personal interests and fails to prioritize his nation's needs and expectations from its promising members. He ignores his responsibilities due to the shift in his priorities as a result of his European education and lifestyle. In Lagos, where he is employed as the secretary to the Scholarship Board in the Civil Service, he spends most of his time with Clara, his girlfriend, and participates in a lot of social activities. The more he enjoys his European way of life, the more money he spends without considering his budget. He is so occupied with material enjoyment and obsessed with maintaining his social status in Lagos that he hardly ever goes home to see his family except special occasions. Although he needs to start repaying his scholarship to the Umuofia Progressive Union, Obi keeps postponing it. He carries on spending his income without properly budgeting and he seems to be enjoying his European way of life.

When his financial situation finally collapses, he attempts to solve his dilemma by accepting a bribe offer, and he is caught. Although his Western education help him to obtain a position in the government, it cannot help him regain his place in society. In the end, it becomes evident that neither in England nor in Nigeria, Obi is 'no longer at ease'.

As mentioned above, although the two protagonists are kinsmen, they are remarkably different from each other in the sense that their concerns and priorities have greatly shifted as a result of the colonial encounter that has subsequently brought about the loss of their traditional values and cultural identities. Okonkwo symbolizes traditional Igbo society which values hard work and bravery above all, and Obi symbolizes modern Nigeria where corruption has been common and a new challenge to overcome for its members. Okonkwo becomes the embodiment of masculinity before 'things fall apart' whereas Obi becomes the embodiment of corruption when things are 'no longer at ease'. Okonkwo proves his strength through participating in tribal wars fearlessly and Obi tries to remark his strength through his knowledge. Unlike his grandfather, who has always been consistent with his adherence to his clan's values and priorities, Obi is inconsistent with his desire to fight against corruption specifically bribery that is believed to be brought by the colonizer. Both Okonkwo and Obi are aware of the fact that without managing to meet the expectations of their society, they will not be able to prove their competence for a high social rank.

Carl Jung argues that our "collective unconscious" contains the universal themes and images. According to him, our "collective unconscious" is a primordial treasure of dreams and myths we have inherited from the time of our forefathers (Jung, 2014, p. 8). A myth is a traditional story mostly about gods, supernatural beings, or heroes. It explains the nature of human behaviour and teaches us how to live. Jung argues that myths are "depersonalized" dreams (Jung, 2014, p. 267), and they are mirrored through "archetypes" (Jung, 2014, p. 136). Archetypes can be interpreted as repeated patterns of the common human experience. Originating from our collective unconscious, they represent joys, desires, the deepest dreams, and fears of the universal man. Therefore, it is highly possible to find archetypes from mythology to novels in different times and places in the world literature. For instance, if a reader is

asked to think about a hero or heroine, he or she might recall different names ranging from Hercules to Batman or from Superman to Katniss Everdeen[2] depending on his or her perception of a hero or a heroine. Heroes and heroines have common characteristics regardless of place and time as Carl Jung suggests their "modes of behaviour . . . are more or less the same everywhere and in all individuals . . . [they are] identical in all men and thus constitute a common psychic substrate of a suprapersonal[3] nature which is present in every one of us" (Jung, 2014, p. 4). Common characteristics of a hero or a heroine might include determination, achievement of the precious outcome because of their daring quests and sufferings, triumphs, bringing real benefits to the life of humankind and achieving extraordinarily challenging tasks that may vary greatly depending on the age the hero or the heroine belongs to. In addition to their common characteristics such as bravery and selflessness, archetypal heroes usually leave their families or land to be equipped with knowledge and power, and they live with others. They strive to prove themselves many times while on the adventure. Furthermore, heroes go out of their way to help others and even sacrifice their lives to rescue others. Joseph Campbell, the writer of *The Hero with a Thousand Faces,* describes the hero as "the man or woman who has been able to battle his personal and local historical limitations to the generally valid, normally human forms" (Campbell, 2008, p. 19). Campbell suggests that "the hero has died as modern man; but as eternal man- perfected, unspecific, universal man- he has been reborn" (Campbell, 2008, p. 20). For instance, Katniss Everdeen is very similar to Artemis[4] in a lot of ways. Both Artemis and Katniss are independent strong females. Both are skilled hunters who carry bows and arrows with them. Artemis took part in Olympic Games and Katniss took part in Hunger Games. In addition, both Katniss and Artemis rescue others without much consideration of their own lives. For another instance, Achilles is the hero of the *Iliad* by the ancient Greek poet Homer. *Iliad* explores themes of glory, wrath, homecoming and fate, and has provided subjects and stories for many other later Greek, Roman and Renaissance writings. Achilles is a highly skilled and proficient warrior, and his rage plays an important role in the epic. His death is connected to the conquering of the Trojan city. He kills Hector, the Trojan hero, but is later killed

[2] The heroine of *Hunger Games* trilogy
[3] Above or beyond what is personal
[4] Artemis was the goddess of chastity, virginity, the hunt, the moon, and the natural environment in Greek Mythology

by Paris, the young prince of Troy. Similarly, in *Things Fall Apart,* Okonkwo is one of the lords of his clan before the invasion of the British in Umuofia. Like Achilles, Okonkwo is a skilled and fearless warrior. His death is connected to the invasion of Umuofia by the British missionaries. He kills the head messenger and commits suicide rather than waiting for being punished by the colonial power.

This study aims at analysing how Michel Foucault's notion of Panopticon facilitates the creation and formation of the archetypal heroes in Achebe's *Things Fall Apart* and *No Longer* at *Ease*. For that reason, it is essential to touch upon the notion of Panopticon to make a connection with the topic. The Panopticon is a prison first introduced by Jeremy Bentham, utilitarian political philosopher, and then revised by Michel Foucault. Bentham imagined a prison (or factory or school or asylum) which is a ring-shaped building with a central tower look and divided into cells having equal size. These cells own two windows having light to illuminate the cells. In that system, the inspector can see prisoners without being seen. To express differently, the inmate is seen, but he does not see. Foucault expanded Bentham's Panopticon by asserting that the traces of Panopticon can be seen as a disciplinary power in institutions such as prisons, hospitals, schools, and public places. According to Foucault, "gaze is alert everywhere" (Foucault, 2009, p. 195), and "one also sees the spread of disciplinary procedures, not in the form of enclosed institutions, but as centres of observation disseminated through society" (Foucault, 2009, p. 212). The pressure of this gaze forces every single individual to be self-regulated, thus it overtakes the role to discipline and provide docile people for society regardless of time, place and nation. Since individuals believe they are constantly being watched, they are less likely to break the rules. With the awareness of this gaze, they feel the need to arrange their movements and carry out their duties as expected by the hegemony in their society. Thus, the functioning of power is assured automatically. Therefore, it is possible to claim that the identity of an individual in society is shaped in accordance with the social rules and disciplines provided by the hegemony. It is also possible that expectations of hegemony might change in time as well as the hegemony itself. In *A Companion to Post-1945 America,* Gramsci defines "ideological hegemony" as "the process through which elites gain the consent of nonelites to support an inequitable political and economic system that benefits, primarily, the elites" (qtd. in Agnew, 2006, p. 85). Gramsci thinks that ruling classes

achieve domination by force, coercion, and by creating individuals who are willing to be dominated. He also states that ideologies are "historically necessary" and they have "a validity which is "psychological"; they "organise" human masses, and create the terrain on which men move, acquire consciousness of their position, struggle, etc" (Gramsci, 2014, p. 707). As a result, it can be stated that Foucault's notion of Panopticon serves to the formation of the hero archetype in Achebe's *Things Fall Apart* and *No Longer at Ease* in the sense that indigenous native people follow the social rules and disciplines to obtain and maintain their social status. In *Things Fall Apart* and *No Longer at Ease,* both Okonkwo and Obi come to an understanding of their societal needs and expectations at young age, and they develop conformity to social norms. However, their Panopticons stem from and fed by different sources of fear. To be more precise, Okonkwo strives to prove how hardworking and brave he is in traditional Igbo to attain titles whereas Obi speaks the colonizer's language tries to equip himself with European education and way of life to be able to join the social elite in modern Nigeria.

Foucault also focuses on punishment in society. In the past, torture and public executions were common ways of the implementation of punishment, and they were administered in public. The objective of this kind of implementation was to create obedient and docile people in society. Therefore, fear was deliberately created among people, and the ultimate acceptance of the power was ensured. By creating fear in society, the authority made sure people were docile and in conformity to social norms, and they would easily be transformed and directed. The implications of the Foucauldian collective gaze are observable in the lives of two protagonists in Achebe's *Things Fall Apart* and *No Longer at Ease.* Both Okonkwo and Obi are born into societies that expect their promising members to contribute to the society's betterment and welfare throughout their lives. Both kinsmen are also afraid of failing to achieve some predetermined tasks by the hegemony since they have the desire to belong to the social elite. Therefore, to be able to first obtain and then to maintain their social status, they develop conformity to social rules and norms. In both novels, Okonkwo and Obi try their best to conform to the expectations of their societies to maintain their social elite although those expectations have been shaped differently as a result of the shift in time and circumstances. However, the levels of their adherence to social norms and willingness to realize societal expectations are

substantially different, and their fear of failure subsequently leads to the unfortunate downfalls of the two heroes. For instance, Okonkwo becomes the victim of Igbo society which expects its members to be strong and brave. Eventually, Okonkwo's fear of being effeminate results in his alienation from his people, especially when he kills Ikemefuna, who was sacrificed to the village of Umuofia by a neighbouring clan to avoid war and bloodshed and was given to Okonkwo's household, although he is not expected to be involved in the strange incidence. Even if Okonkwo is very successful at hiding his sorrow to maintain his prestige as a fearless man, the death of Ikemefuna actually saddens him deeply. Therefore, expectations of the Igbo hegemony cause Okonkwo's fear of being alienated from society, and, in the end, his fear of failing to meet them destroys his life. Like his grandfather, Obi becomes the victim of his society when he finally accepts a bribe offer after rejecting several bribe offers due to his position in the government in postcolonial Nigeria. Obi believes he can make a difference by standing against bribes. He also believes that to prevent corruption, the "old Africans" (Achebe, 1960, p. 44) at the top of civil service positions must be replaced by educated young people like himself. He thinks "the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men from the universities" (Achebe, 1960, p. 44). However, to be able to maintain his lifestyle in Lagos, where he should prioritize his nation's independence instead of his personal material enjoyment, Obi faces the dilemma of having to worry about paying off his debts or living a wealthy life by accepting bribery. Although bribery has been common and is considered normal in modern Nigeria, Obi keeps rejecting bribe offers until he finds out that he cannot make his ends meet anymore. However, he soon finds himself in trial; therefore, Obi's fear of losing his place in the social elite by failing to meet its expectations brings about his actual alienation from his people. Additionally, the difference between Okonkwo and Obi's values and priorities is represented as the embodiment of the shift between precolonial and postcolonial Igbo people who have experienced the colonial trauma inescapably.

In *Things Fall Apart*, Okonkwo is a strong and respected man "who was well known throughout the nine villages and even beyond" (Achebe, 1959, p. 1). He works hard, and his physical strength and achievements in fights and competitions make him a respected member of the clan. Although his father is an *agbala*, which means

"another name for a woman" and "a man who had taken no title" (Achebe, 1959, p. 13), Okonkwo strives to achieve all the four titles of his clan. In order to prove his manliness, strength, and adherence to the expectations of Igbo society, Okonkwo kills several people including Ikemefuna, who calls him father. Although he tries hard to attain his position and fame to be respected in Igbo society, Okonkwo eventually becomes a stranger in his own land following the colonial encounter with the European Missionaries. When he kills one of the court messengers, he realizes that his people would not support him anymore and "that Umuofia would not go to war" as they had already "let the other messengers escape" (Achebe, 1959, p. 205), Okonkwo's thwarted expectations and disintegration to the new order reach an unbearable level, eventuating in his suicide. Therefore, Okonkwo has strived to prove his masculinity and adherence to the Igbo culture in order not to be alienated from his society throughout his life as a result of his Panopticon, which ultimately leads to his suicide to save his heroic fame and dignity. His overwhelming struggle to prove his masculinity and strength can be interpreted as Achebe's endeavour to distinguish the clash between the colonial missionaries and the Igbo. According to Harold Bloom, the author of *Chinua Achebe's "Things Fall Apart"*, "Chinua Achebe uses the opposition of masculinity and femininity to encapsulate the conflict between the British and Igbo, between the mission and traditional religion (Bloom, 2010, p. 141).

The protagonist of *No Longer at Ease* is Obi Okonkwo, who is the grandson of Okonkwo, the traditional hero of *Things Fall Apart*. Nwoye, Obi's father, is one of the first converts to Christianity, religion of the white man. Okonkwo disowns Nwoye as soon as he finds out he has joined the missionary church. For that reason, Obi is a hybridized Nigerian and the victim of the Europeanized values. His birth name is *Obiajulu* which means "the mind at last is at rest" (Achebe: 1960, p. 7), constituting irony with the name of the novel satirizing the corruption in the Nigerian society in the late 1950s. Unlike his name suggests, Obi symbolizes the restlessness of the native minds which are 'no longer at ease' after the accomplishment of colonial dominance in Nigeria. Obi is attracted by European technology and education. Unlike his grandfather Okonkwo who was a man of action, Obi is a man of words and books, and a product of "mission-house upbringing"; moreover, his European education is believed to have "made him a

stranger in his country" (Achebe, 1960, p. 82). Although he is sent to England "to learn book" and "to bring knowledge", he eventually becomes one of the "young men from other towns who went to the white man's country, but instead of facing their studies they went after the sweet things of the flesh" (Achebe, 1960, p. 12). Instead of titles that were symbols of honour and the preconditions of being part of the social elite in precolonial Igbo, education and money are associated with social class in modern Nigeria. Therefore, Obi knows being a part of the educated elite will provide him with not only material wealth but also privileges. He also knows that he needs to shoulder responsibility for his poor family as well as his nation looking for its independence. Nevertheless, he soon finds himself to be "in a hurry to rush into the pleasures of the world like the young antelope who danced herself lame when the main dance was yet to come" (Achebe, 1960, p. 12). As a result, the more money he spends, the more money he needs to maintain his European lifestyle. Therefore, to secure his social class, he eventually accepts a bribe offer, and gets caught. Apart from that, when Obi feels it is necessary to "speak in English with a N igerian student from another tribe", he does it in a low voice because he thinks it is "humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners of that language" (Achebe, 1960, p. 57). On the other hand, "nothing gave him greater pleasure" if he could find "another Ibo-speaking student in a London bus" (Achebe, 1960, p. 57). Therefore, Obi's ambivalence about speaking his mother tongue indicates not only his longing for his homeland but also his desire for not being alienated from the social elite he has joined so far in London, as he is aware of the "Foucauldian panoptic gaze" (Kalaidjian, 2005, p. 184). Unlike his grandfather, who was "a man of action, a man of war" (Achebe, 1959, p. 10), Obi is only "paralyzed by his thoughts", and his inability to act destroys his life (Achebe, 1960, p. 169).

Okonkwo in *Things Fall Apart* and Obi in *No Longer at Ease* are two tragic heroes whose common fear is failing to meet their societies' expectations. This fear becomes the embodiments of Foucault's notion of Panopticon, and consequently paves the way for Carl Jung's archetypal heroes. After proving their eligibility for belonging to the social elite in pre and postcolonial Nigeria, both protagonists find themselves in fear of losing their social class. This fear eventually becomes their weakness as archetypal heroes and result in the downfall of both heroes. On the

other hand, although Okonkwo and Obi are kinsmen, and their common fear is losing their social class, they are remarkably different in their obsessions resulting from the colonial encounter and the European dominance. For instance, Okonkwo is obsessed with masculinity and strength in traditional Igbo society before the colonial encounter whereas Obi is obsessed with knowledge and education after the accomplishment of colonial dominance in modern Nigeria. In *Things Fall Apart*, Okonkwo values customs and traditions above all to maintain his social elite whereas in *No Longer at Ease* Obi makes efforts to contribute to his power by means of investing in 'education' and 'knowledge' brought by the European colonizers. It can be claimed that Obi's obsession with education and knowledge derives from the "inferiority complex" Frantz Fanon mentions in his *Black Skin, White Masks* (Fanon, 2008, p. x). Fanon contributed to Postcolonial Literature with his *Black Skin White Masks*, which is regarded as "the first book to investigate the psychology of colonialism. It examines how colonialism is internalized by the colonized, how an inferiority complex is inculcated" (Fanon, 2008, p. x). According to Fanon, there are negative effects of colonization on the psyche of black people as he believes that they will later develop an inferiority complex which "has been created by the death and burial of its local cultural originality" (Fanon, 2008, p. 9), and he adds that "every colonized people" will find themselves "face to face with the language of the civilizing nation; that is, with the culture of the mother country" (Fanon, 2008, p. 9). As Diedrich Westermann states in *The African Today*, the Negroes' inferiority complex is particularly intensified among the most educated people who must struggle with it unceasingly. According to Westermann, their ways of struggling with this complex are; the wearing of European clothes, using European furniture and European forms of social intercourse; all these contribute to a feeling of equality with the European and his achievements" (qtd. in Fanon, 2008, p. 14).It can be argued that indications of the inferiority complex can be observed in Obi's life in England since he speaks and writes "the kind of English they admired if not understood: the kind that filled the mouth, like the proverbial dry meat" (Achebe, 1960, p. 37). Having moved to England, Obi gradually becomes more European with his new lifestyle in which material enjoyment is of great importance. He spends more and more money in purchasing a car and participating in social activities to maintain his place in the social elite. Additionally, to prevent his weakness and alienation from the social elite, Obi imitates the colonizer's way of life, which

indicates Homi Bhabha's notion of mimicry. According to Homi Bhabha, the separation between 'self' and 'other' is the most remarkable feature of the colonial discourse. Bhabha justifies the "mimicry" of the 'Other' because he believes, for a colonial, 'Other' is the embodiment and visualization of power. Bhabha's notion of mimicry, in his essay '*Of Mimicry and Man,* is mainly based on Jacques Lacan's vision of mimicry as camouflage resulting in colonial ambivalence. Lacan is a significant name with his contributions to the field, but I will shortly touch upon his notion of "mirror phase" in order not to digress from the original topic. According to Lacan, a child comes to know his own identity by being able to separate his own being from a mirror image of himself successfully. As stated by Jean-Michel Rabaté, in *The Cambridge Companion to Lacan,* "the mirror phase, occurring between the sixth and eighteenth month of life, is thus the time when the infant anticipates mastery of his bodily unity through identification with the image of a fellow being and through perceiving his own image in a mirror" (Rabaté, 2010, p. 30). In Lacan's context, someone can only develop an idea of themselves through a contrast with an 'Other'. Therefore, Obi can be regarded as an example of Homi Bhabha's "colonial mimicry" which Bhabha defines as "the desire for a reformed, recognizable 'Other', as a subject of difference that is almost the same, but not quite" (Bhabha, 1994, p. 86). For that reason, Obi's constant hesitancy in speaking Igbo or English reveals what Bhabha calls "mimicry", which is characterized by "indeterminacy" and "a sign of double articulation" (Bhabha, 1994, p. 86). It is recognizable that the difference between precolonial and postcolonial Igbo society is brilliantly illustrated through Okonkwo's and Obi's personalities and lives. Chinua Achebe, born in Nigeria in 1930, was a son of the native catechist. He was brought up in the large village of Ogidi as a devout Christian, and Ogidi was one of the first centres of Anglican missionary work in Eastern Nigeria. Achebe wrote five novels *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), *Man of the People,* (1966) and *Anthills of Savannah* (1987), and he also contributed to literature with his various essays. However, his fame mainly stems from his '*African Trilogy'*, which consists of the first three novels. Through his trilogy, Achebe depicts the Nigerian colonization starting from the arrival of the European missionaries to the postcolonial independent era. *Things Fall Apart* illustrates the Igbo customs and traditions as well as superstitions and religious rites of the native Africans. It examines traditional Igbo society before and during its confrontation with European

colonialism. *Things Fall Apart* is a response to the traumatic consequences of the western capitalist colonialism on the traditional values and institutes of the African people. *Arrow of God* displays the Igbo society when it tries to accustom the European system in the 1920's, which results in the loss of the native culture and traditions. *No Longer at Ease* is a continuation of the first novel, and it presents life in Nigeria on the threshold of its national independence. In other words, starting from the first day, Achebe chronicles the colonization of Nigeria by the British Empire and displays the political turmoil until Nigeria regains its independence. Through his trilogy, Chinua Achebe became one of the most distinguished names in Postcolonial Literature with his distinctive ability to illustrate the experience of the colonial encounter from the perspective of the colonized rather than the colonizer's. Achebe called for representations of imperialism to shift from European perspectives to the perspective of the colonized, along with the Kenyan critic and novelist Ngugi wa Thiong'o and others. Ngugi wa Thiongo wrote *'Decolonising the Mind'*, where he states writing in one's own language is his final goal since it is the first step to 'decolonize' the 'colonized'. *Decolonising the Mind* is both an encouragement for African writers to write in their native tongues and an explanation of how he came to write in Gikuyu, his mother tongue. However, as an African writer, Achebe preferred writing in English because, by doing so, he believed that he would reach a larger audience as "a new voice coming out of Africa, speaking of African experience in a world-wide language" as he mentioned in his essay named *The African Writer and the English Language.* Achebe thought not only Africa but also the whole world should have listened to the voice of African people who were devalued in the Western Literature. Achebe aimed at portraying colonial experience through the eyes of the 'Dark Continent' to show it was not that dark at all before the colonial encounter. Therefore, he used English as a medium to reach the minds of universal readers, and to deliver his universal message brilliantly. Achebe stated that the English language he used would have to be a new English in order to carry his African experience. Achebe stated in his *Morning Yet on Creation Day* that the African writer should use English "in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost". He also believed that the writer "should aim at fashioning out an English which is at once universal and able to carry his peculiar experience". Moreover, while writing in English, Achebe also introduced Igbo lexis and proverbs

intentionally to accomplish this goal and to demonstrate how rich Igbo language and culture were unlike how European Missionaries claimed. According to Homi Bhabha, Achebe's books have "Nigerian setting, and employ storytelling devices (myths, proverbs, songs) from the Ibo oral tradition" and these devices already "stake out a supra-national territory" when Achebe depicts the first encounter between black African Tribes and white European colonialists (Bhabha, 1995, p. 241). As Bhabha states, Igbo customs not only "present African norms to non-African readers" (Bhabha, 1995, p. 24) but also constitute a veritable declaration of war on the practice of dividing cultures and fictions into strict national groupings for a European reader.

