

**Resistance and Reconstruction of the Image of ‘Self’ and ‘Other’: *A Passage to India* and
*Things Fall Apart***



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Abstract

This dissertation analyses the process of resistance and reconstruction of colonial relations and identities under imperial rule. I will look at the continuous efforts of the West to bring the East within its cultural and religious terrain, in order to understand the process of resistance and its consequences on colonial relations. Post-Colonial theories used terms such as ‘Other’ and ‘Self’, which help us to identify the cost of resistance and thus the need to reconstruct these binary identities within colonial boundaries. The role of imperial power and imposed knowledge to suppress colonized identities as the ‘Other’ is also a focal point in the dissertation. The thesis looks at two novels to demonstrate this process. These novels highlight both the colonized and colonizers’ perspectives of each other. With the help of the examples from the novels, the dissertation also focuses on the events that result in the light of the cultural exchanges. The reason I chose these two novels is because of the subtle representation of colonial relations to demonstrate the process of resistance and reconstruction within colonial discourse.

Introduction

Post-colonialism help us to understand of the colonial, the anti-colonial elements as well as the mixtures of the colonizers- colonized relationship. Understanding post colonialism allows the readers to gain knowledge about the perspectives of both colonizers and colonized. According to Ivan Strenski, “Post colonial thinking...begins from the need to gain the perspective of marginalized peoples, identified as members of human groups who in the past, and also in the present, can be regarded as colonized, or subject to imperial rule” (216). These subjects of imperial rule lived in the center of the colonial power. These separated subjects of imperial rule therefore can be understood as marginalized, became the centre of colonial values such as power structure relationships, economic, religious, cultural and material power. They became the ‘other’ as a subject of the imperial rule as “Colonizers and the colonized lived in domains with differential distributions of collective economic, material and cultural power [and thus] raises attention to another kind of “otherness”” (Strenski 216). These two domains with different distributions of power which Ivan Strenski talks about can help the readers to understand how the shape of the ‘Orient’ and the ‘Occident’ came into being.

Edward Said in *Culture and Imperialism* (1993) shows how Western civilization saw ““the African [or Indian or Irish or Jamaican or Chinese] mind.”” (10). It was a mission for the West to dominate these African, Indian, Chinese or Jamaican people. To understand why the nature of the ‘Other’ and ‘Self’ is important, first, we need to understand what is Orient and Occident that Said described in *Orientalism* (1978) and secondly why these two domains can help the readers to draw the boundaries of the ‘Other’ and ‘Self’. According to Said,

The Orient was almost a European invention...and it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and

languages, its cultural contestant and one of its deepest and most recurring images of the other. In addition the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. (9)

This is how Said showed how the Occident saw the Orient as its contrasting 'Other'. Even though the Orient and its subjects have been under the domination of the Western ideas it has also played an essential part in the spread of Western culture and civilizations around the world. This imposing force over the 'Other' motivated the subjects of the Orient to protect and re-establish their identity, language, cultural framework and their style and way of living. This sense of protecting their (Other's) identity gave birth to the idea of 'resistance.'

The continuous Western effort to dominate the East or the 'Other' with their 'profound' knowledge and culture, language and notions of gender along with other values gave birth to a new meaning of 'resistance.' The subjects or the 'Other' started resisting in their own way to protect their own identity. Edward Said in *Culture and Imperialism* (1993) showed that, "everywhere in the non- European world the coming of the white man brought forth some sort of resistance... [and] active resistance, and in the overwhelming majority of cases, the resistance finally won out" (12). It was not just armed resistance against the empire but the resistance of protecting and trying to hold on to their beliefs that values colonial resistance. Now, if we can consider 'resistance' as a general term used in a post colonial contexts then according to Selwyn Cudjoe and Barbara Harlow from "Unsettling the Empire: Resistance Theory for the Second World", "resistance is and act, or a set of acts, that is designed to rid a people of its oppressors, and it so thoroughly infuses the experience of living under the oppression that it becomes an almost autonomous aesthetic principle" (Slemon 36). This aesthetic principle portrays the

horrific experiences of the colonized subjects where literary resistance is used as a medium to narrate 'their' stories of hardships. According to Slemon,