It is important to mention that culture and moral values have always had a very significant role in Igbo society, and they were part of life, more than that they were the roots of the Igbo tradition. Igbo people had ceremonies and ritualized events such as weddings and funerals. Music and dancing were indispensable parts of the Igbo rituals. They used traditions to show respect. For instance, the kola nut tradition was a way of demonstrating respect for the welcoming host and it was believed that "[h]e who brings kola brings life" (Achebe, 1994, p. 6). They had poetry and stories for the children of the clan, hence hinting the fact that Igbos wanted their customs and traditions to survive by being communicated and spread by the storytellers. Proverbs were used to show respect and politeness, and to emphasise how valuable the conversation with the other members of the clan is, as Achebe depicts "among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten" (Achebe, 1994, p. 7). When Europe came to Africa, they claimed that African people has "no culture, no civilization, no religion, no history" (qtd. in Lindfors, 1997, p. 29). Therefore, by revisiting the past of today's Nigeria through his *'African Trilogy',* Achebe also endeavours to emphasize that Igbo society had culture prior to European dominance, contrary to what Christian Missionaries claimed. Through '*African Trilogy'*, Achebe also remarks that the Igbos had already developed a democratic system of government before the arrival of British colonial forces in his homeland. To be more precise, in *Things Fall Apart*, the "ndichie"[5] of the Igbo (Achebe, 1994, p. 12) came together, discussed, reached a consensus, and acted 'one' to make an important decision when it was necessary in

[5]elders

accordance with the clan's traditions. For instance, when a clan member's wife is murdered by a member of another village, the "ndichie" decided on "Okonkwo's mission" to go to the neighbouring clan to convey their message (Achebe, 1994, p. 12). Okonkwo was treated like a king and returned to his clan with a girl and a boy. The ndichie also decided that "the girl should go to Ogbuefi Udo to replace his murdered wife" (Achebe, 1994, p. 12). As for "the boy", Ikemefuana, "belonged to the clan as a whole, and there was no hurry to decide his fate" (Achebe, 1994, p. 12). Decidedly by the "ndichie", Ikemefuna lived in Okonkwo's household for three years until "the ill-fated lad" (Achebe, 1994, p. 8) was killed by Okonkwo because of his fear of being weak. Igbo culture valued industry rather than material inheritance from one's father and each member of the clan is "judged according to his worth and not according to the worth of his father" (Achebe, 1994, p. 8). Furthermore, it is remarkable that Igbo society encouraged achievements as Achebe mentions "age was respected among his people, but achievement was revered" (Achebe, 1994, p. 8) because, it was learnt from the elders that "if a child washed his hands he could eat with kings" (Achebe, 1994, p. 8). By putting an emphasis on the fact that Igbos had already developed a democratic system, customs and traditions that enabled them to live in harmony prior to the European dominance, Achebe enlightens his reader that the Igbo community did not need European 'civilisation' as claimed by European colonizers. Therefore, Achebe not only displays the clash of cultures between the Igbo society and the European Missionaries, but also attempts to prove and teach African people that African culture is not inferior, and there is nothing shameful in African culture and tradition. In his essay *The Novelist as a Teacher;* Achebe states that he would be quite delighted if his novels teach his readers their past with all its imperfections, and he endeavours to help his society regain belief in itself and put away the consequences of the years of denigration and self-abasement (qtd. in Emenyonu, 2004, p. 13). As an African writer, Achebe aims at offering a vision of his society that experienced the trauma resulting from the colonial occupation, which has been witnessed and experienced by almost all modern-day countries. The fact that the traditional values of the Igbo society suffered terribly after the colonial dominance is underlined by Chinua Achebe in his *Things Fall Apart* and *No Longer at Ease*.

Colonialism is the term used for the domination of a country, its people, and culture by a more powerful one. In her book *Colonialism/ Postcolonialism,* Ania Loomba defines the term as "the conquest and control of other people's land and goods" and she states that colonialism has been "a recurrent and widespread feature of human history" (Loomba, 1999, p. 2). David Kenneth Fieldhouse, the author of *The Colonial Empires,* affirms that only a few countries in the world had never been formally governed by Europeans as he states, "by the 1930s, colonies and ex-colonies covered 84.6 per cent of the land surface of the globe" (Fieldhouse, 1989, p. 373). Colonialism operated under the assumption that only Europe was the embodiment of knowledge, progress, and technology. Therefore, lands of the indigenous people were settled by white colonizers with their proclamation of 'farming a refined community' and this proclamation later turned out to be the justification for exploiting the new lands to obtain the existing raw materials. The European colonizers believed that some nations, especially the ones that had abundant natural sources to be manufactured or work labour to make use of, were 'uncivilized', and lacked 'knowledge'. To justify their devastation, colonizers claimed that they were 'civilizing' these nations with their 'superior culture' and 'advancement'. According to Bill Ashcroft, the colonizers who believed themselves as "a high level of civilization" formulated the colonized lands in colonial discourse as civilizations "in need of rescue and rehabilitations by a civilized Europe" (Ashcroft, 1998, p. 158). Great Britain became the biggest colonizer during the nineteenth century by covering "almost one quarter of the earth's landmass" (Bressler, 2007, p. 236) owing to its technical advancement and knowledge. The people of the colonized nations were regarded as underdeveloped, backward, savage and uncivilized whereas the colonizer nations regarded themselves as developed, modern and civilized. The colonizers managed to make the colonized believe that "they were inferior and had no history or civilization" (Parker, 2011, p. 276). As Fanon asserts in *Black Skin White Masks*, "whiteness has become a symbol of purity, of justice, truth, virginity. It defines what it means to be civilized, modern and human" (Fanon, 1967, p. xiii). According to Fanon, "blackness represents the diametrical opposite: in the collective unconsciousness, it stands for ugliness, sin, darkness, immorality" (Fanon, 1967, p. xiii). Fanon's notion of binary oppositions negates the 'other' and privileges the 'self', and it is close to what Edward Said means by the terms "the Orient" and "the Occident" (Said, 2004, p. 2) in his

Orientalism. Edward Said uses the abovementioned terms to make the distinction between the East and the West. "The Occident" stands for British, French, or American people who were "civilized" (Said, 2004, p. 204). On the contrary, "the Orient" stands for African and Asian nations which are "uncivilized" (Said, 2004, p. 207) and "undeveloped" (Said, 2004, p. 107). Said regards "Orientalism" as a "Western style for dominating, restructuring, and having authority over the Orient" (Said, 2004, p. 3). According to Said, "the Orient was almost a European invention" (Said, 2004, p. 1), and it was created as the cultural 'other' of Europe by Europeans on purpose. He states that the West regarded the East as "uncivilized" to vindicate their unjust and hazardous colonization (Said, 2004, p. 207).

In *Things Fall Apart*, European Commissioners believed and claimed that their mission was to "bring civilization to different parts of Africa" (Achebe, 1994, p. 208), underlining the fact that Nigerians needed 'civilization'. However, as the title of the novel suggests, the wholeness of Umuofia is broken with the arrival of European missionaries because Umuofians value customs and traditions more than the 'civilisation' brought by the 'white' missionaries. Thus, the difference between the Umuofian and the European, in terms of customs and traditions, becomes one of the starting points of the breakdown in Umuofia, as it causes mutual lack of understanding between the two nations, as stated by one of the clan members "he does not understand our customs, just as we do not understand his" (Achebe, 1959, p. 191). Both the Igbo and the British have trouble in understanding each other as they do not have a common language to communicate. Apart from that, they have almost nothing in common in terms of customs and traditions as Achebe states "we say he is foolish because he does not know our ways, and perhaps he says we are foolish because we do not know his" (Achebe: 1958, p. 191). The wide cultural gap between the two nations are obvious as Homi Bhaba's mentions, it is "segregation of black and white viewpoints" (Bhabha, 1995, p. 242.

It is necessary to underline once again that culture, customs, tradition and moral values have always played significant roles in Igbo society. Prior to the British Empire's expansion in Nigeria, they used to be the components that kept the Igbo community united. However, after the successful completion of colonialism, those components remarkably lost their value and significance, and they were no longer

priorities of a community that once lived in harmony. The loss of those components subsequently brought about the alienation of a nation from its cultural roots. The indications of both cases can be found in Achebe's *Things Fall Apart* and *No Longer at Ease* by analysing the lives of Okonkwo and Obi who are representatives of pre and postcolonial Igbo. To exemplify, Okonkwo represents the good values of the traditional Igbo community such as dignity, masculinity, and industry before the colonial exercises whereas Obi represents the corrupt Nigerian society and the Nigerian state of mind trapped between traditional values and the demands of the changing world on the threshold of independence. Hence, as Okonkwo wants to secure his position in society, he strives to meet the standards of the Igbo community by making several efforts to prove his manliness, and adherence to the customs of his community. On the contrary, Obi tries to fulfil his personal desires instead of fulfilling his responsibilities for his family and other Nigerians. As a colonial identity, Obi indulges in material enjoyment brought by the European colonizers and seems to be quite delighted with his European way of life he has obtained thanks to his European post even though he is expected to have a fundamental role in the betterment of his nation as a promising educated intellectual. Okonkwo's suicide is an indication of a heroic sacrifice to warn his clansmen against the danger of the British colonial dominance over the indigenous. In addition, his downfall from a well-known hero to a hanged man symbolizes the death of his culture as a result of the colonial encounter. Obi's postcolonial identity with his ambivalent state of mind symbolizes the minds of Nigerian people which are 'no longer at ease' either in England or Nigeria. Therefore, it can be stated that through *Things Fall Apart* and *No Longer at Ease*, Achebe attempts to illustrate the paradigm shift between the values and priorities of precolonial and postcolonial Igbo society. Moreover, he not only displays the unjustifiable practices of colonialism brought by the European colonizers under the name of 'education' and 'civilization' but also amplifies the alienation of the Igbo from their cultural roots subsequent to the colonial experience.

2. PANOPTICON IN THINGS FALL APART AND NO LONGER AT EASE

2.1 Introduction

This chapter of this thesis endeavours to analyse how the expectations of traditional Igbo and modern Nigerian societies create Okonkwo's and Obi's Panopticon, and how their fear of failing to meet these expectations facilitates the downfalls of both protagonists, and eventually paves the way for the formation of Carl Gustav Jung's archetypal heroes. In brief, a Panopticon is a system in which there is a supervisor who notices the move of the inmate, but the inmate can notice neither the supervisor nor the exact time of supervision. The Panopticon was originally a prison first introduced by Jeremy Bentham, who imagined a ring-shaped prison divided into equal sizes with a central tower look. In this system of prison, each cell had two windows allowing light to illuminate it, and the purpose of the design was to allow a single watchman to observe (-opticon) all (pan-) inmates of an institution while making it impossible for the inmates to know whether they are being observed or not. According to Jerome E. Dobson and Peter F. Fisher, certain aspects of this design "were incorporated into many prisons around the world, including England's Millbank Penitentiary (1821) and the Virginia State Penitentiary (1800)" (Dobson & Fisher, 2007, p. 308). However, the use of panoptic design has not been limited to prisons as it has widely been used in school, hospital, and hotel projects since the nineteenth century. While Foucault was examining the series of different architectural projects, he noticed "how the whole problem of the visibility of bodies, individuals and things, under a system of centralised observation, was one of their most constant directing principles" (Foucault, 2015, p. 146). Foucault argued that so long as there was an "overseer in the tower" and a person in each of the cells, the Panopticon had the same effect on "a lunatic, a patient, a convict, a worker, or a schoolboy" (Foucault, 2015, p. 147).

Foucault expanded Bentham's Panopticon by claiming that the symptoms of Panopticon can be noticed as a disciplinary power in society. The implications of

Panopticon can be found in both traditional Igbo and modern Nigerian societies by analysing Okonkwo's and Obi's lives in Achebe's *Things Fall Apart* and *No Longer at Ease.* The implication of the Foucauldian collective gaze is observable through Okonkwo's and Obi's actions and behaviours as their fear of failing to meet the expectations of the society has a strong influence on their lives. In both *Things Fall Apart* and *No Longer at Ease,* the protagonists are acutely aware of the collective gaze and develop conformity to social norms. In *Things Fall Apart*, Okonkwo becomes a great farmer and warrior to meet the standards of his clan. In *No Longer at Ease*, Obi is educated in colonial schools and becomes the first person to get a scholarship to obtain a European post. Both Okonkwo and his grandson Obi have the desire to belong to the social elite, so they strive to make their eligibility for a prestigious class evident by meeting the expectations of pre and postcolonial Igbo. Having accomplished some predestined tasks, they obtain their places in the social elite. However, since both kinsmen want to maintain their high social ranks, they gradually become more and more terrified of losing them and this fear turns into Okonkwo's and Obi's weakness which is one of the most common characteristics of archetypal heroes. Both Okonkwo and Obi have the desire to obtain their goals no matter how challenging or unattainable they seem to be. Their "collective unconscious" (Jung, 2014 p. 3), which according to Carl Jung has a leading role in the lives of "universal" man, urges them to somehow find a way to prove their "herohood" which, as Campbell argues, "is predestined, rather than simply achieved" (Campbell, 1990, p. 319). This desire reaches such an extent that they cannot even put up with the idea of failure as it would make it impossible for both heroes to attain a high social status. Hence, to be able to be a part of the social elite, both Okonkwo and Obi develop conformity to social rules and norms. However, once they obtain their goals by meeting the expectations of traditional Igbo and modern Nigerian society, their fear of not being able to maintain their place in the social elite becomes their weakness which is considered to be one of the common characteristics of the hero archetype. This fear eventuates in the formation of the Jungian hero archetype in two generations of Nigeria in noticeably different ways. Because of the power shift resulting from the European dominance, the sources of Okonkwo's and Obi's fear and the way they develop conformity social norms are substantially altered, as well as their solutions to overcome this fear. Therefore, to understand the influence

of the Foucauldian Panopticon on Okonkwo's and Obi's lives, and, it is essential to grasp Foucault's notion of Panopticon in detail.

2. 2 Foucault's Notion of Panopticon

In his *Discipline and Punish*: *The Birth of the Prison* Foucault described the Panopticon as "a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen" (Foucault, 2009, p. 201). He argued that the Panopticon was not only a building. Instead, it was "a prison-like society of power reduced to its ideal form" (Foucault, 2009, p 205). According to Foucault, this mechanism of power is recognized not only in prisons but also in various institutions such as schools and hospitals as well as public places. He puts forward that "one also sees the spread of disciplinary procedures, not in the form of enclosed institutions, but as centres of observation disseminated through society" (Foucault, 2009, p. 212), and believes "gaze is alert everywhere" (Foucault, 2009, p. 195). In accordance with this gaze alert, everyone in society feels the need to regulate their behaviours, relations with other members of society, and even their speech in public places. They feel obliged to arrange their ways of actions and accomplish the preordained tasks to be able to meet the requirements of society, in which the Panopticon functions as "an important mechanism" that "automatizes and disindividualizes power" (Foucault, 2009, p. 201). Therefore, "the major effect of the Panopticon" is, as Foucault argues, "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault, 2009, p. 201). He affirms that "[P]ower has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up" (Foucault, 2009, p. 201). When an individual is in public places such as hospitals, schools, etc. he or she is constantly aware of the fact that there might be someone gazing at him or her. As a result, he or she behaves in accordance with society's social norms and its expectations from its people. In other words, the more visible an individual is, the less he or she is likely to break the rules. The production of homogeneous effects of power is a medium of creating docility in society. "Visibility is a trap" (Foucault, 2009, p. 200) for everyone, and therefore the "automatic functioning of power"

(Foucault, 2009, p. 201) takes an active but also an invisible role in the constitution of a docile society since people arrange or censor their movements without being reminded of the social norms by the authority. Thus, the disciplinary power manages to obtain oppression through observation, and an individual in society becomes like an inmate in prison who never knows the exact time of supervision. In this sense, Panopticon overtakes the role to discipline individuals and provide a disciplined society as Foucault affirms "[P]anopticism is the general principle of a new 'political anatomy' whose object and end are not the relations of sovereignty but the relations of discipline" (Foucault, 2009, p. 327). In *Things Fall Apart* and *No Longer at Ease*, Okonkwo and Obi develop conformity to society's expectations like most Igbo people, except those who left their traditional values behind, as part of their goal requires obeying social rules and being docile individuals. For instance, in *Things Fall Apart*, bravery and physical strength are of fundamental importance to gain the respect of others', attain titles, and ultimately become one of the leaders in Umuofia. For those who cannot meet those expectations, attaining titles is simply beyond the realms of possibility. The underlying reason for Okonkwo's devotion to making his masculinity and fearlessness visible, even when he is only eighteen years old, springs from his urge to be consistent with Igbo norms and values. Achebe mentions Okonkwo's tremendous achievement at an early age, which is the initiator of his rise as an archetypal hero, by stating that Okonkwo brought honour to his village by "throwing Amalinze the Cat" (Achebe, 1959, p. 1) who has never been beaten for seven years. Moreover, Okonkwo becomes "the greatest wrestler and warrior" (Achebe, 1959, p. 118) of his time. Because "the only thing worth demonstrating" is "strength", and "to show affection" is "a sign of weakness" (Achebe, 1959, p. 28) for male members of Igbo society, Okonkwo inwardly loves his children and Ikemefuna, but he never displays his emotions unless it is "anger" (Achebe, 1959, p. 28).

In *No Longer at Ease*, Obi speaks fluent English, which reveals that he has adopted the colonizer's language and developed conformity to colonial practices. On the other hand, each time he had to speak in English with a Nigerian student from another tribe, "he lowered his voice" (Achebe, 1960, p. 57) as he found it "humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners of that language" (Achebe, 1960, p. 57). Although he is not kept under surveillance by the colonial power, Obi prefers

speaking English in a low voice indicating that he is aware of the "collective and anonymous gaze" Foucault mentions (Foucault, 2015, p. 155). Foucault also touches on punishments in the past, when torture and public executions were common ways of implementing them, and according to him, the underlying reason for these public punishments was to create fear among people and to assure the ultimate acceptance of power so that obedient and docile individuals would be created. By creating fear purposefully, the government made sure that individuals would conform to social norms that had been set by the power itself. As a result, these people could effortlessly be transformed and directed in accordance with the desires of the power, or the authority. However, as for the individuals of society, this meant eventually becoming like the inmates in prison who were "caught up in a power situation of which they are themselves the bearer (Foucault, 2009, p. 201). In other words, even when the individuals in society have the freedom to go to anywhere they want, unlike inmates in prisons, they do not have the same autonomy to say, or do whatever they wish as they are conscious of the collective gaze. Consequently, people live in a prison-like society in which discipline and surveillance are ensured. They conform to strict regulations and moral codes and become submissive to the authority because they know that otherwise they will be punished or tortured. The people who rebel against the structure are labelled mentally ill or outcasted by society. Thus, although formation of a society is an accumulation of various historical processes and aspects, it is a surveillance society whose simplest form is the prison. Taking the discipline and surveillance into consideration, Foucault's notion of Panopticon ultimately has a positive and a negative function in society. Its negative function is to establish limits to maintain the essential discipline, whereas its positive function is to provide production, which is the ultimate outcome of strict discipline.

2.3 Things Fall Apart and Expectations of Traditional Igbo

Community in *Things Fall Apart* is composed of different groups with various social and political positions. It believes in Chukwu, the supreme god, and minor gods such as Ani, the goddess of earth. The oracles and the chief priests, who are responsible for interpreting religious doctrines, are members of the ruling class, so they have enormous power. Igbo community mainly depends on agriculture and survival is the most important concern of the Igbo. As a result, it inherits two main challenges. One

is the physical environment, which is necessary for growing yams and a good harvest. The other is tribal wars that might result in their defeat. In accordance with the challenges of Igbo land, the community members highly appreciate material wealth, masculinity, and especially bravery. Accordingly, one's social class is mainly determined by the combination of these qualities. Therefore, the number of one's barns or yams, even wives, and bravery in battle, skill at wrestling have a vital influence on the lives of Igbo people. Since all these things come together and determine one's social rank, they are extremely important for those who have the desire to belong to the privileged class. In Igbo, there is also a title society that is a special class and consists of only male members of the community. Those who are the wealthiest and most masculine are the ones who are more likely to attain titles, and titles are signified by ankle bracelets. The number of one's ankle bracelets signifies the number of titles he has obtained, and the more titles one has, the more respected and advantageous he will be amongst other members of the clan. On the other hand, Igbo community does not show sympathy to those who are effeminate and cannot provide for their families. Moreover, titles are merely unobtainable for them. Like most Umuofians, Okonkwo does not show much tolerance and sympathy towards such people. He has no patience with unsuccessful men. Unfortunately, one of these people is his own father Unoka. Unoka was lazy and improvident and he never gained a title or the respect of other clan members in his lifetime. Aware of his father's effeminate fame and failure in the clan, Okonkwo has no patience with his father either. Apart from that, Igbo is a male dominated society in which women do not have major roles outside of their houses. Igbo women are responsible for maintaining the household, and a female individual in Igbo society has three major roles. Her first role is to make a pure bride for her future husband, the second is to be a submissive wife, and the third is to give birth to and bring up many children. In sharp contrast to its expectations from its female members, Igbo society has various expectations from the male ones, especially from those who want to attain titles and guarantee a high-class society. Those expectations include material wealth, physical strength, and bravery as well as adherence to Igbo traditions and their enforcement. Attaining a high social class, therefore, requires many components such as material goods like barns and yams, wrestling skills, bravery in war, titles, and good labour which is measured through the size of a man's yam harvest.

One's social class is not merely determined by economic factors. Yet, at the same time, economic factors play a major role in defining it, so Igbo men are firstly expected to grow yams to provide for their families. Therefore, a person who does not come from a wealthy family like Okonkwo, having a barn or growing yams is a good start to prove his eligibility for a high social class in the future. Apart from material wealth, Igbo people highly value masculinity and bravery above all. Therefore, Igbo men are expected to prove not only their labour but also physical strength and fearlessness through wrestling and tribal wars. If a man wants to be one of the leaders of the Igbo community, he also needs to gain others' respect and a good reputation in the clan, which is possible by attaining multiple titles. However, a title is not easily attained in Igbo culture, but when it is obtained, it is a sign of honour from the other clan members. For example, Okoye, one of the members of Okonkwo's clan "was not a failure like Unoka" (Achebe, 1959, p. 6). He "had a large barn full of yams and he had three wives. And now he was going to take the Idemili title, the third highest in the land" (Achebe, 1959, p. 6). There was another wealthy member of Igbo whose name was Nwakibie and he "had three huge barns, nine wives and thirty children. He had taken the highest but one title which a man could take in the clan" (Achebe, 1959, p.18).

Apart from that, to keep Igbo society united, Igbo people are raised with traditional customs, which are handed down through generations, and they show great respect to other individuals, whether they are dead or alive, an ancestral spirit or a god. Therefore, Igbo people are expected to follow these customs to show respect to other clan members. For instance, kola nut tradition a key aspect of being a welcoming host and an important way of communicating respect, as Achebe states, "[H]e who brings kola brings life" (Achebe, 1959, p. 6). Moreover, in Igbo, old people are respected for their experiences but at the same time young people are given chances to succeed. Achievement is not reserved for only older members of the clan and it is venerated. Through achievement, even a child in Igbo society is given a chance to be among upper class people as Achebe mentions "[A]ge was respected among his people, but achievement was revered (Achebe, 1959, p.8). The elders of Igbo believed "if a child washed his hands he could eat with kings" (Achebe, 1959, p.8). Therefore, Igbo members come to an understating of their customs even in their

childhoods, and thus, their struggle to develop conformity to the expectations of Igbo community starts at a considerably early age. For example, Nwoye, Okonkwo's first son causes his father great anxiety for "his incipient laziness" (Achebe, 1959, p.13), but Nwoye regards his father and Ikemefuna as masculine role models. The more time he spends with Okonkwo and Ikemefuna, the more conformity he develops to Igbo expectations. Okonwo observes his son's gradual development and he is "inwardly pleased" (Achebe, 1959, p. 52) with it. This reveals that people in Igbo are highly conscious of their society's expectations and develop conformity to them. Moreover, good labour and prosperity are highly honoured in Igbo, so most Igbo men have become great farmers. They have barns and yams, and they look for ways to accumulate material wealth since it will help them attain titles.

Igbo also values bravery in wars and thus most Igbo men are raised and taught to become great and fearless warriors. Umuofia is feared by all its neighbours because it is exceptionally powerful in war. It is so well-known with its greatness in war that its neighbouring clans would not go to war against it without first trying "a peaceful settlement" (Achebe, 1959, p. 12). As a matter of course, maintaining their clan's reputation amongst all clans is vitally important for the Igbo community. In addition, being a fearless warrior and proving it in wars are important requirements of gaining the respect of other clan members. In accordance with this, titles are mostly given to those members who have proven their courage in tribal wars. In other words, bravery is a determinant factor in distinguishing between a man who deserves titles and who does not. For instance, Okonkwo's father Unoka could not bear the sight of blood, so he has not participated in tribal wars, hence has never attained a title. His son Okonkwo, on the other hand, has proved his exceptional bravery not only by throwing Amalinze the Cat only when he was eighteen, but also by being "the first to bring home a human head" in Umuofia's latest war (Achebe, 1959, p.10). These were the main reasons why Okonkwo had risen so suddenly from "misfortune" (Achebe, 1959, p.26), which arose from "his father's failure and weakness" (Achebe, 1959, p.13) to be "one of the lords of the clan" (Achebe, 1959, p.26). Hence, going to wars with other clans without fearing is an expected and common practice for Igbo men, except Okonkwo's father Unoka. Unoka was only an *agbala*, which meant "a man who had taken no title" (Achebe, 1959, p. 6). Igbo society rewards its member with respect and various titles provided that they meet its expectations such as good

labour, material wealth, and bravery. On the other hand, those who do not meet these standards are named as *agbala.*

Okonkwo's father Unoka was an exceptional member of the Igbo community. Unlike the rest of the Igbo men who strove to prove their masculinity through the exciting wrestling matches and bravery in war, "Unoka was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood" (Achebe, 1959, p. 6). Leave aside contributing to the welfare of his community, Unoka could hardly provide for his family, and each time he ended up borrowing more money that he would never be able to repay. Unoka was such a man that he always succeeded in convincing people, borrowing more money, and "piling up his debts" (Achebe, 1959, p. 5).

In Igbo, funerals for the respected members of the community, who also belong to the social elite, are organized elaborately. To show their respect to the dead members of the clan for the last time, clan members organize a traditional ceremony in which people play the drums and dance before the burial of the prestigious member. One of the most respected members of Igbo was Ezeudu and he was the oldest man in Umuofia, he "was now accorded great respect in all the clan" (Achebe, 1959, p. 121) since he was a great and fearless warrior. Therefore, Ezeudu's funeral was worthy of his greatness, and "from morning till night warriors came and went in their age groups" (Achebe, 1959, p. 121). Nevertheless, things were completely different when Okonkwo's father died since Unoka had been a debtor throughout his life. Unoka did not have a funeral like Ezeudu, indeed he did not even have a funeral. Unoka "died of the swelling which was an abomination to the earth goddess" (Achebe, 1959, p.18), so he was not allowed to die in the house. He was carried to the Evil Forest and "left there to die" (Achebe, 1959, p.18). The reflection of the distinctive difference between Ezeudu's and Unoka's lives can also be observed through the dissimilarity of society's reaction to Ezeudu and Unoka's death. As a result of Unoka's death in the Evil Forest, Okonkwo was "possessed by the fear of his father's contemptible life and shameful death" (Achebe, 1959, p. 18). "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"* (Achebe, 1959, p. 13). Therefore, Okonkwo wanted to be the exact opposite of

Unoka and his fear of becoming like his father has brought about Okonkwo's ambition to become one of the greatest and most respected members of the clan.

2. 3. 1. Okonkwo's panopticon and its influence on his life

As a product of traditional Igbo society, Okonkwo valued masculinity, hard work, and bravery. However, his father's failure in meeting the expectations of Igbo community in a sense mirrors Okonkwo's weakness towards himself, showing him the life that he would not enjoy having. Thus, Okonkwo's fear of being known weak and effeminate and living in poverty like his father becomes his weakness. "His whole life was dominated by fear, the fear of failure and weakness. It was the fear of himself, lest he should be found to resemble his father" (Achebe, 1959, p. 13). Okonkwo knew that he needed material wealth to elevate himself in Igbo society since Igbo regarded a man who could feed his family on yams from one harvest to another as a very great man. However, since his father Unoka was more concerned with music than farming throughout his life, Okonkwo was not lucky enough to inherit a barn or yams from him. He was not lucky to have a father who was brave enough to go to war, either. Therefore, with his ambition to attain his place in the social elite, and as a hero archetype, Okonkwo started to grow yams as a sharecropper because, for a young man whose father had no yams, there was no other way. Nevertheless, despite all his hard work, Okonkwo was not lucky when the harvest season came. It was "like a funeral" (Achebe, 1959, p. 24), but Okonkwo was so strong-willed that instead of giving up he said: "[S]ince I survived that year, I shall survive anything" (Achebe, 1959, p. 24). Okonkwo not only survived that year but also he rose "suddenly from great poverty and misfortune" to be one of the lords of the clan" (Achebe, 1959, p. 24). His father's failure in the clan has become so insuperable for him that despite his sudden rise from poverty to wealth, and all the success and fame he has gained, Okonkwo's fear has not come to a complete end. Although he has become a wealthy farmer, attained two titles, and eventually become one of the most respected men in Umuofia, Okonkwo's fear of becoming weak like his father is embedded in his conscience. Instead of enjoying all the glory, respect and his advantageous place in Igbo community, Okonkwo has the fear losing his hard-won status. Therefore, he does not hesitate to show his anger to everyone with great generosity. For instance, he beat his youngest wife almost to death during

the Week of Peace, “in which a man does not say a harsh word to his neighbour” (Achebe, 1959, p. 30). As a man who did not show his emotions openly, “unless it be the emotion of anger” (Achebe, 1959, p. 30), Okonkwo would not “stop beating somebody half-way through, not even for fear of a goddess”(Achebe, 1959, p. 29). Apparently, his fear of being effeminate like his father forces him to overreact to situations even when “the evil” he had done could “ruin the whole clan” (Achebe, 1959, p. 29). It was the same fear that forced him to participate in Ikemefuna’s death which became the starting point of his downfall as an archetypal hero. “Dazed with fear, Okonkwo drew his machete and cut him down. He was afraid of being thought weak” (Achebe, 1959, p. 61).

Moreover, after the colonial encounter that takes place between Umuofia and the British colonial missionaries, Okonkwo cannot bear the painful reality that his titles are no longer significant. He knows that he will lose his hard-won place in Igbo society if the missionaries are not driven away from his clan. When the court messengers interrupt Umuofia’s gathering, in which “Umuofia was at last going to speak his mind about the things that were happening” (Achebe, 1959, p. 199), one of them says to Okonkwo: “The white man whose power you know too well has ordered this meeting to stop” (Achebe, 1959, p. 204). Since one of the most highly appreciated expectations of his society is displaying bravery, and Okonkwo has already become obsessed with his clan's masculine values, he cut off the court messenger’s head in seconds. As Foucault states “[V]isibility is a trap” (Foucault, 2009, p. 200), it becomes nothing more than a determinant factor in Okonkwo’s fate. “[I]n a flash Okonkwo drew his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo’s machete descended twice, and the man's head lay beside his uniformed body” (Achebe, 1959, p. 204). Therefore, Okonkwo, trapped in his Panopticon, proves that he is brave enough to take risks even at the cost of his life. Shortly after, he understands that the rest of his community will not fearlessly go to war as they would do in the old days because they had already let the other messengers escape. He is frustrated with the fact that his clan has not shown any signs of reaction to the colonial messengers. Okonkwo knows that his killing of one of the messengers will result in his punishment by the colonial missionaries. However, as an archetypal hero, rather than easily giving in his hard-won fame and reputation to the colonial missionaries, Okonkwo commits suicide because he is

dominated by his fear of being weak like his father. By taking his own life, not only does he prove that he was fearless but also makes a heroic sacrifice for the rest of his community, which also underlines the permanent loss of traditional Igbo values and its hazardous effect on his clan. Therefore, Okonkwo's Panopticon, constituted by his fear of being weak like his father, results in his active resistance to the colonial dominance at the cost of his life. Yet, remembering how Okonkwo fell from being one of the lords of the clan to a dangling body will burden the remaining members of his clan. Apart from that, Okonkwo's life and suicide indicate that he is constantly aware of the collective gaze. His fear of not meeting his clan's expectations facilitates his transformation from misfortune to become one of the lords of his clan. However, this fear of losing his reputation and place in the social elite becomes his weakness and brings about his suicide. His suicide is also an implication of a heroic sacrifice, which according to Carl Gustav Jung and Joseph Campbell is a common characteristic of the hero archetype that is considered to be universal.

2. 4 No Longer at Ease and Expectations of Modern Nigerian Society

No Longer at Ease demonstrates the modern Nigerian world in the late 1950s on the threshold of its dependence from Britain. Through *No Longer at Ease,* Achebe underlines the extent of social and cultural changes that have inevitably taken place because of the colonial dominance and the power shift in the Nigerian society. In *No Longer at Ease,* the protagonist Obi Okonkwo is the son of Nwoye, one of the first converts to Christianity, and grandson of Okonkwo, the hero of *Things Fall Apart.* The Nigerian society represented in *No Longer at Ease* is confronted by the superiority of the white people, and their justification to civilize Nigeria. The British colonialists create absolute hegemony over the indigenous Nigerians and justify their colonial practices by claiming the inadequacy of Africans to make use of their natural sources and govern their own country. However, in *No Longer at Ease*, British people are dependent on Nigerians for material wealth and social status as well as their sense of moral superiority. On the other hand, colonized Nigerians are attracted to European education and technology, despite being objected to subjugation by the white colonizers.

The society in *No Longer at Ease* is remarkably different from that of *Things Fall Apart*, as masculinity and bravery are no more a priority for its members who have

experienced the colonial trauma and witnessed the subsequent power shift in postcolonial Nigeria. There are no longer scenes of solemn yam festivals to celebrate a good harvest, or breath-taking wrestling matches through which promising clan members prove their masculinity and adherence to traditional Igbo values. Instead, there are "the cinema and the dance halls" and "political meetings" (Achebe, 1960, p. 16). Instead of the number of human heads to bring home from a tribal war, dancing well is now regarded as a requirement of attaining a place in the social elite in the new Nigerian society. Even communal gatherings in Lagos are considerably different from those in Umuofia. "Mr Ikedi had come to Umuofia from a township and was able to tell the gathering how wedding feasts had been steadily declining in the towns since the invention of invitation cards" (Achebe, 1960, p. 11). In brief, the influence of European values overweighs Igbo values in Nigeria prior to its independence. Moreover, titles are no longer a focus of interest for young men in modern Nigeria because "greatness has changed its tune" (Achebe, 1960, p. 62). In consequence of the European dominance, titles and the strength of a man's "machete" or "hoe" are not as valuable as they used to be in Igbo society (Achebe, 1959, p. 17). Since "greatness is now in the things of the white man", Igbo people changed their "tune" and started sending young promising Nigerians to England to be educated. (Achebe, 1960, p. 62). On the contrary to traditional Igbo society, in modern Nigeria, power belongs to the colonizers, and "the white man's power" is linked to a monetary system and the "written word, or better still, the printed word" (Achebe, 1960, p. 144) due to its permanency and consistency. "If you go to the native court and look at the books which clerks wrote twenty years ago or more, they are still as they wrote them" (Achebe, 1960, p. 144). Apart from that, as a country on the threshold independence, Nigeria needs unity and educated people who will contribute to the country's future by their knowledge and wisdom. As a result, the expectations of the society in modern Nigeria have shifted from masculinity and bravery to education and knowledge as Mr. Ikedi asserts, "Umuofia would have required of you to fight in her wars and bring home human heads…Today we send you to bring knowledge (Achebe, 1960, p. 12).