Literary resistance, under these conditions [being an almost aesthetic autonomous principle], can be seen as a form of contractual understanding between text and reader....And "resistance literature," in this definition, can thus be seen as that category of literary writing which emerges as an integral part of an organized struggle or resistance for national liberation. (36)

This form of 'literary resistance' provided a space to tell the stories of the colonized 'Other's' struggle to hold on to and fight for their own identity. E. M. Forster's *A Passage to India* (1924) and Chinua Achebe's *Things Fall Apart* (1959) are such novels where the authors used literary resistance as a method to narrate the 'Other' side of the story. These two novels use 'resistance' as a literary tool to 'reconstruct' the social and colonial relations of both colonizers and colonized. The definition of 'Self' and 'Other' by Edward Said can be looked at as a result of the reconstructed identity of both colonial parties through resistance of the dominant colonial cultural framework, the narrative or story telling process, religion and also perspectives of different authors in post colonial writing. This discussion leads to the central thesis of this dissertation which will look at the reconstructed image of the 'Self' and 'Other' through resistance with the help of the cultural framework, religion, empire, as well as the effects of colonialism on colonial relations in the narrative structure of the novels. I have taken these two novels as my primary source because they are written by authors who have experienced the structures of colonialism. The narrative structures of both these novels reflect the authors' perspectives of colonial relations. It shows how these novels use 'resistance' as a theorized concept and a method of resistance literature to portray the long process of colonialism and its

effect on colonial relations. I will focus on Edward Said, Simon Gikandi and Michel Foucault's theories to elaborate my arguments.

English novelist E.M Forster completely changed his literary directions in writings associated with colonialism. His previous writings such as *Howards End* (1910) and *A Room with a View* (1908) before *A Passage to India* (1924) are very English novels with the focal point on English landscape. Even though Forster came from the colonial structures, his use of English language to demonstrate the colonized lives breaks off his English limitation. His experience with his friend Masood inspired him to look at the colonized perspectives which reflect upon *A Passage to India*. Forsters' subtle use of his ancestral language English to exhibit the details of Indian lives as colonized 'Other' portrays his attention and understanding of Indian landscape as a colonized land. He painted 'meanings' within the chaos of meaninglessness to reveal the both binary relations and their perspectives in the novel. On the other hand, Nigerian novelist Chinua Achebe experienced colonization whose experience as a colonized reflects on most of his novels. His use of global language or the colonizers' language 'English' in his novels raised questions about his authenticity as a true Nigerian author. However, he was very clear about his use of English language in his novels and in response to this he wrote the essay "The African Writer and the English Language." In this essay he wrote that an African writer can effectively write in English language to portray authentic African landscape and African lifestyle. In order to demonstrate authentic African experiences an African writer needs to create a "new English ... in communion with its ancestral home, but altered to suit its new African surroundings" (Achebe 349). In *Things Fall Apart* (1959), Achebe brought his perspectives as a colonized Nigerian to demonstrate the process of colonization using English language in a new form. The narrative

structure and the descriptions of African culture and religion in the novel portray the close association with the African lives.

Chapter 1: Cultural Resistance in *A Passage to India*

The two hundred year long British rule in India contains all the element that defines colonial rule. The British Empire generated ‘resistance’ in various domains like politics, language, religion and culture. Throughout this time the dominant West as in the British Empire created a subconscious relationship with the ‘dominated cultural other.’ Edward Said in *Culture and Imperialism* (1993) has also emphasized cross cultural encounters producing ‘resistance’ in the ‘other’ cultural domain by saying that, “at both ends of the redrawn map, opposition and resistance to imperialism are articulated together on a largely common although disputed terrain provided by culture” (200). Now this disputed cultural terrain created the space for cross cultural encounters and that led to cultural changes in the dominated cultural ‘other’, creating the process of ‘otherness’ and the ability to reconstruct the native identity against the dominating ‘self.’ These cultural changes according to Said,

cannot occur without the willingness of men and women to resist the pressures of colonial rule, to take up arms, to project ideas of liberation and to imagine... a new national community to take the final plunge... [thus] the idea of empire and the cost of colonial rule are challenged publicly, unless the representation of imperialism begin to lose their justification and legitimacy, and, finally, unless the rebellious “natives” impress upon the metropolitan culture and independence and integrity of their own culture, free from colonial encroachment. (200)