In addition to the written word, the British pound that is introduced by the colonial forces is an influential instrument of superiority of the white man over the indigenous. Moreover, it is not only easily earned without a "European Post"

(Achebe, 1960, p. 20). People who are not European Post holders cannot easily find jobs with good salaries. Even Obi's father Nwoye, now Mr Isaac Okonkwo, can get only a pension of "twenty-five pounds a year" despite having worked as "a catechist of the Church Missionary Society for twenty-five years" (Achebe, 1960, p. 11). On the other hand, for the white men who are in control of Nigeria, everything is much easier. They effortlessly obtain the things that will enable them to belong to the privileged class such as education, production, and accumulation of the British pound. In addition to having positions in the government, they live in "luxurious bungalows and flats" in Ikoyi that "was once a European reserve" (Achebe, 1960, p. 20). In other words, they are in a more advantageous position because what social class one belongs to is defined by jobs, salaries, cars, and houses in Nigeria dominated by the British. Hence, education plays a critical role in modern Nigeria as it is looking forward to regaining its independence from Britain. "A university degree was the philosopher's stone. It transmuted a third-class clerk on hundred and fifty a year into a senior Civil Servant on five hundred and seventy, with car and luxuriously furnished quarters at nominal rent" (Achebe, 1960, p. 105). Being aware of the importance of education, Umuofia becomes the first village to award scholarships for promising young Nigerians to receive a European education in Britain, as Odogwu states, "We are the first in all the nine villages to send our son to the white man's land" (Achebe, 1960, p. 62). To be able to send some of their young men to study in England, Umuofians "taxed themselves mercilessly" (Achebe, 1960, p. 108), and Obi was believed to deserve to be the first of the young Nigerians to be educated in England. At the age of twelve he passed his Standard Six examination at the top of the whole province. Then he had won a scholarship to one of the best secondary schools in Eastern Nigeria. Moreover, he passed the Cambridge School Certificate with "distinction in all eight subjects" (Achebe, 1960, p. 8). For Obi's education expenses, they collect "eight hundred pounds, to be repaid within four years of his return" (Achebe, 1960, p. 8) so that "an endless stream of students will be enabled to drink deep at the Pierian Spring of knowledge" (Achebe, 1960, p. 37). The people who are holders of the Umuofia Progressive Union membership want Obi to study Law so that when he returned home he would be able to "handle all their land cases against their neighbours" (Achebe, 1960, p. 8), but Obi changes his mind when he goes to Britain, and studies English.

2. 4. 1 Obi's panopticon and its influence on his life

By sending Obi to England for education, the Umuofians emphasize the importance of education for their country because they regard their young and promising educated members as an investment in their country's independent future from Britain. The secretary of the Umuofia Progressive Union speaks at the reception that is organized to give Obi a royal welcome and traces the history of the Umuofia Scholarship Scheme, which he calls "an investment which must yield heavy dividends" (Achebe, 1960, p. 37). He also states that the beneficiary from this scheme is expected to "repay his debt over four years" so that the number of people who "drink deep at the Pierian Spring of knowledge" (Achebe, 1960, p. 37) would gradually increase. Furthermore, education is necessary for economic factors and social status of the young Nigerians. In other words, education, money, and social status are all intertwined in postcolonial society.

In spite of the fact that Nigeria is desperate need of knowledgeable people in the field of Law, Obi returns to Umuofia four years later as a graduate of English. Sadly, Nigeria is no longer the same as Obi observes in a short time. There is an enormous difference between Nigeria in his memories and Nigeria now, since bribery has already taken hold. Obi becomes more conscious of his society's current state and its expectations from its members. He talks about the responsibilities of the educated youth at the reception given for him, as he says, "[E]ducation for service, not for white-collar jobs and comfortable salaries. With our great country on the threshold of independence, we need men who are prepared to serve her well and truly" (Achebe, 1960, p. 37). Thanks to his European post, Obi is employed as a civil servant in Lagos and his job pays well. Like his grandfather Okonkwo, Obi is not delighted with what he has already achieved. He has a house and a house boy to cook for him. In addition, he buys a car without budgeting. Moreover, he needs to help his poor family in Umuofia financially and repay his scholarship to the Umuofian Progressive Union that facilitated his education. Apart from that, he has fallen in love with Clara, an osu[6] woman, and the two enjoy going to the cinema, bars and pubs. In short, they simply enjoy their European way of life. Obi indulges in material enjoyment and gradually spends more money with Clara, which makes his case even worse to pay

[6]Outcast: Having been dedicated to a god, the osu was taboo and was not allowed to mix with the freeborn in any way

his bills as well as his scholarship. Obi first gets a bank loan to be able to pay all his expenses. Then to repay the loan, instead of cutting down his luxurious expenses, Obi finds the solution in accepting a bribe offer despite having resisted against bribery for a long time. Moreover, he wants to marry Clara, but he is also aware that it would not be easy for him to persuade his family. Obi knows better than anyone else that his parents would violently oppose the idea of marrying an osu although they converted to Christianity decades ago. When his parents learn from Obi himself that he wants to marry Clara, they do not even hesitate to remind him of the fact that marrying an osu is not allowed and welcome in their society. Especially his mother opposes their marriage strictly because in traditional Igbo society, an osu could neither marry nor be married by the freeborn. She says "If you want to marry this girl, you must wait until I am no more. If God hears my prayers, you will not wait long…But if you do the thing while I am alive, you will have my blood on your head, because I shall kill myself" (Achebe, 1960, p. 154). Obi is deeply saddened by his mother's words as well as being shocked to find out his parents who have been the first people to convert to Christianity still oppose his marriage with an osu. Apart from that, Clara gets pregnant and she decides to abort the baby. Obi attempts to change her mind, but Clara clarifies that she is determined. After the abortion, Clara refuses to see Obi despite his several attempts to see her. As result, Obi finds himself not only trapped between Nigerian and European values, but also heartbroken after Clara has walked out of his life. Shortly after, Obi's mother has passes away, but instead of going to her funeral, Obi prefers sending all his money for the funeral expenses as she would have been buried by the time Obi gets to Umuofia. Obi, having lost all his hopes, his mother and Clara, gets caught because of taking bribery and ends up in the court waiting for his judgement.

It is true that education can elevate one's social status radically in modern Nigeria but being a member of the social elite is like an axis of symmetry. It provides one with material wealth, respect, and privileges. Yet, at the same time, it requires him to participate in various social events, buy a car, have a houseboy to help him at home, and thus spend more money than he earns in a month. By means of this, after a certain amount time, it becomes insurmountable for Obi to meet the expectations of the society as he is not only expected to help his family financially, but also repay the Umuofia Progressive Union for the scholarship. Like his grandfather Okonkwo, the

expectations of the Nigerian society constitute Obi's Panopticon, and his fear of not being able to meet them facilitates his downfall as an archetypal hero as he can no longer make his end meet without accepting one of the bribe offers. To be more precise, in order not to lose his position in the social elite, Obi develops conformity to the European way of life which requires him to spend more money on social activities each day. Instead of abandoning his extravagant lifestyle and cutting down on his expenses, Obi accepts a bribe offer and falls victim to the expectations of his new ideal society.

2. 5 Conclusion

Despite the power shift resulting from the British colonial dominance and its subsequent cultural clash in Nigeria, both Okonkwo and Obi are expected to perform some certain predestined duties based on their societies' values and standards indicating Foucault's notion of Panopticon can be found in both pre and postcolonial Nigeria. Additionally, Okonkwo and his grandson Obi embody the features of the hero archetype such as their tremendous desire to achieve their ultimate goals, encountering unexpected challenges, and their praiseworthy determination to overcome the challenges developed by the hegemony in Igbo and modern Nigeria. Moreover, they both are brave enough to take risks, which make them quite distinct from ordinary people. Yet, at the same time, as the embodiments of the hero archetype, both Okonkwo and Obi have a weakness which is their fear of failing to meet the needs and expectations of their society. Therefore, to maintain their hard-won status, both Okonkwo and Obi are enforced to develop conformity to the expectations of power. Moreover, they go out of their ways and make tragic mistakes, which eventuate in their downfall as archetypal heroes. Regardless of the paradigm shift in society, both Okonkwo and Obi are expected to have some certain qualities developed by the hegemony of their own times. However, owing to the shift in power, Okonkwo's and Obi's goals and challenges are different from each other's as well as the expectations of their societies. Similarly, their ways of overcoming the challenges and achieving their goals are dissimilar.

Okonkwo is a product of the Igbo community before the colonial encounter, and Obi is a result of a mission-house upbringing on the threshold of independence in Nigeria. However, both kinsmen are obsessed with the idea of belonging to the

privileged social elite. Thus, meeting the expectations of the social elite becomes their ultimate motive, yet at the same time, it brings forth the fear of being incapable of doing so and ultimately losing their hard-won status. First, to be able to attain their place in the social elite, Okonkwo and Obi strive to meet the standards. Then, despite becoming successful and proving their strength and determination as heroic characters, they both become obsessed with maintaining their places in the social elite and spend the rest of their lives in fear of losing them. Eventually, their fear of losing their hard-won status leads to their downfalls as archetypal heroes.

In *Things Fall Apart*, Okonkwo's fear of being weak and failing to meet his clan's expectations his father Unoka constitutes his Panopticon and creates his biggest ambition for being masculine and belonging to the social elite in postcolonial Nigeria. In *No Longer at Ease*, Obi's Panopticon stems from his fear of not being able to meet the financial and idealistic expectations of his family and his community on the threshold of independence, and it creates his ambition for self-fulfilment through education. In *Things Fall Apart*, Okonkwo's Panopticon compels him to prove his physical strength and fearlessness in various circumstances, even in the most painful ones. His over adherence to the expectations of Igbo community gives rise to his aggression, and this aggression forces him to make tragic mistakes. In *No Longer at Ease*, Obi's Panopticon ultimately brings about his struggle to make ends meet to maintain his social elite and his loss of his girlfriend Clara, with whom he is deeply in love and wants to marry. Okonkwo's excessive pride pushes him to prove his fearlessness for the last time before he commits suicide, as he understands that his people will not resist against the colonial dominance. Obi's simultaneous struggle to help his family financially and meet the materialistic requirements of being a part of the social elite cause him to spend more money than he makes as a civil servant in the government. Despite believing that corruption, specifically bribery should end prior to the independence in Nigeria and strictly standing against it for so long, Obi gets involved in bribery as he is faced with an insurmountable debt. As Okonkwo is dominated by the fear of being weak, his Panopticon results in his eventual suicide to maintain his heroic fame even after his death in traditional Igbo community. Obi does not lose his life like his grandfather. Yet, he is arrested and in being so, he has already lost his prestigious status in modern Nigeria. In the end, both Okonkwo and Obi become victims of their society due their destructive

obsessions with their social status. However, how their society will remember each hero is radically different from one another. To be more explicit, Okonkwo dies physically, but remains immortal for the Igbo community. He actively resists against the colonial dominance and sacrifices his life for the sake of his community. Obi is still physically alive yet has fallen from grace due to his involvement in corruption in modern Nigeria, where he should have had an active and leading role in the independence of his nation. Okonkwo's dangling body on the tree symbolizes his soul's freedom from the new power and its new practices set by colonizers, whereas Obi's trial scene makes it evident that Obi is physically alive, yet morally dead. Apart from that, Obi succumbed to the material enjoyment and corruption brought by the colonial dominance, indicating that he has been assimilated and alienated from traditional Igbo values. Moreover, his Western education does not help him take a key role in Nigeria's development as expected by Umuofians. Although Obi believes his country needs as many educated people as possible to serve her well and truly, he himself fails to be one of these people as a result of his European education and the shift in values and priorities in his nation. In this sense, it is remarkable that Okonkwo's and Obi's Panopticons are constituted by the same fear which is the fear of not being able to meet their societies' expectations. Nevertheless, it is also noticeable that the expectations of their society and their reactions to these expectations are quite dissimilar due to the shift in the disciplinary power as a result of the British colonial dominance in Nigeria.

JUNGIAN HERO ARCHETYPES IN THINGS FALL APART AND NO LONGER AT EASE

3. 1 Introduction

This chapter of this thesis aims to analyse how Okonkwo's and Obi's panopticons facilitate the creation of the hero archetype in Chinua Achebe's two masterpieces. Achebe introduces his audiences with two archetypal heroes whose common desire is to become part of the social elite. In addition, their common weakness is their fear of failing to meet the expectations of their societies. This fear later takes an active role in the eventuation of the Jungian hero archetype. Both protagonists of *Things Fall Apart* and *No Longer at Ease* display the indications of archetypal heroes although the two are remarkably different from each other in character despite being kinsmen. However, both protagonists have the same desires and fears vindicating the validity of the Jungian "collective unconscious" which plays a prominent role in the lives of universal man (Jung, 2014 p. 3). Okonkwo is born to traditional Igbo society before the colonial encounter and, therefore, he is obsessed with traditional values such as masculinity and strength. On the other hand, Obi is born to modern Nigeria after British colonial dominance, and thus, he is obsessed with European education and material enjoyment. Although the causes of their fears and obsessions differ greatly resulting from the colonial encounter, both Okonkwo and Obi have a common desire to be part of the social elite in both pre and postcolonial Igbo society. This desire initiates the formation of the hero archetype since Okonkwo and Obi obtain greatness by overcoming some challenges and accomplishing some tasks that are predetermined in accordance with the needs of their community. However, this desire eventually turns out to be a destructive obsession for Okonkwo and Obi eventuating in the downfall of the heroes. Both Okonkwo and Obi are born into societies that expect their members to develop conformity to social norms and shoulder some certain responsibilities for the betterment and welfare of their people. Therefore, both Okonkwo and Obi become aware of their society's social norms and

its expectations from its members at a young age. Both protagonists have the desire to belong to the social elite, and thus, they try to make their eligibility evident to the other members of their society. Okonkwo goes to tribal wars fearlessly and returns home with human heads whereas Obi goes to England to return his homeland as a knowledgeable man with a university degree. As a result of his outstanding courage in the battlefield, Okonkwo gains titles and the respect of other people in his clan, and he eventually becomes one of the lords of his clan. His grandson obtains a position in the government as the secretary to the Scholarship Board and becomes the key person to contact for a scholarship. Nevertheless, their fear of losing their high social rank becomes their weakness and eventually brings about the downfall of the hero archetypes. To be able to analyse the formation of archetypal heroes in Achebe's *Things Fall Apart* and *No Longer at Ease*, it would better to start with understanding the core concept of Carl Gustav Jung's archetypes and the collective unconscious

3. 2 Archetypes and the Collective Unconscious

The word archetype derives from a Greek compound of "arche" and "tupos" (Henderson, 2017, p.viii). "Arche" or "first principle" means the creative source, which "cannot be represented or seen directly" (Henderson, 2017, p.viii). "Tupos" or "impression", as Joseph Henderson states, relates to "any one of the numerous manifestations of the first principle" (Henderson, 2017, p.viii). According to Mike Abrams, archetypes are "expressed in myths, religion, dreams, and private fantasies, as well as in works of literature" (Abrams,2015, pp. 12-13). Jung believes "archetypes" or in other words "primordial images," come together and create "a psychic stratum" which Jung calls "collective unconscious" (Jung, 2014, p.154).

Carl Jung was a Swiss psychiatrist and "founder of analytical psychology" (Adamski, 2011, p. 563), and a contemporary of Sigmund Freud. Jung and Freud worked together before Jung decided to pursue his own theory. Like Freud, Jung believed the mind was "the centre of conflicting forces, beginning in childhood and following a developmental course throughout an individual's life" (Wright, 1998, p. 5). However, Jung did not totally agree with all aspects of Freud's notion of the unconscious mind. For Freud, the unconscious mind was simply the primary source of human behaviour and it mostly consisted of repressed feelings or unpleasant

experiences and thoughts of an individual, occurring outside of the individual's conscious awareness. However, for Jung, the unconscious contained not only the repressed or unacceptable feelings but also the pleasant ones as he states, "the unconscious is not merely the hiding place of demons but the province of angels and ministers of grace" (Jung, 2006, p. i). Jung also found the Freudian concept of the unconscious inadequate in the sense that it was focusing merely on the individual's personal unconscious. Jung believed that in addition to the personal unconscious, we also had the collective unconscious that is inherited by our ancestors and existent in all of us. According to him, the human psyche was composed of a number of separate but interacting components. The three main ones were the ego, the personal unconscious, and the collective unconscious. He believed that the ego was the representative of the conscious mind, and it consisted of thoughts, feelings, and memories a person was aware of. The personal unconscious consisted of memories including those which had been suppressed. The collective unconscious was a psychological inheritance and it contained all the knowledge and experiences of universal man rather than one certain individual. Therefore, Jung hypostatized his concept of "the collective unconscious" (Jung, 2014, p. 8), and archetypes to explain the universality of dream images and common situations that can be found in all people irrespective of time and place.

Jung argues that our collective unconscious is a primordial treasure of dreams and myths we have inherited from the time of our forefathers, and it contains the universal themes and images. He states he has chosen the term collective because he believes this part of the unconscious is universal rather than personal as he affirms, "in contrast to the personal psyche, the collective unconscious has contents and modes of behaviour that are more or less the same everywhere and in all individuals" (Jung, 2014, pp.3-4). Jung explains his hypothesis to distinguish between the personal unconscious and the collective unconscious in his book *The Archetypes and The Collective Unconscious* in detail as follows;

> While the personal unconscious is made up essentially of contents which have at one time been conscious, but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired but owe their existence exclusively to heredity (Jung, 2014, p. 42).

In his book *The Power of Myth*, Joseph Campbell agrees with Jung on the hereditament and universality of the archetypes as he states, "archetype of the unconscious means it comes from below" whereas the Freudian unconscious is "a collection of repressed traumatic experiences from the individual lifetime (Campbell, 1988, p. 51). Contrary to the Freudian concept of the unconscious, the Jungian collective unconscious is "identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us (Jung, 2014, p. 4).

As individuals, we sometimes find ourselves having to decide between two different ways of behaviour or action. Without much consideration of what is happening at the time, we are most likely to feel obliged to choose the good one or the one which has moral value. We instinctively follow the path which will make us feel more dignified even though we have not specifically been taught to do so. The reason for this, according to Jung, is the fact that "the unconscious knows more than the consciousness does" (Jung, 2013, p. 374) because "it is a knowledge of a special sort, knowledge in eternity, usually without reference to the here and now, not couched in language of the intellect" (Jung, 2013, p. 374). In his *Memories, Dreams, and Reflections*, Jung argues that "the natural and indispensable intermediate stage between unconscious and conscious cognition" is "the myth" (Jung, 2013, p. 374). Myth is a Greek word meaning story, especially a story about "gods or heroes" (Frye & Macpherson, 2004, p. 275). Jung regards myths as "depersonalized" dreams (Jung, 2014, p. 267), and he believes that they are mirrored through archetypes. In today's world, myths are known as traditional stories mostly about gods, supernatural beings, or heroes and they are influential in almost all literary works regardless of time and place. We do not know exactly how and when these stories began to be told, but they come into literature first "in the works of the early Greek poets Homer and Hesiod" (Frye & Macpherson, 2004, p. 275). Myths contain common experiences of universal man, whether pleasant or unpleasant and thus, they encapsulate possible outcomes of a person's actions. They force every one of us to act in a certain way although we are not aware of their existence in our collective unconscious. To put it differently, without or prior to personal experiences, myths construct a bridge between the mind of an individual and the universality. Therefore, myths play an important role in the

individual's psyche as Campbell suggests they are "clues to the spiritual potentialities of the human life" (Campbell, 1988, p. 5). Since myths and archetypes are inherited by all mankind as a component of our collective unconscious, they mirror the nature of human behaviour and teach us how to live or take our actions in a certain way, which is almost always expected to bring about greater outcomes. Originating from our collective unconscious, myths and archetypes represent desires, dreams, and fears of the universal man rather than a single individual and Jung believes they are "symbols of all the inner forces that work toward unity, health, fullness of life, and purposeful conscious development" (Jung, 2006, p. i).

According to Jung, certain situations, images, and dreams lead to similar reactions or responses in almost all individuals irrespective of time, place, and culture because they have emerged from common experiences of the whole human race. To put an emphasis on the universality of archetypes, Jung asserts that they can rearise spontaneously, at any time, at any place "archetypes are not disseminated only by tradition, language, and migration" (Jung, 2014, p. 7). According to Jung, our primitive past is the basis of the human psyche. It influences and directs our behaviour. Jung suggests archetypes are existent in the reservoir of the human psyche and they are "most clearly characterized from the empirical point of view are those which have the most frequent and the most disturbing influence on the ego" (Jung, 2014, p. 8). Jung believes that there is a large number of archetypes that have an influence on the ego, but he mainly focuses on four of them which are the self, the persona, the anima or animus, and the shadow. He argues that the aim of every individual is to attain a state of selfhood and he defines the Self as "an inner guiding factor" that is different from the unconscious personality. The Self contains the drive toward wholeness and the quest of the individual to reach his or her fullest potential. According to Jung, the Self is "the totality of the whole psyche" whereas the ego is only a small part of the total psyche (Jung & Franz, 1997, p. 162), and how far the Self develops depends on how much the ego listens to the messages of the Self.