All these barriers created cross cultural boundaries between the East and West. At the same time, it brought changes in the cultural terrain and these are very subtly presented by E. M. Forster in his novel *A Passage to India* (1924). The liberation of India as a nation and the cost of colonial rule publicly challenged the justification of imperialism and their legitimacy. Finally the

‘rebellious natives’ are represented by different characters in the novel, where they meet each other in a cross cultural encounter in India.

The novel portrays the colonial encounter with the colonized native Indians where the relationship and understanding between ‘self’ and ‘other’ are represented in social and cultural interactions. According to Lamia Tayeb “As a twentieth century novelist of the colonial experience, E. M. Forster possesses a narrative voice that presents a far-cry from the marginalizing denigratory representations of Otherness in colonialist fiction” (37). The novel itself is a simple fiction that challenges the colonizers but it is also the reflection of Forster’s own experience in India with his friend Syed Ross Masood. According to Forster himself,

He woke me up out of my suburban and academic life, showed me new horizons, and helped me towards the understanding of a continent. Until I met him, India was a vague jumble of rajahs, sahibs, and elephants, and I was not interested in such a jumble...He made everything real...and seventeen years later I wrote *A Passage to India*...for it would never have been written without him. (Moffat 91)

This expression in his obituary tribute explains why the novel is a reflection of the novelist’s personal experience in India and his “affection for the place” (Said 200). The two domains, East and West encounter each other’s cultural differences and perceive it differently in the novel. The characters from both these domains engage in this cultural encounter and at the end come to realize that there are certain cultural boundaries that remain forever. This is why Forster in “His Anglo-Indian saga, however, does not celebrate the dissolution of cultural boundaries; the narrative is rather intent on the inscription of those various forms of de-stabilization inherent upon the attempt to take in the horizon of the other” (Tayeb 37). In this chapter I will look at the confrontations in cross cultural exchanges and how the characters lay out their designated roles

and perceive each other's culture within their own terrains. To discuss my points, the chapter will focus on the Aziz-Fielding and Aziz-Mrs. Moore's relationship, the exchanges between them, Adela Quested's perception of India, and, the representation of social encounters and each other's idea of space and vastness to show the resistance and reconstruction of the 'self' and 'other' .

Cross Cultural Encounter

A Passage to India (1924) portrays the encounter of two cultural domains where the readers are aware of the Indian space and how it acts as a connecting ground for both East and West. Throughout the novel the characters from both domains engage in cultural interactions and while doing so discover a new approach in their colonial relationship. Dr. Aziz, Cyril Fielding, Mrs. Moore and Adela Quested are some of the characters who exchange and perceive each other's cultural point of view to reconstruct their identity as 'self' and 'other.' The space that Forster creates in the novel which is India in terms of an Anglo-Indian cultural terrain makes it possible for the Europeans and the native 'other' to engage in a cross cultural encounter that shows their resistance and ultimately reconstructs their images as 'self' and 'other.' This is why Lamia Tayeb says, "[a]s a narrator of an Anglo-Indian saga, E. M. Forster foregrounds space as a subject of observation and representation and as a meeting place between the East and the West" (38). This very space in India forms the Aziz-Fielding relationship. Even though the relationship seemed impossible in the beginning, it does form and functions for a while; however at the end the ultimate question of the possibility of cross cultural friendship remains in the readers mind. As Mahmoud Ali questions while "He lay in a trance, sensuous but healthy...whether or not it is possible to be friends with an Englishman. Mahmoud Ali argued that it was not, Hamidullah disagree, but with so many reservations that there was no friction between them" (Forster 6). The

answer to this question is portrayed very subtly through the Aziz-Fielding relationship in the novel. Dr. Aziz, who is very proud of his Muslim heritage, expresses his hatred for British officials. Resistance forms in Aziz's mind "to shake the dust of Anglo-India off his feet! To escape from the net and be back among manners and gestures that he knew! He began a walk, an unwonted exercise" (15). In order to create the possibility of a relationship between an Indian and an Englishman, "Forster urged tolerance and understanding in the widest sense" (Hawkins 55). It is the English person Cyril Fielding who invites the native Indian 'other' Aziz. Fielding goes from portraying the role of 'outsider' of his countrymen's values to the 'man in charge of English official education in India' at the end. Within this passage in India "This Mr. Fielding had been caught by India late. The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence" (Forster 61-63). The world in which Fielding believed in is bound by Eastern and Western cultural values where people from these two domains are simply trying to meet each other halfway through goodwill and intelligence. He shows his goodwill trying to penetrate this cultural boundary through his non-racial invitation to Aziz. However to Dr. Aziz, this non-racial invitation to Fielding's home marks the sense of how easy it is for the cultural 'other' to fall into the established notion of colonized 'otherness.' "Forster tells us that "every human act in the East is tainted with officialism"...and that "where there is officialism every human relationship suffers"" (Hawkins 56). This officialism shows Aziz's willingness to resist the colonial power and pressure, thus marking the end of a very promising relationship.

The cultural boundaries between Aziz and Fielding could not remain firm despite Aziz's resistance. When Aziz goes to see Fielding in his house, Fielding asks him "[p]lease make yourself at home" (Forster 64). This remark reminds Aziz of how the Indians are considered as

the products of 'otherness' and how he is asked to make himself at home in his 'own home' by an Englishman. However, Fielding's 'intelligence and goodwill' allows Aziz to perceive a new approach towards the European. Thus the 'friendship' between Aziz and Fielding starts to form where Aziz likes Fielding's "unconventional behavior" (64). This unconventional behavior allows Aziz to think that maybe it is possible for the two cultural entities to befriend each other. For a while in the novel we see this friendship is possible, at least, till after the trial. Even though they become 'friends', Aziz does not allow himself to forget his resistance he holds for the British Empire. The established beliefs of the British about the Indians (that they need to be dominated and the example of 'otherness'), does not allow Aziz to forgo his resistance. That is why even when Fielding and Aziz would talk about their respective countries and relationships, Aziz would feel obliged to portray his resistance and his urge to reconstruct the 'other' identity. For example, in the novel when Fielding and Aziz were talking about English and Indian clothes to emphasize their cultures, Aziz speaks of post-impressionism. His use of the term surprises Fielding and he mocks Aziz, by which "Aziz was offended. The remark suggested that he, an obscure Indian, had no right to have heard of Post-Impressionism- a privilege reserved for the ruling Race, that" (Forster 68). Again when Adela, Mrs. Moore, Aziz and Fielding were shockingly taking in the Indian nature and architecture, Aziz kept his spirit of resistance high and Forster implies this when he says that "Beautiful certainly, and the Englishman had not spoilt it, whereas Aziz in an occidental moment would have hung Maude Goodmans on the walls. Yet there was no doubt to whom the room really belonged..." (72). Here, we can see how Aziz is portrayed as a character who even through the friendship with the Englishman keeps his spirit of resistance high that is defined as his 'occidental moment.' It not only shows a resistance against the British rule but it also asserts the fact that India is the space that belongs to Indians

only, not the Englishmen's intervened identity. Despite Fielding's desire to go beyond his own countrymen to save an innocent Indian and his fight to achieve justice, the temporary 'friendship' between Oriental and Occidental representatives, the real question raises its head after the trial. Stating this difference Edward Said in *Culture and Imperialism* (1993) says, "Be that it may, we are entitled to associate the Indian animosity against British rule that is displayed during Aziz's trial with the emergence of a visible Indian resistance, which Fielding comes reluctantly to perceive in Aziz, one of whose nationalist models is Japan" (201).