Jung thinks the persona is an element of the personality and it is the "protective cover or mask" that a person presents to the world (Jung & Franz, 1997, p. 287). It has two purposes as Jung puts forward; "first, to make a specific impression on other people: second, to conceal the individual's inner self from their prying eyes" (Jung & Franz,

1997, p. 287). Thus, the persona allows an individual to have social interaction in a variety of situations. An individual might show a certain aspect of his personality only when he or she is with certain people or in certain circumstances. The anima or animus is the part that makes humans distinct from other animals. Jung called male and female forms of the psyche as "animus" and "anima" (Jung & Franz, 1997, p. 177). In brief, the anima is the female soul image of a man and the animus is the male soul image of a woman. Jung defined the animus as "the male personification of the unconscious in woman" (Jung & Franz, 1997, p. 189) and the anima as "a personification of all feminine psychological tendencies in a man's psyche" (Jung & Franz, 1997, p. 177). He thinks that the character of a man's anima is shaped by his mother and the character of a woman's animus is shaped by her father. The anima contains feminine tendencies such as "vague feeling and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature" (Jung & Franz, 1997, p. 177) whereas the animus takes the form of a "hidden 'sacred' conviction" (Jung & Franz, 1997, p. 189).

The shadow is briefly the darker part of the psyche where the unpleasant aspects of one's personality reside, and it is constituted by inferiorities. According to Jung, the shadow is the easiest to experience "for its nature can in large measure be inferred from the contents of the personal unconscious" (Jung, 2014, p. 8). Jung argues that no one can become conscious of the shadow without "considerable moral effort" and therefore, the shadow is "a moral problem that challenges the whole ego-personality" and to become conscious of the shadow requires discovering the dark aspects of one's personality as present and real. The shadow holds weaknesses, repressed desires like avarice, and feelings like jealousy and hatred. Therefore, it is a part of the personality one may find hard to admit.

Archetypes can also be applied to symbols, images, situations, and character types, and they have a central role in dreams, myths, legends, and various works of literature. For instance, light usually means knowledge or hope whereas darkness stands for ignorance and despair. Similarly, springtime represents the re-awakening of nature and birth whereas winter indicates hibernation and death. In addition to symbols and images, there are also various recurrent character archetypes such the hero, the great mother, the devil figure or the innocent. The hero myth is the most

common myth in the world since it has continuously been appearing in legends, religions, and literature. Thus, the hero archetype is by far the most recurrent archetype in works of literature. The heroic myth exists "in the classical mythology of Greece and Rome, in the Middle Ages, in the Far East, and among contemporary primitive tribes" (Henderson, 2013, p. 101), and the function of the heroic myth, as Joseph Henderson remarks, is "the development of the individual's ego-consciousness — his awareness of his own strengths and weaknesses—in a manner that will equip him for the arduous tasks with which life confronts him" (Henderson, 2013, p. 101). He suggests there are lots of hero myths that "vary enormously in detail", and he adds that when closely examined "structurally they are very similar" (Henderson, 2013, p. 107). Henderson argues there is "a universal pattern" regarding hero myths even though they were developed by groups or individuals who did not have any direct cultural contact with each other. Archetypal heroes have some certain characteristics in common as they display important psychological aspects of human life such as strength, achievement, and glory. To Jung, the archetypal hero represents "the psyche's quest for individuation the process that makes each person unique" (Jung, 2014, p. 275). The hero archetype has much of the same life pattern such as encountering unexpected obstacles yet managing to overcome them with his determination and wisdom. A hero has superhuman strength and displays acts of exceptional bravery. He has certain goals to achieve and even if these goals seem unattainable, he somehow finds a way to obtain them. In other words, no matter how challenging the circumstances are, a hero accomplishes arduous tasks to be able to prove his "hero-hood" that is believed by Campbell to be "predestined, rather than simply achieved" (Campbell, 1990, p. 319). In addition to his determination to overcome whatever obstacle may come his way; a hero is also fearless in character. He is brave enough to take risks and make the most critical decisions even when he puts himself in danger at the cost of living, which distinguishes a hero from ordinary people. On the other hand, a hero is not always a flawless individual or embodiment of perfection, he might also have a weakness as well as a sharp distinctive strength as Feist and Feist affirm, "[A]n immortal person with no weakness cannot be a hero" (Feist & Feist, 2006, p.111). Apart from that, most of the time, for a hero, this weakness appears to be either the first obstacle to overcome or an inevitable cause of a tragic fall. Henderson lists some of the most common characteristics of the hero

myth as "hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (*hybris*), and his fall through betrayal or a "heroic" sacrifice that ends in his death" (Henderson, 2013, p. 10). "[T]he archetypal view of literature shows us literature as a total form and literary experience as a part of the continuum of life" (Frye, 2001, p.115). Therefore, it would be useful to analyse Achebe's two novels *Things Fall Apart* and *No Longer at Ease* in archetypal approach as Achebe's two protagonists display some of the characteristics of the hero archetype.

In *Things Fall Apart* and *No Longer at Ease,* Achebe presents two heroes whose common desire is to have a high status in the social elite and be respected members of their society. In addition, both Okonkwo and Obi have a common fear of losing their social status. Therefore, to secure their places in the social elite, they both feel the need to prove themselves in different ways. In *Things Fall Apart,* Okonkwo must prove his physical strength in wrestling and wars to attain all the titles in Igbo society as Igbos value masculinity above all. In *No Longer at Ease,* Obi must display his strength through his knowledge as he is born to modern Nigeria where knowledge and education are indispensable requirements of being a member of the social elite. In *Things Fall Apart,* Okonkwo has encountered a lot of challenges since his childhood and overcome them as the hero of his clan thanks to his over-adherence to clan's masculine values. However, his fear of failing the meet the expectations of the tribal Igbo leads to his downfall as a tragic hero at the end. In *No Longer at Ease,* Obi is a young educated man who is strictly against taking bribery and returns bribe offers for several times. He is optimistic and believes in the power of young Western-educated people to change Nigeria. However, when it comes to real practices, Obi's material enjoyment outweighs his desire to change Nigeria as an educated man. He eventually accepts a bribe offer and fails as a hero.

Both Okonkwo and Obi want to be part of the social elite. Therefore, they are obsessed with power and they try to hide their weaknesses to look strong. Although Okonkwo obtains most of the titles of his clan and proves his bravery in tribal wars a lot of times, his fear of being weak plays a prominent role in his actions throughout his life and eventually paves the way for his suicide. Despite being strictly against

bribery, Obi finally accepts a bribe offer to be able to repay his scholarship for his education in England and the bank loan he got for his European car, and he finds himself in the trial waiting for his judgement. In the end, both Okonkwo and Obi end up losing their social status for which they have been struggling throughout their lives.

3. 3 Indications of Jungian Archetypes in Okonkwo's Psyche

Okonkwo, the protagonist of *Things Fall Apart,* displays the indications of the four main Jungian archetypes in the human psyche as well as showing the implications of the hero archetype. According to Jung, the main four archetypes to dominate the actions and behaviours of every individual are the persona, the anima or animus, the shadow, and the self. The implications of some of these archetypes are existent in Okonkwo's psyche. As son of Unoka, Okonkwo found out that failing to meet his clan's actions would not help him gain the respect of other clan members and the prosperous life he wishes to live at a young age. In addition, Okonkwo has some vital traits of the hero archetype such as being brave and physically strong. He also turns into a good warrior and becomes a prestigious member of his clan thanks to the titles he has strived to obtain. However, his fear of losing his hard-won social status brings about Okonkwo's fall and eventually paves the way for his suicide, which indicates a heroic sacrifice.

As mentioned earlier, Jung argues that the aim of every individual is to attain a state of selfhood, and the Self, which is the "inner guiding factor" of the psyche (Jung & Franz, 1997, p. 163). The Self can be grasped through the investigation Okonkwo's desires, motives, and actions. Since his childhood, Okonkwo has been ashamed of his effeminate father's failure in Igbo society which values hard work and bravery in tribal wars. He has learnt that he would not inherit wealth or land from his father Unoka. For that reason, he is also aware of the fact that to be able to live a prosperous life and be part of the social elite in his clan will depend on merely his solid personal achievements. "Okonkwo did not have the start in life which many young men usually had" (Achebe, 1959, p. 18). He has not inherited a barn from his father, therefore, Okonkwo starts out as a sharecropper and borrows eight hundred seed-yamsfrom Nwakibie who is "a wealthy man in Okonkwo's village who had three huge barns, nine wives and thirty children" (Achebe, 1959, p. 18). Moreover,

he is the holder of "the highest title the highest but one title which a man could take in the clan" (Achebe, 1959, p. 18). Therefore, it can be stated that Okonkwo regards Nwakibie as his role model. However, in terms of harvest, it was "the worst year in living memory" as nothing happened at its proper time, and unfortunately, all the yams were killed (Achebe, 1959, p. 23). In Igbo, yam is a symbol of masculinity because growing yams is men's job as it requires extensive labour as Achebe states, "yam, the king of crop's, was man's crop" (Achebe, 1959, p. 23). Therefore, as a heroic character, Okonkwo is so determined that rather than being discouraged or giving up, he tries even harder to succeed because he knows growing yams is his first challenge to overcome to be able to earn the respect of his clansmen. Apart from that, attaining titles without hard work and strength is simply impossible in traditional Igbo. Aware of the fact that his clan members should notice his hard work and masculinity, Okonkwo wants to make his eligibility for being part of the social elite evident. Therefore, his second challenge becomes proving his masculinity and bravery by wrestling and going to tribal wars. Okonkwo achieves fame as the greatest wrestler in all the land at an early age and everyone in the clan knows it was not luck. Okonkwo's "*chi* or personal god was good" and Igbo people believed that "when a man says yes his *chi* says yes also" (Achebe, 1959, p. 27). Apparently, Okonkwo's persona was as strong as his desire to achieve the best version himself, as Achebe states, since "Okonkwo said yes very strongly, so his *chi*[7] agreed" (Achebe, 1959, p. 27). Okonkwo has constantly made noticeable efforts to reach a better version of him and the other members of his clan know it without a doubt. "[I]f ever a man deserved his success, that man was Okonkwo" (Achebe, 1959, p. 27). As a result, Okonkwo's Self or his *chi* served as "the regulating centre that brings about a constant extension and maturing of the personality" (Jung & Franz, 1997, p. 163) and gave Okonkwo the fame and prestige he had been longing for.

Okonkwo presents only his strong and confident face to the people of his clan and other villages of Umuofia. He always treats or threatens others around him with a heavy hand. For example, when he does not like Nwoye's splitting size of yams, he threatens Nwoye as he says, "If you split another yam of this size, I shall break your jaw" (Achebe, 1959, p. 32). He wants his son to be "a great farmer and a great man" Achebe, 1959, p. 33), but he observes that his son lacks the qualities of a good

[7]Personal god

farmer and a warrior the Igbo people value. Apart from that, he sometimes gives Nwoye a few yams to prepare, but each time he finds a fault with his effort, Okonkwo gets furious. At one of those moments Okonkwo's fury reaches such a level that his persona comes to the surface of his psyche. He says "I will not have a son who cannot hold up his head in the gathering of the clan. I would sooner strangle him with my own hands" (Achebe, 1959, p. 32). This cruel and merciless face of Okonkwo allows him to hide the shadow element in his psyche. Okonkwo's shadow contains his fear of being a poor and a weak man like his father Unoka, which he would not admit even to himself. As a result of this, whenever his shadow becomes activated by any reason, Okonkwo's persona is triggered and his struggle to prove his masculinity and bravery is initiated, and this usually comes in the form of anger because for Okonkwo anger is the only emotion that he would allow other people to see. Okonkwo's instinctive drive is to hide the shadow aspect of his personality because for Okonkwo "to show affection was a sign of weakness" and "the only thing worth demonstrating was strength" (Achebe, 1959, p. 28). Because of the same reason, Okonkwo does not show his anima when he is with other people. Just like a mother, Okonkwo wants the best of everything for his children and tries hard to give them a prosperous life that his father Unoka has never been able to give him. However, he never reveals the loving and caring aspect of his personality amongst Igbo people since he does not want to be considered as a weak or effeminate man because he knows that this would ultimately risk maintaining his hard-won social status. For instance, Okonkwo starts to like Ikemefuna, "who was sacrificed to the village of Umuofia by their neighbours to avoid war and bloodshed" (Achebe, 1959, p. 8). As Ikemefuna's father killed Ogbuefi Udo's young wife, it was decided by the elders of Umuofia that a virgin would be given to Ogbuefi, and Ikemefuna, "the doomed lad" (Achebe, 1959, p. 8) would live with Okonkwo and his family. No one has thought it would take three years. In these years, Ikemefuna became wholly absorbed into his new family. He became like an elder brother to Nwoye. Moreover, Ikemefuna "could hardly imagine that Okonkwo was not his real father" (Achebe, 1959, p. 52). Okonkwo himself too enjoyed Ikemefuna's company as he took Ikemefuna to some important occasions with him as his son. Okonkwo also knew that Nwoye's development was due to Ikemefuna and was "inwardly pleased" (Achebe, 1959, p. 52) with it. Nevertheless, he would never show these to other

people of Umofia since his shadow, where his fear of being weak, coward and womanly was stored, would not let him do so. Apart from that, Ezinma, Okonkwo's eldest daughter, was Okonkwo's favourite child, and Okonkwo secretly wished that Ezinma was a boy, as he said to Obierika "Ezinma had been a boy I would have been happier. She has the right spirit" (Achebe, 1959, p. 66). As a product of Igbo society that values masculinity above all, Okonkwo wanted to have a son of whom he could be proud, but unfortunately, his son Nwoye was not a promising one. In addition to that, Okonkwo's anima was activated when her daughter Ezinma was very ill. Okonkwo without the shadow of a doubt presented his motherly caring aspect when he came from "the bush carrying on his left shoulder a large bundle of grasses and leaves, roots and barks of medicinal trees and shrubs" for Ezinma (Achebe, 1959, p. 85).

4. 3. 1 Okonkwo as an archetypal hero

Okonkwo's persona, which is the "protective cover or mask" (Jung & Franz, 1997, p. 287) that a person presents to the world is the most dominant aspect of Okonkwo's psyche. It facilitates the initiation of Okonkwo's transformation from poverty to one of the lords of his clan since Okonkwo regulates his actions in accordance with his clan's expectations from its members. His persona has a very vital role in the development of Okonkwo's personality as well as his whole life. Okonkwo struggles to cover his weaknesses amongst Igbo people because he knows; otherwise, he would risk his hard-won social status. Okonkwo's weakness is his fear of being like his father Unoka, "lazy and improvident" (Achebe, 1959, p. 4). Unoka has never been attracted to the clan's masculine values. He was neither a great farmer nor a brave warrior and was called *agbala* which "was not only another name for a woman, it could also mean a man who had taken no title" (Achebe, 1959, p. 13). Thus, Okonkwo's fear of failing to meet his society's expectations like his became the nurturing source of Okonkwo's heroic actions even when he committed suicide.

In accordance with the values and priorities of Igbo society, Okonkwo valued masculinity and bravery above all and represented only his strong and confident face to the world around him. He made tremendous efforts to reach a better version of himself throughout his life and prove his improvement to all Umuofia's people to make his eligibility for the social elite evident. As the son of Unoka, Okonkwo

“neither inherited a barn nor a title, nor even a young wife.” (Achebe, 1959, p. 18). Nevertheless, as a heroic character, Okonkwo was determined to achieve his goal, and luckily his hard labour paid off. Thus, despite all disadvantages, Okonkwo “had begun even in his father's lifetime to lay the foundations of a prosperous future” (Achebe, 1959, p. 18). Thus, Okonkwo proved his potential to be a hero displaying some of the most common hero characteristics. One of these characteristics is his determination to achieve, and another one is his ability to stand against his limitations, as Campbell affirms, “a hero is a man or a woman who has been able to battle past his personal and local historical limitations” (Campbell, 1990, p. 19-20). Despite his obstacles, Okonkwo guaranteed his place in the Igbo because “among these people, a man was judged according to his worth and not according to the worth of his father” (Achebe, 1959, p. 8). Keeping this in mind, Okonkwo knew that so long as he tried hard enough, he could gain the respect of his clan and make them forget about his father’s failure and weakness, and he would not need to be ashamed of him. “When Unoka died he had taken no title at all and he was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him?” (Achebe, 1959, p. 8). Therefore, whatever his father could not achieve even when he was young and healthy became Okonkwo’s goal and, ultimately, his obsession.

His father Unoka was not a great farmer so Okonkwo started with growing yams. Unlike most of the Umofians who fought or went to war for their clan, Unoka liked music and enjoyed playing his flute. For that reason, to overthrow his father’s effeminate fame, Okonkwo became a good warrior. His father Unoka was “a coward and could not bear the sight of blood” (Achebe, 1959, p. 6), so Okonkwo shed blood as much as he could because he knew he needed evidence to convince his clansmen that he was not as weak as his father and that unlike his father, he “could stand the look of blood” (Achebe, 1959, p. 10). After all his achievements, Okonkwo was still a young man who had already overcome various obstacles and validated his determination, fearlessness, and strength, unlike and despite his father Unoka, “the grown-up failure” (Achebe, 1959, p. 5).

> He was still young but he had won fame as the greatest wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all he had taken two titles and had shown incredible prowess in two inter-tribal wars. And so although Okonkwo was still young, he was already one of the greatest men of his time (Achebe, 1959, p. 8).

Okonkwo's achievements reached such an extent that he became one of the most respected members of his clan. This was why and how Ikemefuna was given to Okonkwo when he was taken from his village, Mbaino, as compensation for a young woman of Igbo who was killed in Ikemefuna's village when she went to market. However, Okonkwo's fear of being weak resulted in his killing of Ikemefuna as he shed his blood with his machete this time. Although Ikemefuna called him father, he killed the ill-fated lad with no emotions to satisfy his instinctive desire to be known as a strong and brave man proving a hero's "fallibility to the sin of pride (kybris) (Jung & Franz, 1997, p. 101). In addition to that, Okonkwo accidentally killed Ezedu's 16-year-old son when his gun accidentally exploded at Ezedu's funeral. The elders of the clan decided that Okonkwo's crime required exoneration, so Okonkwo was condemned to live in exile in his motherland for seven years. During these seven years, Okonkwo was looking forward to returning to his clan, but his "return to his native land was not as memorable as he had wished" (Achebe, 1959, p.182) as the Umuofians did not seem to "have taken any special notice of the warrior's return" (Achebe, 1959, p.182). Because of the penetration with the British colonial forces, Umuofia had changed during the seven years Okonkwo was in exile in his mother's village. The white missionaries had built a courthouse and a church. The first people to convert to Christianity in Umuofia were the ones who had been isolated and alienated from society such as outcasts and twin mothers. "The church had come and led many astray" and "the white men had also brought a government" (Achebe, 1959, p. 174). When Okonkwo learnt that his only son Nwoye had attended the missionary church, "[A] sudden fury rose within him and he felt a strong desire to take up his machete, go to the church and wipe out the entire vile and miscreant gang", but then he reminded himself that "Nwoye was not worth fighting for" (Achebe, 1959, p. 152). With the burden of this pain, Okonkwo "cried in his heart," and he thought he was cursed with such a son.

When finally all men of Umuofia gathered to hold a meeting to talk about the arrival of the white men, Okonkwo was already looking for an opportunity to plan his "own revenge" (Achebe, 1959, p. 200). "Everyone knew that Umuofia was at last going to speak its mind about the things that were happening" (Achebe, 1959, p. 199). However, soon after the meeting started, it was interrupted by five court messengers.