The trial is a shifting point in the novel and shows the visible resistance from the Indians that left Aziz with some doubts about Fielding's friendship. Aziz starts to suspect that Fielding and Adela's relationship is a romantic one and he leads himself to believe that Fielding will marry Adela. The doubt increases with the influence of other Indians accusing Fielding and swayed by "Indianness" as Lisa Lowe mentions in her article, Aziz starts to express his resistance against the British questioning through this friendship. With the diminishing of their friendship, the urge of understanding each other within their cultural terrain is completely given up. . When Aziz and Fielding meet each other after two years, Aziz is convinced about his belief that the "English always stick together!" (Tayeb 54), when he sees Fielding with his wife staying at the European Guest House. However, during the Gokul Ashtami, Aziz comes to realize that he has made a mistake and that Fielding had not married Adela but Stella, who was Mrs Moore's daughter. He tried to put their friendship back to the earlier state. Despite everything, Aziz reiterates his resistance against the British and he directly declares that, "India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one! Hurrah! Hurrah for India! Hurrah! Hurrah!" (Forster 349). This declaration from Aziz in Indian nationalism shows the full hearted resistance against British rule. On the other hand, Fielding reassures the readers

that Aziz's effort to reconstruct the Indian image as the ultimate 'Other' may never be realized. Not having any necessity for politeness, goodwill and intelligence Fielding presents himself as a representative of the European ideas by saying, "India a nation! What an apotheosis!.."(349). This mocking statement from Fielding, portrays the climax of the cultural backdrop between East and West. It is the resistance from the 'Other' that cannot cope with the goodwill and intelligent invitation from the white rulers' culture, and ultimately the 'other' and 'self' images are reconstructed within the disputed cross cultural terrain.

Space, Echo and 'Real India'

The concept of space in fiction allows the author to use a particular site's materialistic, natural and geological elements to portray the desired message. E. M. Forster also uses the geological elements of India to deliver the message of how India is the space that needs to be understood. The echo in the caves becomes an emblem of the resonances that can be traced to the vastness of India, as well as an echo from its past. According to Tayeb, "Space, thus, takes unusual dimensions in the novel: it expands and ramifies so far as to unfetter the impediments of narrative texture" (37). The dimensions that Tayeb mentioned are portrayed through the vastness of the Marabar Caves and the natural geological antiquity of India.

The first meeting between Mrs. Moore and Aziz takes place in a Mosque. From that space, the relationship between Aziz and Mrs. Moore which seems to go beyond colonial boundaries begins. Unlike the friendly relationship between Aziz and Fielding, this meeting instantly binds the two characters into a relationship marked by respect and understanding. This relationship shows a natural connection between Mrs. Moore and Indians, who she does not view as the 'other' and which does not fall into the colonizer's view of the colonized. However, the expedition to the Marabar Caves, - the space, the vastness and the echo – become intolerable to

her and her reaction is to come out of the caves as she is unable to understand their significance. Despite this abandonment at a critical moment, Aziz's love for her remains undiminished: "She was perfect as always, his dear Mrs. Moore. All the love for her he had felt at the mosque welled up again, the fresher for forgetfulness. There was nothing he would not do for her. He would die to make her happy" (Forster 140). Aziz who hates the British, constantly shows love for Mrs. Moore. Ultimately by doing this he reconstructs his 'other' identity against the notion believed by the Europeans. Mrs. Moore does not want to surrender to the vastness and the mysterious echo:

The crush and the smells she could forget, but the echo began in some indescribable way to undermine her hold on life...If one had spoken with the tongues of angels and...for all the misery men must undergo whatever their opinion and position...the serpent would descend and return to the ceiling...but no one could romanticize the Marabar, because it robbed infinity and eternity of their vastness. (Forster 160)

This point marks Mrs Moore's withdrawal from the India that is being portrayed in *A Passage to India*. She stays away from Aziz's trial which she regards as "evil" (160). She realizes the futility of words and feelings: "The unspeakable attempt presented itself to her as love: in a cave, in a church- boun, it amounts to the same" (223). This is why Hawkins said, "*A Passage to India* suggests...the selfishness inherent in human nature, cultural differences which cannot be bridged...The most important barrier though, is the echo....it is difficult to explain in words since the echo intrinsically resists language...it seems...to indicate the meaninglessness of the universe" (61). In the face of this meaninglessness and refusal to understand dimensions of Indian space, Mrs Moore leaves India and dies on her way to England.