The head messenger, confronting Okonkwo, fearlessly said: "[T]he white man whose power you know too well has ordered this meeting to stop" (Achebe, 1959, p. 204). Okonkwo became full of anger, hatred, and revenge, and as a man who only shows his negative impulses, he drew his machete in a flash and beheaded the messenger. When Okonkwo realized that his clan could no longer act like one, he felt disappointed and betrayed by his clan. He thought his clansmen would never be able to resist against the colonial missionaries as they had let the other messengers escape instead of killing them. As a result, Okonkwo's shadow that encapsulated his fear of being weak like his father was activated. This resulted in his killing of one of the colonial messengers. On the one hand his obsession with proving his fearlessness as result of his Panopticon and his alone resistance against the white men's dominance in his own land on the other, Okonkwo committed suicide. This indicates "the theme of sacrifice or death of the hero" that is "a necessary cure for *hybris*, the pride that has over-reached itself" (Jung & Franz, 1997, p. 106). Simply giving in or waiting for being punished or dominated by the colonial forces would be far from Okonkwo's heroic soul. In addition, as Joseph Campbell and Bill Moyers affirm, "the hero sacrifices himself" (Campbell & Moyers, 1988, p. 127) for something bigger than his actual self, Okonkwo's suicide indicates a heroic sacrifice to awaken his clansmen who are not aware of the danger of the changes brought by the colonial missionaries. Okonkwo not only sacrifices his life for his community but also preserves his dignity and reputation as a fearless man. Thus, his fear of being failing to meet the expectations of Igbo and being known weak like his father plays the last and the most curial role in his life.

As a product of Igbo society, Okonkwo's fear of being weak like his father Unoka creates his panopticon and brings about his constant need to prove his manliness and bravery to others in various circumstances. He becomes a great farmer and displays exceptional bravery in tribal wars. Thanks to his solid achievements, he attains material wealth, fame and multiple titles and eventually becomes one of the greatest men of his time. However, once he attains his place in the social elite, his ultimate obsession becomes maintaining it and his fear of losing all the titles and the respect of others he has gained so far turns into his weakness as a hero. Giving all he has obtained so far to the colonial missionaries and being subjugated by them trigger Okonkwo's shadow and result in his heroic sacrifice.

3. 4 Indications of Jungian Archetypes in Obi's Psyche

Obi Okonkwo, the protagonist of *No Longer at Ease*, is the son of Nwoye, who is now called Isaac. Obi is born to modern Nigeria before its independence from Britain. As a young educated Nigerian, Obi is employed in Lagos and his family lives in Umuofia. Because of the changes brought by the European colonial dominance, Obi finds himself trapped between the European and Nigerian values. Despite the societal changes, like his grandfather, Obi displays the indications of the collective unconscious which, according to Jung, is existent in the human psyche, as well as showing the implications of the hero archetype. Like Okonkwo, Obi has some elements of the human psyche that dominate an individual's personality, and these are the Self, the persona, and the shadow. In addition, Obi demonstrates some characteristics of an archetypal hero such as determination to achieve greatness and stand against corruption which is now normalized in modern Nigeria. Nevertheless, like Okonkwo, Obi becomes the victim of his society due to his fear of failing to meet predetermined standards set by the hegemony in modern Nigeria. Moreover, like his grandfather, Obi's fear of losing his social status paves the way for Obi's tragic downfall as an archetypal hero.

The Self, which is the part of the psyche that contains the drive toward wholeness and fulfilment has an immense impact on Obi's personality and life since it functions as Obi's quest to reach his full potential. Education plays an important role in modern Nigeria because, without a university degree, one cannot have a prestigious job and earn much money. In addition, one's social class is specifically determined by his or her job, salary, car, and house. Therefore, to attain a high social status, one should first start with a university degree. In *No Longer at Ease*, Obi is a well-educated and promising young man and is sent to England to be equipped with knowledge so that can play an active role in Nigeria's independence from Britain. This indicates that Obi has the drive to reach his fullest potential. In addition, Obi wants to devote himself to the improvement of his country. He works as the secretary to the Scholarship Board in the Civil Service, which makes him the key person for someone who is looking for a higher chance of a scholarship to contact. As a result, Obi is offered bribes several times, but his desire for a corrupt-free Nigeria makes him return bribes as soon as they are offered. For example, Obi is offered a bribe by

Mr. Mark whose sister Elsie is applying for a scholarship to study in England, but he refuses to take it. Shortly after that, Elsie herself comes to Obi's office and offers her body in exchange for the scholarship. However, Obi, as someone who is determined to fight against bribery, turns Elsie down as well.

Obi's persona serves as a mask that he wears in a variety of situations, and thus allows him to socially interact with other people in a relatively easy way. For example, he communicates in English with British people. On the other hand, with a Nigerian student, he "spoke Ibo whenever he had the least opportunity of doing so" because, for Obi, nothing was more pleasurable than finding another Ibo-speaking student (Achebe, 1960, p. 57). However, when it comes to speaking English with a Nigerian "he lowered his voice" because for Obi it was "humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners of that language" (Achebe, 1960, p. 57). Therefore, Obi's persona makes him aware of his circumstances and it forces Obi to shift between languages in order to facilitate his social interaction with both English and Nigerian people rather easily.

Obi's weakness is his obsession with material enjoyment. He enjoys his luxurious life with a car and a house in which a house boy is employed to help him with his daily chores. Apart from that, he participates in various social events with his girlfriend Clara to be able to secure his place in the social elite. Apart from this, Obi's shadow, like Okonkwo's, contains his fear of losing his social status and eventually creates his Panopticon. In addition to being expected to support his poor family in Umuofia financially, he is also expected to repay his scholarship so that more promising Nigerians could be educated to serve in Nigeria's independence process, but Obi prefers spending his money on going out with Clara and enjoying his European way of life in Lagos in order to maintain his place in the social elite. For that reason, the more money he spends, the more he needs. However, his salary is no longer enough to meet all the expenses of his luxurious way of life. Apart from his continuing expenses, he also must repay his scholarship and the bank loan he got for his car. In addition, he wants to return the money Clara has lent him. Thus, he is in need of more money than he makes as a secretary and he reaches a point where he cannot make his ends meet anymore. He finds the solution in accepting a bribe offer contradicting with what he has been standing for. Therefore, like his father

Okonkwo, Obi's shadow contains his fear of losing his social status and eventually becomes his weakness. This fear causes Obi to make an irretrievable mistake resulting in his downfall as an archetypal hero.

3. 4. 1 Obi as an archetypal hero

"The hero has died as a modern man; but as eternal man—perfected unspecific, universal man—he has been reborn. His second solemn task and deed therefore is to return then to us, transfigured, and teach the lesson he has learned of life renewed" (Campbell, 1990, p. 18). Obi is a modern hero whose task is to "learn book" and "bring knowledge" (Achebe, 1960, p. 12) to his country. As expectations of society have inevitably shifted after the accomplishment of the colonial dominance, Obi is expected to be equipped with European education to be able to contribute to his homeland's welfare and independent future. Unlike his grandfather Okonkwo who was expected to prove his bravery in wrestling matches and tribal wars, Obi is expected to serve his country in the process of independence from Britain. In modern Nigeria, greatness has shifted its tune and thus society's expectations have changed accordingly. People no longer grow yams or take part in wrestling matches to be able to gain titles or attain high social status. Requirements of being part of the social elite are now different from the past since all the great things of Igbo left their place to European values, as Odogwu, one of the villagers, states greatness has changed its tune and titles are no longer great, neither are barns or large numbers of wives and children. "Greatness is now in the things of the white man (Achebe, 1960, p. 62). In Nigeria now, the written word is one of the symbols of 'the white man's power', the other one is the monetary system. Therefore, education and money are the primary requirements of attaining greatness and being part of the social elite. The expectations of postcolonial Nigerian society have changed as Nigeria on the threshold of independence is in need of as many educated people as possible. As a result, Obi's first task as a hero is to be a well-educated man. "A university degree was the philosopher's stone" (Achebe, 1960, p. 105). After four years of his study in England, Obi looks forward to going back to his country to make it a better place to live. However, when he returns to Nigeria as an educated intellectual, he soon realizes that Nigeria now is noticeably different from Nigeria in his mind, like his grandfather Okonkwo who came back to Umofia after seven years of exile only to find colonial missionaries had invaded his land in his absence. Moreover, the

transformation Nigeria has gone through in his absence shocks Obi. Especially the commonality of corruption and the ignorance of Nigerian people disappoint him deeply. As a modern hero who "feels there's something lacking in the normal experiences available or permitted to the members of his society" (Campbell & Moyers, 1988, p.120), Obi identifies the problem in Nigeria when he witnesses a policeman's attempt to take bribe from drivers. According to Campbell, a hero is someone who "takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir" (Campbell, & Moyers, 1988, p. 123). As a modern hero, Obi believes Nigerians should, in the first-place, abandon ignorance and corruption to be able to regain its independence. Thus, Obi's second challenge becomes contributing to the improvement of his country by fighting against corruption. Therefore, he tries to make a difference by returning bribes unlike the other young Nigerians who take advantage of their positions. By doing so, he not only aims at the betterment of his country but also wants to set a role-model for his fellow Nigerians since Nigeria needs more modern heroes like Obi on the threshold of independence.

Apart from that, Obi's frustration with new Nigeria also indicates that Obi identifies himself with the privileged white Europeans but not with Nigerian people who do not fight against ignorance and corruption. However, Obi himself gradually indulges in material enjoyment and spends his time and money on socializing rather than realizing his responsibilities for his family and country. Because of his fear of losing his place in the social elite, Obi indulges in material enjoyment whereas he is expected to help his poor family and contribute to his nation's independence. Obi eventually becomes ignorant just like the rest of his fellows. Moreover, his social class becomes an obsession for him and the fear of losing it forces him to make mistakes such as getting a loan to buy a car, employing a house boy and spending more money since he keeps participating in social gatherings in Lagos. Moreover, he needs to repay his scholarship so that the number of young educated people could be increased. When his financial situation finally collapses, he does not return a bribe offer to be able to repay his loan and scholarship. Obi is caught and put to trial. As a hero, he sets out "to learn book" and "to bring knowledge" (Achebe, 1960, p. 12) and he says Nigerians need men who are prepared to serve their country well and truly. However, his overindulgence in materialism makes him ignore his responsibilities

for his family and nation in the end. It is his material enjoyment that turns him into a "young antelope who danced herself lame when the main dance was yet to come" (Achebe, 1960, p. 12), and his fear of losing his social status thus facilitates his downfall as an archetypal hero.

3. 5 Conclusion

In *Things Fall Apart* and *No Longer at Ease,* Achebe presents two heroes whose common desire is to have a high status in the social elite and be respected members of their society. Apart from that, both Okonkwo and Obi have a common weakness which is their fear of losing their social status. Therefore, to secure their places in the social elite in both pre and postcolonial Nigeria, they both feel the need to prove themselves in different ways by developing conformity to expectations of precolonial Igbo and modern Nigeria. In *Things Fall Apart,* Okonkwo must prove his physical strength in wrestling and wars to attain all the titles of Igbo society since Igbos value masculinity above all. In *No Longer at Ease,* Obi must display his strength through his knowledge as he lives in modern Nigeria where knowledge and education are prerequisites of being a member of the social elite. In *Things Fall Apart,* Okonkwo has encountered a lot of challenges since his childhood and overcome them as the hero of his clan. However, his fear of being alienated from his people and his over-adherence to masculine values result in his downfall making him a tragic hero at the end. In *No Longer at Ease,* Obi is a young educated man who is discontent with bribery and believes taking bribes should be abandoned for Nigeria's bright future. He is optimistic and believes in the power of young Western-educated people to change Nigeria. However, when it comes to real practices, Obi's material enjoyment outweighs his desire to change Nigeria as an educated man, and he does not return a bribe offer and fails as a hero.

Both Okonkwo and Obi want to be part of the social elite. Therefore, they are obsessed with power and they try to hide their weaknesses to look strong. Despite having most of the titles in his clan and proving his bravery many times, Okonkwo is not able to get rid of his fear of being weak like his father Unoka. This fear dominates Okonkwo throughout his life and finally results in his suicide. Although Obi has been against bribery since the beginning, he finally accepts a bribe offer to be able to repay his bank loan and finds himself on trial. In the end, both Okonkwo

and Obi end up losing their social status, but Okonkwo becomes an immortal hero for his clan whereas Obi is still alive yet morally dead for his community.

4. POSTCOLONIAL INSIGHTS INTO THINGS FALL APART AND NO LONGER AT EASE

4.1 Introduction

This chapter attempts to highlight the paradigm shift in values and priorities of traditional Igbo and modern Nigeria through Okonkwo's and Obi's lives. *Things Fall Apart* depicts the precolonial Igbo and its values prior to colonial encounter whereas *No Longer at Ease* portrays modern Nigeria and its values that have inevitably shifted after the accomplishment of the British colonial dominance in Eastern Nigeria. As well as being influenced by Foucault's notion of Panopticon, both protagonists of *Things Fall Apart* and *No Longer at Ease* display some common characteristics of the Jungian hero archetype such as having certain goals to obtain, encountering various obstacles to overcome and having the courage and the determination to achieve what is desired regardless of its challenges. Despite the shift in hegemony and their expectations, Okonkwo's and his grandson Obi's common goal is to attain a place in the social elite and then to maintain it. However, being part of the social elite is not something that is effortlessly achieved in both pre and postcolonial Nigeria. For those members of society who cannot fulfil certain requirements that are predetermined by the hegemony, a prestigious status is simply unobtainable in tribal Igbo and modern Nigeria. The eligibility of the promising members for a high social class is measured by their potential to contribute to society's welfare and betterment. The two heroes know that their tremendous effort will pay off in the long run once they have managed to make their competencies evident by meeting some certain standards. These standards, in both pre and postcolonial Nigeria, vary depending on the current needs of society, and thus, they are quite distinct from each other resulting from the paradigm shift in the values and priorities of Igbo people following the British colonial dominance.

In precolonial *Things Fall Apart*, maintaining Umuofia's insuperable fame in the nine villages is a priority for traditional Igbo clan. Thus, being a brave warrior in

tribal wars is exceptionally valued by the "ndichie" (Achebe, 1959, p. 12). An individual who embodies heroic deeds and aspires to be one of the leaders of his community like Okonkwo is therefore expected to be one of the fearless warriors in the clan. On the other hand, in postcolonial Nigeria depicted in *No Longer at Ease*, independence from Great Britain is of great importance and hence it is the priority of the whole nation. To overthrow the overwhelming effects of British dominance and taking the urgency of independence into consideration, Nigeria needs as many educated people as possible. Thus, for a heroic character who strives to belong to the social elite like Obi serving his nation by actively taking part in its independence process is an excellent way of proving his competence, and hence, requires a university degree.

It is remarkable that Okonkwo and his grandson Obi are born into societies that expect them to shoulder some certain predestined responsibilities and achieve some certain goals that are based on their societies' prevailing priorities. Although there is a huge difference between the values and priorities of pre and postcolonial Nigeria, a common expectation is the contribution of promising individuals to the whole nations' improvement and welfare. Thus, both protagonists find themselves in challenging circumstances where they are expected to overcome various obstacles such as taking part in tribal wars fearlessly and leaving home to study in the country of the colonizer to be equipped with adequate knowledge. No matter how challenging these obstacles may seem, Okonkwo and his grandson Obi are determined heroes and they do their very best to demonstrate their herohood, which is believed to be "predestined, rather than simply achieved" (Campbell, 1990, p. 319) by Joseph Campbell. Besides their common goal, both kinsmen also have a common weakness, which is the fear of not being able to meet the expectations of society. Despite their fear, the two hero archetypes achieve their goals and ensure being part of the social elite by meeting certain expectations of both precolonial Igbo and postcolonial Nigeria.

What makes Okonkwo and Obi distinct from ordinary people is that they like to push their limits to achieve their goals no matter how unattainable they may seem. Both kinsmen attain success at early ages and prove their competencies to ensure being one of the most respected members of their pre and postcolonial societies. They begin with the aim of obtaining a high social status by meeting the

expectations of their society. In addition to that, once they have attained a prestigious class, maintaining it becomes the ultimate obsession of both heroes. As the novels proceed, their fear of losing their prestigious status becomes their common weakness, and it brings about their irretrievable actions eventuating in their downfalls as archetypal heroes. However, as the expectations of pre and postcolonial Nigeria from promising heroes have noticeably changed, so did their impact on Okonkwo's and Obi's actions and lives. To understand the substantial difference in expectations of pre and postcolonial Nigeria, it is essential to touch upon Postcolonial theory and some influential critics in the field.

4. 2 Postcolonialism

Postcolonialism is a new subgenre that came out in the field of English literature only a short while ago. The term "first appeared in scholarly journals in the mid-1980s" (Bressler, 2007, p. 237). It has recently been the focus of a lot of attention and still arouses numerous debates in academic circles. Postcolonial theory emerged due to the need to reflect upon the unpleasant experiences of colonial dominance. Works of postcolonial critics and writers enabled the vocalization of the colonized who went through hard times during the colonial encounter, accomplishment of colonial dominance and thereafter. Studies regarding postcolonial theory, therefore, involve various subjects such as language, class, race, gender, hybridity, tradition, and moral values, and they underline the struggle of the indigenous, their fear, and dreams about the future. There is no consensus on how postcolonialism should be spelled as the term is sometimes written with a hyphen and sometimes is left unhyphenated. In this study of mine, only one spelling, which is 'postcolonialism', will be used. Apart from its spelling, there is also a difference of opinion in what postcolonial literature refers to among postcolonial critics. According to Robert Dale Parker, "scholars of postcolonialism often write about the colonial as well as or instead of the postcolonial", and he suggests that "in many ways we still live in colonial times, not postcolonial times" (Parker, 2011, p. 271). To comprehend postcolonialism, it is essential to define colonialism and grasp how it has become a starting point for intellectuals of various nations. Colonialism is the term used for domination of a country, its people, and culture by a more powerful one. Ania Loomba defines the term colonialism as "the conquest and control of other people's land and goods" in her influential book *Colonialism/ Postcolonialism* (Loomba,

1999, p. 2). Countries that have been exposed to colonial dominance had a lot of lands, natural and human resources that drew the attention of colonial powers. They also had raw materials to manufacture in abundance, which would provide a profitable source for the colonial power. However, the natives had neither the technology nor the capital to manufacture these raw materials. On the other hand, Western countries such as France and Great Britain were advanced in technology, but they lacked raw materials and natural sources. In addition, they had limited labour. As Loomba affirms, they had such "an enormous superabundance of capital" that this capital "could not be profitably invested at home where labour is limited" (Loomba, 1998, p. 5). Therefore, European countries went out of Europe to invest in and "subordinate non-industrialised countries" to attain growth and wealth (Loomba, 1998, p. 5). Europeans believed countries that had raw materials, natural sources and work labour lacked knowledge, education, and civilization. They went even further by claiming that these countries lacked the ability to govern themselves. Colonial practices thus began to emerge in world history when Europeans started to settle down in various countries with the proclamation and justification of civilizing the indigenous. They kept expanding their colonies and "only parts of Arabia, Persia, Afghanistan, Mongolia, Tibet, China, Siam and Japan" (Fieldhouse, 1989, p. 373) remained uncontrolled by a formal European government. According to Edward Said, without whom Postcolonial theory would be amorphous, "[b]y 1914 […] Europe held a grand total of 85 percent of the earth as colonies" (Said, 1994, p. 7), and the British Empire, as Mcleod affirms, covered "a vast area of the earth that included parts of Africa, Asia, Australia, Canada, the Caribbean and Ireland" (Mcleod, 2000, p. 6).In the middle of the twentieth century "the world turned a somersault" because a huge proportion of the world's land and population had been under the control of "a small amount of nations" (Parker, 2011, p. 270). Due to the European dominance in almost everywhere in the world, the colonized and the colonizer inescapably exchanged each other's way of living and thinking. The colonized learnt the colonizers' language and adopted their religion.

By the mid-twentieth century, one colony after another started to fall. Following the independence of India and Pakistan in 1947, "the wave of newly independent nations inspired excitement and hope across South Asia, Southeast Asia, Africa, and the Middle East" (Parker, 2011, p. 273). Most countries regained their independence peacefully, whereas some had to fight the colonial powers for independence.

Nevertheless, in many newly independent countries, the local dictators betrayed their promise of independence and exploited the chaos that remained after the colonial power. They reproduced the abuses of colonialism such as the exploitation of work labour, undemocratic government as well as "the concentration of capital and resources in a few privileged hands" (Parker, 2011, p. 273). Thus, under the leadership of such oligarchs and dictators, postcolonialism has transformed into neo-colonialism. According to Ashcroft, the term neo-colonialism refers to "all forms of control of the ex-colonies' by the advanced capitalist nation-states of the contemporary world (qtd. in Patke, 2013, p. 13). In neo-colonial times, instead of diminishing the effects of the devastation caused by the colonial power, the new privileged hands refreshed the devastation "by merely splitting the profits" between the colonial power and the local oligarchs (Parker, 2011, p. 273).

In the 1930s, a group of French-speaking black intellectuals and poets came together and started a literary and political movement, and they named it Negritude. Led by the Senegalese Leopold Senghor and the Martinican Aime Cesaire, the Negritude writers "called for pride in blackness", and they argued that black people had a "collective personality" that differs from the white European colonizers (Parker, 2011, p. 271). In response to the European colonizers' claim that the colonized people were "barbaric", the Negritude intellectuals reversed their view stating that the Europeans themselves were "true barbarians" (Parker, 2011, p. 274). Wole Soyinka, "the Nigerian playwright and Nobel Prize laureate" criticized the Negritude movement by stating that "[A] tiger does not proclaim his tigritude, he pounces" (qtd. in Parker, 2011, p. 274). Frantz Fanon,born in the French colony of Martinique, has appreciated the pride in blackness the Negritude movement has revised. He has also appreciated the fact that the bards of negritude have contrasted the Europeans who have never stopped placing white culture in opposition to the other noncultures. Fanon argues that by contrasting whiteness and blackness, Europeans have deliberately created a representation of themselves whose culture is superior to black nations'. "I am white: that is to say that I possess beauty and virtue, which have never been black. I am the colour of the daylight" (Fanon, 2008, p. 45). According to him, the binary opposition is created in the minds of people as such; "Whiteness has become a symbol of purity, of justice, truth, virginity. It defines what it means to be civilized, modern and human... Blackness represents the

diametrical opposite: in the collective unconsciousness, it stands for ugliness, sin, darkness, immorality" (Fanon, 2008, p. xiii).

In his *Black Skin White Masks*, Fanon, as a psychiatrist, focuses on the negative effects of colonization on the psyche of black people who will later develop an "inferiority complex" (Fanon, 2008, p. 4) which will result in black people's acceptance of their inferiority and subservience. He argues that to escape the inferiority complex, the black man must become white, and he proclaims that this inferiority complex will eventually bring along black people's wearing white masks that symbolize the image imposed by the colonizers. Fanon believes to decolonize the colonized and overthrow the devastating effects of colonialism and neo-colonialism, the colonized will be able to go forward and make meaningful advances only through engaging in a violent struggle. "[I]t is naked violence and only gives in when confronted with greater violence" (Fanon & Philcox, 2004, p. 23).

Following Fanon's call for decolonisation, Ngugi wa Thiong'o calls for another one in his *Decolonising the Mind* by asserting that African writers should write in their own languages rather than writing in the language of the colonizer. Thiong'o emphasizes the immediate importance of decolonizing the thought processes through writing in African languages so that the presence and phantoms of colonisation could completely be eliminated. According to him, language is more than a tool to communicate, and it conveys the culture of the entire community. Thiong'o argues the English language has destroyed the harmony of Africans, especially in colonial schools where values and culture of Africa are devalued. He believes distancing from one's native language eventuates in "colonial alienation" (Thiong'o, 1994, p. 28) and hence, he expresses his worries about Kenyan children who speak the language of the colonizer. He describes colonial alienation as such: "[I]t is like separating the mind from the body so that they are occupying two unrelated linguistic spheres in the same person. On a larger scale, it is like producing a society of bodiless heads and headless bodies" (Thiong'o, 1994, p. 28). Thiong'o wants Kenyan children to transcend this colonial alienation and therefore he calls for 'decolonising the mind' through writing in African languages rather than in English or French. According to him, writing in the language of the colonizer will only result in maintaining the overwhelming effects of the colonial dominance rather than diminishing them. However, not all intellectuals have agreed with Ngugi's argument

as there are a lot of African writers who cannot produce in their mother languages. Apart from that, some of these intellectuals have deliberately used the colonizer's language as a medium to reach a larger audience. However, the language they use has been distinct from the colonizers' as Parker asserts "many writers across the world write in their own version of what was once a colonizing language" (Parker, 2011, p. 278). One of these intellectuals is Chinua Achebe whose country was officially colonized by the British in 1891. Achebe was born "at the village of Ogidi in the then Eastern region of Nigeria" in 1930, and "he grew up there during this deeply troubled transitional period. He was a son of the native catechist and was brought up as a devout Christian" (Menon, 2015, p. 20). He studied at University College, Ibadan and he was educated in English. Achebe produced his novels and essays in English. In 1964, in a speech titled *The African Writer and the English Language*, Achebe said: "[I]s it right that a man should abandon his mother tongue for someone else's? Achebe states he preferred writing in English because it is Nigeria's national language and English is the language through which he can reach most readers, both in Nigeria and worldwide.

However, the language Achebe writes in is neither British nor American English. His English is rather unique in the sense that he uses words that are inexistent in the English language. For instance, in *Things Fall Apart*, he uses the words *agbala, chi* and *osu*. These words belong to Ibo language and they convey the cultural beliefs and values of the clan. By using these words, Achebe underlines the richness of the Igbo culture prior to European dominance as well as highlighting the insufficiency of English lexis when it comes to conveying customs and beliefs of a non-Western nation. In *The African Writer and the English Language*, Achebe expresses his desperate need for his own version of English stating that to be able to carry the weight of his African experience, the English language he uses as a medium will have to be a new English "still in full communion with its ancestral home but altered to suit new African surroundings" (qtd. in Loomba, 2005, 91). By writing in English, Achebe also communicates the colonial experience to a larger audience from the perspective of the colonized rather than the colonizer. He endeavours to substantiate that Igbo people had dignity and unique culture before the colonial encounter unlike claimed by the colonial power. Achebe, as an intellectual born into postcolonial Nigeria, believes 'the role of the writer in a new nation' should be

reminding his people that culture and dignity were irreplaceable elements of his community before the arrival of Europeans. He expresses the writer's duty in his *The Role of the Writer in a New Nation* as such "African peoples did not hear of culture for the first time from Europeans... The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost (qtd. in Whittaker, 2007, p. 106). By demonstrating traditional values and culture of Igbo community and the richness of Igbo language, Achebe reversed the assumptions about the colonial discourse that "the West has constructed" (Parker, 2011, p. 278). Colonial discourse is a system of statements that can be made about "colonies and colonial peoples, about colonising powers and about the relationship between these two" (Ashcroft & Ahluwalia, 2007, p. 62). In his *Orientalism,* regarded asthe key text in postcolonial theory, Said discusses Foucault's notion of discourse in his own terms. To make the distinction between the East and the West, Said uses the terms the Occident and the Orient. The first stands for the West, the latter stands for the East. He argues that "colonial discourse" constructed by the West "produces ideas about the Orient, the East", and he "calls that colonial discourse Orientalism" (Parker, 2011, p. 278). According to Said "…without examining Orientalism as a discourse", one cannot possibly comprehend "the enormously systematic discipline by which European culture was able to manage- even produce- the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively" (Said, 2003, p. 3). Orientalism has a long history dating back to the colonization period and stems from Eurocentrism which regards European culture as universal and considers anything that is not European as "primitive and so opposed to a European norm of development and civilization" (Ashcroft, 2011, p. 85). According to him, this representation has been created deliberately by the imperial power whose primary aim is to set European systems and values superior to other cultures. Said defines Orientalism as "a Western style for dominating, restructuring, and having authority over the Orient" (Said, 2003, p. 3), and he suggests that Orientalism reveals more about the West and its fantasies rather than what it reveals about the East, its people, history and culture. Said uses the phrase 'The Other' to describe the western fascination with the Orient referring to Jacques Lacan's mirror stage of development which takes place "between six months and eighteen months" (Barry, 1997, p. 114). Briefly, in Lacan's context, a child develops an idea of itself by being able to separate its own reflection in the mirror through contrast with an 'other'. According

to Said, the West created an image of them and identified it as 'the Self' and managed to show the East as 'the other'. He argues that the Oriental has intentionally been depicted as "irrational, depraved (fallen), childlike, and different" whereas the Occident has been depicted as "rational, virtuous, mature, normal" (Said, 2004, p. 40) by the Westerners.

Homi K.Bhabha critiqued Said's *Orientalism* "for suggesting that colonial discourse was all powerful, and for not considering how it was forged relationally" (Loomba, 1999, p. 178). Bhabha has tried to explain the contradictions inherent in colonial discourse to highlight the colonizer's ambivalence with respect to his attitude towards the colonized other and vice versa. "As against Said's sense of one culture thinking about its opposite culture" (Parker, 2011, p. 281), Bhabha believed that the interaction of two cultures resulted in continuous cultural changes, and this led to a sense of being at the border of two cultures. According to Bhabha, these cultural changes are articulated in "double consciousness" (Bhabha, 2006, p. 95). In his *The Location of Culture*, Bhabha argues that there is a space "in-between the designations of identity", and he believes that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 2006, p. 4). According to Loomba, Bhabha's writings are useful in the sense that they emphasize the fact that "neither colonizer nor colonized is independent of the other" (Loomba, 1999, p. 178). Apart from that, Bhabha regards the colonizer as a snake in the grass who speaks in "a tongue that is forked" and produces a mimetic representation which "emerges as one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, 1994, p. 85). Bhabha used the term "mimicry" (Bhabha, 1994, p. 86) for Said's notion of colonial discourse. In general connotation, mimicry refers to the imitation of one species by another. In Bhabha's notion, mimicry is "the sign of a double articulation; a complex strategy to reform, regulation and discipline, which 'appropriates' the Other as it visualizes power" (Bhabha, 1994, p. 86). According to him, colonial mimicryis "the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (Bhabha, 1994, p. 86) and it is characterized by indeterminacy. He states that the discourse of mimicry is constructed around an "*ambivalence*" (Bhabha, 1994, p. 86) and when the colonizers stare at the mimicry of the colonized

with "a gaze of otherness" (Bhabha, 2006, p. 89), what they see is "*almost the same but not white*" (Bhabha, 2006, p. 86). As aforementioned, there are numerous perspectives amongst Postcolonial intellectuals, yet they all are united in their "opposition to colonial and neo-colonial hegemonies (Bressler, 2007, p. 243). Postcolonial intellectuals have dedicated themselves to articulating how Western hegemony has damaged and suppressed the ideologies of those who were conquered. Achebe communicated the problems of identity that have emerged because of the cultural clash between the Westerners and the Igbo. To help his society recover from the self-abasement or "inferiority complex" in Fanon's terms (Fanon, 2008, p. 4), Chinua Achebe dedicated himself to reminding his people of their unique culture prior to the arrival of the white men as he believe sthe novelist "should march right in front" (Achebe, 1982, p. 45). Chinua Achebe wrote five novels and these novels can be divided into two categories. The first category includes the ones Achebe is mainly concerned with representing precolonial African culture to help his society retain its integrity against all negative impacts of colonialism. *Things Fall Apart* and *Arrow of God* belongs to this category. The second category includes the ones Achebe is mainly concerned with diagnosing the crisis of neo-colonialism and decolonization, and the traumatic process in which the values and priorities of Igbo people have considerably shifted. *No Longer at Ease, A Man of the People,* and *Anthills of the Savannah* belong to this latter category.

4. 3. A Postcolonial Insight into Things Fall Apart

The title of the novel is adapted from William Butler Yeats's poem *The Second Coming* and *Things Fall Apart* starts with the first four lines of it.

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things Fall Apart; the centre cannot hold;
> Mere anarchy is loosed upon the world.

The poem foresees the falling apart of the Igbo tribe due to the coming of the Christian missionaries and the rule of the English government. The novel portrays the cultural clash between the colonial government and the traditions of the indigenous Igbo. The setting of *Things Fall Apart* is Umuofia, a small fictional village in Nigeria. The novel is centred on the life of Okonkwo who becomes one of the most respected members of his clan as a result of his personal achievements despite his young age. As the novel develops, Okonkwo accidentally kills a

clansman and as the Igbo culture requires, Okonkwo and his family are exiled from Umuofia for seven years. During his exile in his mother's village, he looks forward to returning to Umuofia and regaining his godlike position in the clan. Despite his expectations, his return does not become as memorable as he wishes. Moreover, he finds out that white missionaries have arrived in his village and changed it in various ways in his absence. In fact, he is shocked to witness that "the clan had undergone such profound change during his exile that its way of life was barely recognizable" (Achebe, 1959, p. 182). The clan members do not know how to react to the sudden changes brought by the new political structure and institutions. For instance, they have replaced Igbo courts with theirs and they have also built their church in the Evil Forest where the clan buried all the people who died of the really evil diseases. The clansmen expect the missionaries to "to be dead within four days" (Achebe, 1959, p. 149) in the Evil Forest, but this expectation does not come true. They are shocked to find out that nothing has happened to white missionaries in the "real battlefield" (Achebe, 1959, p. 149) contrary to Igbo beliefs. Moreover, after a short while, the people of Umuofia are separated into two as Igbo followers and followers of the white men. First converts to the white man's religion become the ones who have been suffering from alienation in the clan before the arrival of the Christian missionaries such as outcasts and twin mothers who have had to leave their twins to the forests in accordance with Igbo beliefs. Apart from that, even before the arrival of the colonial missionaries, Okonkwo's son Nwoye has been disheartened about the fate of twins' and the sacrifice of Ikemefuna, who has been a brother to him. Therefore, Nwoye becomes one of the first converts to the white men's religion. Although Okonkwo is a traditional clansman, he does not try to change his son's mind and disowns him. In addition to losing his son Nwoye and his god-like position in the clan with the arrival of the colonizer, Okonkwo is disheartened by the fact that his clan no longer act together as in the old days "when men were men" (Achebe, 1959, p. 200). Okonkwo, and his friend, Obierika talk about the invasion of white men in their land and Obierika states the white men are very clever because they came peaceably and quietly with their religion. The clansmen were amused at their foolishness, so they allowed them to stay. Now the white man has won some of the clansmen, and the clan can no longer act like one. Obierila states that the white men have put a knife on the things that held the clan together and they have fallen apart.

4. 3. 1 Okonkwo as a precolonial hero

Okonkwo, as Unoka's son, does not have a lucky the start in life. Despite that, he develops into the "greatest wrestler and warrior alive" and shows "incredible prowess in two inter-tribal wars" (Achebe, 1959, p. 12) and eventually becomes known as one of the greatest men of his time. When Okonkwo kills Ezeudu's son accidentally, he is exiled from his clan and forced to live in Mbanta, his mother's homeland, for seven years as it is the punishment for killing another clansman accidentally in precolonial Nigeria. As a man with absolute obedience to the clan's laws and rules, Okonkwo leaves the clan and goes to his mother's village even though he knows that his exile will take away his hard-won status as one of the lords of the clan. Over the seven years Okonkwo spends in his mother's village, major changes have taken place in Umuofia inevitably after the white man's arrival. Once Okonkwo returns to his clan, he finds out that the missionaries have invaded his clan and culture more than he could have believed. He is disappointed by his clansmen who have become "soft like women" (Achebe, 1959, p. 183). Moreover, he is disheartened by the fact that they have lost their spirit to maintain the clan's unity. As a traditional hero and "a man of action" (Achebe, 1959, p.10), Okonkwo wants his clan to "kill the missionary or drive away the Christians" (Achebe, 1959, p. 192) as they would do in the old days. "We must fight these men and drive them from the land" (Achebe, 1959, p. 176). "It is already too late" (Achebe, 1959, p. 176) says his friend Obierika sadly. "Our own men and our sons have joined the ranks of the stranger. They have joined his religion and they help to uphold his government" (Achebe, 1959, p.176) "How do you think we can fight when our own brothers have turned against us?" (Achebe, 1959, p. 176).

The major transformations Umuofia has undergone drive Okonkwo to despair over his clan's unity that has been maintained conscientiously for so long. Okonkwo feels deeply grieved for his clan, which he has seen "breaking up and falling apart" (Achebe, 1959, p. 183). Okonkwo mourns for the warlike men of Umuofia, and he wishes Umuofia would decide on war against the white men as in the old days. Clan members finally come together in the marketplace to talk about the colonial missionaries and the things that have been happening since the first day of the white men's arrival. Soon after they start the meeting, it is interrupted by five colonial messengers who want the meeting to stop immediately. Okonkwo, furious about this

interruption, draws his machete and beheads “the head messenger” (Achebe, 1959, p. 204) without even hesitating for a second. However, in contrast to Igbo values and expectations from its members to maintain their unity, not even a single member of his clan supports him. In addition to that, the rest of the clan members at the meeting let the other messengers escape although they would outnumber the messengers. Only then does Okonkwo make sure that his community can no longer act like one to resist against the colonial missionaries. He also finds out that he is completely alone in his opposition to the new authority. Rather than waiting for being punished by the colonial power, Okonkwo commits suicide.

4. 4 A Postcolonial Insight into No Longer at Ease

The title of the novel is taken from T.S. Eliot’s poem *The journey to Magi* and itself illustrates the dislocation of the protagonist between his African roots and his new western way of life.

> We returned to our places, these Kingdoms,
> But no longer at ease here, in the old dispensation,
> With an alien people clutching their gods.
> I should be glad of another death.

The setting of *No Longer at Ease* is Lagos, with a couple of brief excursions to Umuofia, Obi's birthplace. Lagos is the capital of Nigeria and it is a bustling big city. The novel is centred on the life of Obi who has become the first person to study abroad.In *No Longer at Ease*, independence from Great Britain is the primary goal for postcolonial Nigerian society. Thus, Nigeria needs individuals “who are prepared to serve her well and truly” (Achebe, 1960, p. 37) during the independence process from Great Britain. “[T]he written word” (Achebe, 1960, p. 144) is regarded as the colonizer’s power because it does not fade no matter how much time goes by after it has been written. Therefore, serving Nigeria after the colonial dominance requires taking an active part in the transitional period of regaining its independence and this is only possible through knowledge. As a result, education is believed to play a crucial role in Nigeria’s independent future, so its members, particularly the promising ones like Obi, are expected to equip themselves with the required knowledge through European education. Being aware of the significance of education in the process of independence, Umuofians establish Umuofia Progressive Union. To assure the adequate number of people to serve their country with dedication during the independence process, Umuofia Progressive Union sends the

young promising Nigerians to England to study and gain knowledge. Members of the union "tax themselves mercilessly" (Achebe, 1960, p. 8) and expect these young people to return with the knowledge which will enable them to be stronger against the colonial power and eventually contribute to the whole nation's independence from Great Britain.

Published in 1960, *No Longer at Ease* underlines the remarkable shift in values and priorities of postcolonial Nigerian society. There are *no longer* tribal practices such as communal ceremonies or feeding "the ancestors with regular sacrifices" (Achebe, 1959, p. 53) to maintain communal harmony. Instead, there are cinemas and dance halls which are the elements of the colonizer's culture. Obi is the son of Nwoye who is one of the first converts, and thus he is raised with Christian values. He speaks the colonizer's language. Apart from that, he is already the beneficiary of colonial education. Obi goes to England the study Law but changes his mind when he gets there and studies English. Therefore, Obi is an example of African children that Ngugi Thiongo mentions in his *Decolonizing the Mind*. According to Thiongo, African children in educated in colonial schools in the language of the colonizer are made to learn all subjects from the point of view of the Europeans. Thus, everything they learned is Eurocentric, focusing on the superiority, and values of Europe instead of their traditional values. Thiong'o argues this resulted in African children's alienation from their culture and traditions, and also in their otherness in the Eurocentric world.