Adela Quested's wish to see the "real India" (Forster 21) highlights the 'othering' of the Indian space. In her quest for the visual authenticity of Indian space, she gets to visit the Marabar Caves, which stand as a silent testimony to the history of India long before human beings inhabited it as a space of 'self' or 'other'. Her wish to see the real India emphasizes the lack of appropriate knowledge, which is what prevents her from understanding India, which she casts as the 'other'. When she visits the caves, unable to identify the vastness and cope with the echo, she finds herself "centering around an imagined attempted rape... [where] Forster offers a narrative of how the construction of racial difference sustains colonial power in British India" (Christensen 159). The confusion that the caves engender made Adela accuse the Indian 'other' Aziz easily, without thinking of the consequences of the accusation. The echo and the heat combine to accuse the Indian 'other' Aziz. Like Adela, various English characters also express their ideas about Indians as the ultimate 'other.' During the bridge party in the club, held on Adela's request, Adela sees how English people treat Indians. One Englishman suggested seeing the "other side of the moon... [at the] Other side of the earth" (Forster 22). Here, it clearly shows how India is portrayed as the 'other' part of the earth and how the English considered themselves as the superior 'self.' According to O'Brien, "the propaganda for an expanding empire [which] created illusions of security and false expectations that high returns would accrue to those who invested beyond its boundaries" (Said 6). In *A Passage to India*, Aziz is falsely accused of an attempted rape by Adela. The accusation made by an Englishwoman, opens the way to Aziz's suffering. While this process goes on, it is again proved by Adela how the English people are reassured of their identity as the 'self' over and over again where the opposition still plays the role of the 'other' with spirit of resistance. The climatic conditions, the chaos, the struggle to understand the essence of India and the perception from both sides create the need of

reconstructing each other's identity, while the process of 'othering' still plays the central role of carrying the challenge which resistance has to offer. Adela, Aziz, Mrs. Moore, Rony, Godbole, Fielding; all these characters encounter each other at a point where their relationships are already construed as colonial relationships and they are guided by the established idea of East and West from both sides.

Chapter 2: Cultural and Religious Resistance in *Things Fall Apart*

Power relations are visible in the process of cultural representation. According to Sheila Burney, “Culture is at the center of imperialism, with a deep investment in representing the politics of the nation. On the other hand, culture is also the means for powerful dissent and resistance” (106). Due to the adverse effect of colonialism, the cultural framework of the colonized were distorted, they became the subject of the white man’s process of ‘othering’ and ultimately led to the suffering of the people of these countries. Edward Said in *Culture and Imperialism* (1993) pointed out these peoples suffering by stating that, “the net effect of cultural exchange between partners conscious of inequality is that the people suffer” (195). This net effect or the overall collective resources of two cultural domains, East and West, created the turmoil of cultures, leading to a sense of inequality and introduced the notion of cultural resistance. Burney emphasizes this by quoting Edward Said saying that, ““opposite (contrapuntal) practices, or “secular impurities” such as “mixed genres, unexpected combinations of tradition and novelty, political experiences based on communities of effort and interpretation”” (Burney 106). Through that Said found a profound and lasting effect of the combination of cultures of the East and West as an unexpected mixture of tradition and novelty, where the desire of the ‘other’ and the political motif of the West and tradition was through oppositions. When this opposition resettled in an unexpected combination of genres, the sense of resistance was created in the form of cultural resistance. This deep sense of cultural resistance was used as a narrative tool by Chinua Achebe in his novel *Things Fall Apart* (1958) to portray the sufferings of the Igbos under colonial rule in order to reconstruct their identity against the term ‘other’, or as a foil to the ‘self’ of the white colonizers. Through this narrative of cultural resistance, readers are expected to understand the point of view of the ‘other’s from their cultural

perspectives. To understand the narrative of cultural resistance in *Things Fall Apart*, we need to understand why Achebe put so much emphasis on Igbo culture and how he expected the readers to understand the ‘other’s point of view.