4. 4. 1 Obi as a postcolonial hero

Just like his grandfather Okonkwo, Obi starts displaying achievements at an early age. "[A]t the age of twelve or thirteen he had passed his Standard Six examination at the top of the whole province" (Achebe, 1960, p. 8). This achievement is followed by the "Cambridge School Certificate with distinction in all eight subjects" (Achebe, 1960, p. 9). Apart from that, thanks to his knowledge in English and his extraordinary skills with words, Obi is called "dictionary" (Achebe, 1960, p. 41). With the scholarship provided by Umuofia Progressive Union, Obi becomes the first of young promising Umuofians to go to England to get a university degree. Nevertheless, despite the desperate need for young Nigerians who are knowledgeable in the field of Law, Obi changes his mind to study English when he

gets to England. Moreover, because of his Western education and the amount of time he has spent for it in England, his way of life has developed differently from his grandfather's. Unlike Okonkwo, who has lived in accordance with the customs and traditions of his clan throughout his life, Obi is distant to his traditional roots and values. As his friend Joseph affirms, his mission-house upbringing and European education have turned him into "a stranger in his country" (Achebe, 1960, p. 82). Apart from that, on his first visit to his homeland, Obi becomes shocked to observe how quickly corruption has spread in modern Nigeria and he questions whether "democracy can exist side by side with so much corruption and ignorance" (Achebe, 1960, p. 50) or not. He believes that the custom of giving or accepting bribes should be abandoned immediately for Nigeria to provide a brighter future for its existing and future generations. He also believes that "so-called experienced men at the top" (Achebe, 1960, p. 22) should be replaced by "young men from the universities" (Achebe, 1960, p. 44). Thanks to his European post, Obi obtains a position in the government as the secretary of the Scholarship Commission. Therefore, young people who are looking for a higher chance of scholarship somehow find a way to contact Obi. They offer him bribes to help them get the scholarship, Obi refuses them. Obi's friend Joseph finds Obi's rejecting bribes weird as bribery has been normalized in modern Nigeria. Moreover, a girl named Elsie comes to Obi's office and offers her body in exchange for the scholarship, but Obi turns her down as well. Throughout his post in the scholarship commission, Obi carries on resisting various bribe offers until his financial situation finally collapses. However, as his salary as a Senior Civil Servant (Achebe, 1960, p. 76) is no longer enough to afford his European way of life, he finds the solution in accepting bribes rather than cutting down on his luxurious expenses. His first bribe becomes his last one as he is arrested and sentenced to prison. The novel ends at the trial where both Nigerians and Europeans are filled with dismay by his tragic downfall.

4.5 Conclusion

Things Fall Apart and *No Longer at Ease* can be regarded as complementary novels through which Achebe underlines the paradigm shift in values and priorities of his nation resulting from the British colonial dominance from the perspective of the colonized Africans. The first one depicts precolonial Igbo and its values that keep

the clan in unity and harmony whereas the latter portrays postcolonial Nigeria and the major changes in its values and priorities resulting in societal disharmony. With the arrival of the white men in Umuofia and their ability to convince the indigenous to join their religion, the balance of the power in Nigeria has shifted. Achebe, as a postcolonial intellectual, depicts the colonial encounter and the cultural clash thereafter between the Igbo and the British through the lives of Okonkwo and Obi who are representatives of pre and postcolonial Nigerian societies and traces the long-term impact of British colonialism on his homeland.

In *Things Fall Apart*, Achebe highlights the values that unite Igbo by providing his audience with a vivid insight into Igbo society and its culture prior to the unexpected arrival of the white missionaries. Shortly after the colonial encounter with the British, the Igbo cultural community is divided into two as followers of Igbo or followers of the white men. Despite the small number of colonial missionaries, Igbo men who have come to be known for being fearless in tribal wars are hesitant to take immediate action against the colonial missionaries, which enables the colonizer to gain time to change the clan in Okonkwo's absence. Since the first day of the white man's arrival, the clan has been inconsistent with its values and priorities such as acting as one as to maintain the clan's unity and displaying exceptional bravery when the clan's unity is threatened. Okonkwo, known as the lord of his clan, is exiled to live seven years in his mother's village since he has accidentally killed a clansman. During his exile, Okonkwo is looking forward to returning to his clan to regain all the prestige he has lost and he believes his return to his homeland would be memorable. However, it becomes rather painful for Okonkwo as he is deeply saddened and disappointed by the fact his clansmen have not driven away the missionaries when he was in exile. Okonkwo realizes the acquiescence of his clansmen as they have failed to act like one and take up arms against the colonial missionaries and he feels betrayed. Moreover, when an important clan meeting is interrupted by the colonial messengers, Okonkwo finds out that he has not been and would not be supported by his clansmen in his resistance against the British dominant force. His cultural and personal disintegration reaches intolerable levels, and he hangs himself.

In *No Longer at Ease*, Achebe informs his audience about modern Nigeria on the threshold independence. The protagonist of *No Longer at Ease* is the son of Nwoye, who has been disowned by his father Okonkwo for being one of the first converts to Christianity shortly after the first colonial encounter in *Things Fall Apart*. Nwoye is now called Isaac and he has worked as a catechist of the Church Missionary Society for twenty-five years. As a result of this, his son Obi is raised with Christian values and speaks the colonizer's language. He is a beneficiary of European education. As a promising young member of his community, Obi is expected to take an active part in the betterment and welfare of his nation. Thanks to his European post, he is employed as the secretary of the Scholarship Commission in the government. Rather than meeting the needs of his poor family, Obi spends his salary without much consideration of this budget. Apart from that, as someone who has been given the first scholarship by the Umuofia Progressive Union, Obi is clearly aware of the significance of education in determining Nigeria's future. However, instead of repaying his scholarship to the union so that more promising young Nigerians could be educated, Obi enjoys his European way of life by going to the cinema and dance halls. Despite the desperate need for knowledgeable young people who have dedicated themselves to their country and are ready to contribute to its independence, Obi fulfils his personal desires. The more he indulges in material enjoyment, the more money he spends. He reaches a point where he neglects all his responsibilities for his family and nation. Overwhelmed by his final financial situation, Obi accepts a bribe offer in spite of being strongly against corruption specifically bribery.

In *Things Fall Apart*, Achebe provides his reader with a vivid depiction of the traditional way of life in precolonial Igbo society with its values and expectations from its members. Male members of Igbo society are expected to provide for their families and to prove their strength and masculinity in tribal wars. As Unoka's son and production of traditional Igbo society, Okonkwo knows he must make an extraordinary effort to cleanse off his father's effeminate fame. Okonkwo starts with growing yams and he soon becomes a great farmer. This also contributes to his reputation in his clan since yam is associated with masculinity in precolonial Nigeria. In addition to meeting his family's needs and being a hardworking and wealthy farmer, Okonkwo goes to tribal wars fearlessly whenever the *ndichie*

decides waging war on another clan is the only option for the wholeness and welfare of Umuofia. Okonkwo is always in readiness to go to war for his community without hesitation and he shows exceptional bravery in tribal wars unlike Unoka, his effeminate father.

In *No Longer at Ease,* set in postcolonial Nigeria, titles are *no longer* great, and greatness is found in the things of the white man. Therefore, for Nigeria, as a country on the threshold of independence from Great Britain, education is a matter of the utmost importance since it will eventually contribute to its self-governing future. Umuofia becomes the first in all the nine villages to send young promising Nigerians to England to study since education is regarded as a remarkable investment in the country's independent future. When Obi returns home, his Western education starts to pay him off. He works as the secretary of the Scholarship Commission in Lagos, the capital of Nigeria. Apart from that, Obi has been given a house in Ikoyi thanks to his European post. Although Obi is expected to support his family financially and repay his scholarship to the Umuofia Progressive Union so that more promising young Nigerians could be educated to contribute to their country's independent future, he fulfils his personal desires. Obi's European education helps him to obtain a position in the government, which ultimately leads to his downfall as he is caught and sentenced to prison.

In *Things Fall Apart* and *No Longer at Ease,* Achebe highlights the fact that disharmony has taken the place of the unity that has been maintained by the indigenous until the encounter with the European. Achebe portrays the colonial trauma that has been experienced by his nation from the perspective of the colonized and reverses the assumptions about the colonial discourse. He informs his audience about the shift in the values of pre and postcolonial Igbo through the lives of Okonkwo and Obi. In *Things Fall Apart,* he highlights the importance of cultural values that keep Igbo united before the arrival of missionaries. In *No Longer at Ease,* he acknowledges his readers that alienation of the native from its traditions and customs will eventually diminish the unity of African nations. In *Things Fall Apart,* Achebe underlines how major transformations brought by the colonial power have resulted in the death of traditional Igbo when 'things fall apart'. In *No Longer at Ease,* he highlights the paradigm shift in values and priorities of Igbo on the

threshold of independence when the minds of the indigenous are ‘no longer at ease’. Apart from that, since Achebe as postcolonial intellectual believes ‘the role of the writer in a new nation’ should be marching right in front to remind his people of their culture and dignity, he acknowledges his audience by revisiting their past through Okonkwo’s and Obi’s lives. The last but not the least, Achebe writes in English with his aim to reach a larger audience. Through the English language that is unique to himself, he emphasizes the fact the colonizer’s language is not adequate to vividly illustrate the culture and dignity of Igbo before the arrival of the colonial missionaries.

5. CONCLUSION

In *Things Fall Apart* and *No Longer at Ease,* Achebe introduces his audiences with two hero archetypes who are representatives of traditional Igbo community and modern Nigerian society. Both kinsmen are born into societies that expect their members to contribute to their nation's welfare and betterment. As a result of this, both Okonkwo and his grandson Obi become aware of the expectations of their societies at an early age as both pre and postcolonial Nigeria clearly acknowledges and regularly reminds them of their predetermined tasks. These tasks and their level of difficulty vary greatly as a result of the paradigm shift subsequent to the British colonial dominance in Nigeria. For instance, in tribal Igbo, the society expects it male members to defend their land fearlessly in intertribal wars if the clan's unity is threatened whereas in modern Nigeria promising members of society are expected to perform during the independence process from Great Britain. As for the members who cannot meet the preconditioned requirements, a prestigious social class is simply unattainable. Both Okonkwo and his grandson have the common desire to be part of the social elite. Nevertheless, they also have the common fear of failing to meet the standards of their society as failure would ultimately prevent them from belonging to the social elite. Apart from that, both kinsmen are conscious of the collective gaze, and thus, they constantly feel the need to arrange and censor their behaviours in accordance with the societies' expectations. Both Obi and Okonkwo become recognizable members of their communities thanks to displaying exceptional success starting from an early age. As soon as Okonkwo and Obi obtain a place in the social elite, they become afraid of losing it, which ultimately leads to their decline as this fear causes them to make irretrievable mistakes.

Apart from that, both Okonkwo and his grandson possess some common characteristics of the hero archetype such as having some certain goals which will in the long-term help both protagonists to contribute to the welfare of their whole nation. Attaining these goals will also help them to belong to the social elite. The expectations of pre and postcolonial Nigeria have such an impact on their lives that

failing to meet these expectations becomes their fear and eventually facilitates the formation of the Foucauldian Panopticon. As both protagonists are determined, they strive to achieve their goals despite their limitations, and are able to make their achievements evident by performing some predetermined tasks. In precolonial Igbo, Okonkwo manages to become a great farmer and a fearless warrior despite his limitations deriving from his father's lifelong failure in the clan. As a result, he gains the respect of other clan members, attains multiple titles, and ultimately becomes one of the leaders of his community. On the other hand, in postcolonial Igbo, titles are neither no longer significant as a result of the power shift. Therefore, Obi's tasks are completely different from his grandfather's. To be more specific, instead of growing yams and going to wars with other clans, Obi is expected to be educated in colonial schools in the colonizer's language as he is born into Nigeria when independence from Great Britain is the biggest priority for the whole nation. Both Okonkwo and Obi have a tremendous desire to achieve even when their goals seem unobtainable because they cannot obtain high social rank without accomplishing these tasks. Because of the power shift resulting from the European dominance, the sources of Okonkwo's and Obi's fear and the way they develop conformity social norms are substantially altered, so are their solutions to overcome their fear.

Okonkwo's biggest aspiration is to become one of the most respected members of his community and he knows his desire necessitates hard work. As a son of Unoka, who has never attained titles and has always been regarded as a failure and effeminate by his clan, Okonkwo's heroic struggle starts at an early age. As production of traditional Igbo, Okonkwo highly values bravery. He is so determined to be unlike his father and other effeminate men that he displays distinguished bravery at a young age. The more Okonkwo conforms to the tribal conception of fearlessness, the more he overcomes his father's effeminate fame. Before the first arrival of the colonial missionaries in Umuofia, Okonkwo has made a praiseworthy effort to attain titles and his prestigious social class by demonstrating his physical strength and determination in farming and extraordinary bravery in wrestling matches tribal wars. He has become one of the bravest men in Umuofia. After achieving his goal to become one of the most respected members of his community, his next life spring becomes maintaining his societal status. He becomes so obsessed with his high social rank that his obsession brings about his fear of losing his god-

like position in the clan even before the missionaries' arrival. When he returns to Umuofia after his exile in his mother's homeland for seven years, he knows that it will take time to regain his hard-won status, but he is determined to gain all he has lost during his exile. However, finding out the transformation of his clan resulting from the colonial dominance in his absence is completely unexpected for Okonkwo. Moreover, the shift in power means living under the authority of the white men for the Igbo whereas, for Okonkwo, the lord of the clan, it means losing all he has attained so far. Thus, his fury against the colonial missionaries gradually increases. This new way of life under the white men's governance becomes simply unendurable for Okonkwo when his son Nwoye joins the church that the missionaries have built and converts to Christianity. Okonkwo believes he is cursed with his degenerate son. Though he does not try to stop Nwoye or change his mind, losing his son deeply saddens him. Enoch, one of the first converts to the white men's religion, unmasks an *egwugwu* and kills an ancestral spirit. Okonkwo's desire for revenge becomes outrageous. When the colonial messengers interrupt a clan meeting, Okonkwo's resistance against the colonial power takes a revolutionary form and he beheads one of the colonial messengers. However, Okonkwo realizes that none of his clan members would support him. Okonkwo wipes his machete and goes away. When his clan members find him, Okonkwo's dead body is dangling. Okonkwo finds the solution in taking his life since he is in depths of despair to see how things have fallen apart in his community following the arrival of the white missionaries. On the other hand, the District Commissioner who sees Okonkwo's dead body hanging on a tree thinks Okonkwo's story would be included in his book whose title would be *ThePacification of the Primitive Tribes of the Lower Niger* in a reasonable length of a paragraph.

In *No Longer at Ease,* Obi is born to modern Nigeria after colonial dominance has been successfully accomplished. As the son of one of the first Christian converts, he is grown up with Christian values, and he speaks the colonizer's language. Moreover, he is called dictionary thanks to his extraordinary skills with words and his knowledge in English. Obi is a hybridized Nigerian whose birth name is *Obiajulu* means "the mind at last is at rest". However, his name constitutes irony with the name of the novel satirizing the corruption in Nigerian society. As a representative of modern Nigerian society, Obi symbolizes the natives' minds that

are no longer at ease on the threshold of independence. In modern Nigeria, young people who are promising enough to take an active part in Nigeria's independence process are expected to be equipped with the necessary and adequate knowledge, which is possible only through European education. As a consequence, unlike his grandfather who was known for his over-adherence to the tribal community and a man of action, Obi is a man of words and books. Since education is significantly important for Westerners, Obi knows it is vital for him to be educated. He is so obsessed with written word and books that his room is always full of old books and papers because to the native convert, the written word symbolizes only the white power. Furthermore, as European education is one of the most important elements of belonging to the social elite in modern Nigeria, Obi goes to England to get his degree. Umuofians abroad form the Umuofia Progressive Union to send some of their promising young men to study in England. Even though they call it a scholarship, it is supposed to be repaid for the continuance of this opportunity for more promising young Nigerians. For the first scholarship Obi is an obvious choice. After four years of education at London University, Obi graduates with a bachelor's degree in English rather than in Law. His mission-house upbringing and European education seem to have alienated Obi from his native culture and its priorities. Apart from that, thanks to his European post, Obi has a position in the government. He works as the secretary to the Scholarship Board in the Civil Service in Lagos where people contact Obi for a higher chance of a scholarship and therefore, Obi is offered bribes regularly. Therefore, Obi's resistance is not against the colonial power but against corruption specifically bribery. In Lagos, where Obi works as the secretary of the Scholarship Commission, having a car is an indicator of high social status and Obi buys a car without even considering his budget, and his poor decision later results in a financial problem. Moreover, he employs a houseboy named Sebastian to help him with the household chores and he drives his luxurious car, which would become unaffordable for him without a bank loan, between Lagos and Ikoyi. Apart from that, Obi enjoys participating in various social activities with his girlfriend Clara. Thus, becoming a member of social elite gradually makes him spend more money. Despite the fact that his initial aim is to go back to Umuofia to meet the hopes of his family and Umuofians who have given him an opportunity to study and regarded him as investment in Nigeria's independent future, Obi chooses to fulfil his personal desires and ignores all his responsibilities for his family and nation. When

his financial situation collapses, Obi finds the solution in accepting a bribe offer. He soon gets caught and fails as a modern hero.

The expectations of pre and postcolonial Nigeria from the two hero archetypes are substantially different, so is their attitude towards the colonial dominance. Okonkwo, as a traditional hero, attempts to preserve the culture and traditions that unite Igbo society whereas Obi, as a modern hero, struggles to resist against corruption, particularly bribery in postcolonial Nigeria. Okonkwo, whose personal and solid achievements derive from his desire to be accepted and appreciated by his society, struggles to meet his society's expectations even when he himself is the first sufferer of the ultimate outcomes. However, when he realizes that he is not supported by the rest of his clan members in the same way, he becomes deeply disappointed and thus his resistance is defeated. His grandson Obi, as a mission-house upbringing, has adopted the colonizers' language and religion. Thus, he is alienated from his mother language and culture as a result of the colonial dominance, eventually gets involved in bribery that is believed to have been brought by the colonial power. Moreover, he has received a European education and he is already the beneficiary of the colonial regime. When Obi returns to Umuofia after four years of study, he longs for a corrupt-free Nigeria. Thus, he returns bribes that are offered to him due to his position as the secretary of the Scholarship Commission. Therefore, his resistance is not against the colonial power itself, but against bribery which would not have taken place in Nigeria without the penetration of colonialism and the introduction of the British pound. Nevertheless, despite being strictly against bribery, he finds himself defeated against his own beliefs when he is waiting for his judgment in the court. *Things Fall Apart* underlines precolonial hero's 'active' resistance to British dominance, their governance, and religion with his all bravery and strength. *No Longer at Ease* emphasizes postcolonial hero's 'passive' resistance against corruption, specifically bribery that has emerged after the accomplishment of colonial dominance. Obi fails as a modern hero who is expected to contribute to Nigeria's independent future. Okonkwo sacrifices his life in his attempt to show his clansmen that distancing from traditional values will result in the death of Igbo culture and break the unity and harmony that have been conscientiously preserved by the community members so far. Being one of the children educated in colonial schools in English, Obi's alienation starts with

language and continues with the time he spends in England for his university degree. When he is employed in the government in Ikoyi, a European reserve, Obi is trapped between Igbo values and European culture. He becomes an embodiment of a society of bodiless heads and headless bodies. Okonkwo remains a hero for his community although he is physically dead whereas Obi has already fallen from grace when he is on trial.

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