The role of religion has always been a crucial part of the narrative in the context of African literature in defining colonial relationships. The history of the West imposing colonial rule in African lands has found their way into African literature through the strategic abuse of African religions. According to Ivan Strenski, this strategy of using ““Religion” becomes a “handle” attached to African communities permitting them to be manipulated all the more easily. Its application was indeed a token of their having already been corralled and controlled” (362). Religion thus was a means to manipulate the ‘other’s into confusion where they were forced to convert to Christianity, which is the imposed religion. This forced religion upon the ‘other’ people gave birth to religious resistance. Coming to the discussion of the thesis, this chapter will look at the Igbo history of cultural resistance, the importance and the portrayal of Igbo culture through the perspective of the ‘other’ and ‘self’ and also how the mixture of novelty and tradition creates the ultimate place for cultural resistance in the novel. The analysis of cultural resistance in the novel will be discussed in the first section of this chapter. Also, here, I will be looking at the reconstruction of colonial identities in *Things Fall Apart* (1958) through religious resistance and it will be analyzed from Michel Foucault’s theory of the ‘Panopticon’. The textual analysis will be looked at from Foucault’s power/ knowledge theory to prove how religious resistance arises to reconstruct the identity of ‘other’ and ‘self.’ A brief discussion of Foucault’s ‘Panopticon’ and its understanding of power/knowledge relationship is also a part of the analysis.

Igbo History, Culture and Religion

Igbo land and its community were at peace until the nineteenth century when the British came in contact with the community through the Niger River with the goal of expanding their trade and commerce. According to Don C. Ohadike from *Things Fall Apart* (1958), “These Niger expeditions were undertaken by missionaries and traders, sometimes accompanied by government officials” (Achebe 40). The West African land was expected to meet the growing European demand of palm oil, the agriculture and mineral products. Through this growing demand in the novel we see “some Igbo communities invited European traders and missionaries to come and live with them” (Achebe 40). This was the point where the “friendly relations” (40) were misunderstood and thus the seed of European domination was forcing ‘their’ way into Igbo land was sown. The two cultures were still living peacefully, but when the Igbos were unable to meet the demands of the Europeans, violence ensued. When the Europeans imposed their power, the Igbos found themselves in conflict and violent battles with white people ensued. Ohadike called this ‘conflict’ “between the Igbo people and the Europeans... conflicts that form the backdrop of Achebe’s classic novel” (41). Failure in trading was not the only reason for the conflict between these two cultures, the missionaries who were the messengers of Christianity became the subtle reason for the Igbos to resist and engage in cultural battle. By the time of 1898, “Western Igbo communities launched the Ekumeku movement to resist the disintegration of their society to halt the advance of British imperialism” (Ohadike 45). However, the powerful and systematic British Empire could not be stopped and the colonial rule spread like a disease in Igbo land. The Igbo people faced the British Empire’s tactics, their government, forced religion and authority consequently until “October, 1960, [when] the Igbo people joined other Nigerians in celebrating national independence” (46). Igbo culture is a part of Nigerian history and it is

necessary for readers of this novel to understand the origin of this cultural battle. For Chinua Achebe, the novel was,

A form of intellectual energy... [Which is] a counter discourse in this context [and also] is a form of deep resistance that speaks through creativity, words and actions, deliberately negating the dominant discourse of colonialism. A counter discourse is a re-inscription, rewriting and re-presenting in order to reclaim, reaffirm, and retrieve subject peoples' ownership of their lives, which have been appropriated by the colonizers. (Burney 107)

This is why for Achebe this novel was a rewriting of Igbo culture and it was a way for the readers to understand why it was necessary for the Igbos to resist colonial rule in their home. Igbo customs, culture and belief in different gods and goddesses allow the natives to hold on to the cultural roots and beliefs. The sense of protecting each other, respecting their clans and elders, their unity as a tribal community and also their mutual sympathy provide a strong cultural framework. However, the colonizers took advantage of this belief system and thus they fell into the systematic trap of the 'white man's burden.' Diana Akers Rhoads in "Culture in Chinua Achebe's *Things Fall Apart*" talked about the negative impact of their beliefs by saying that, "Chinua Achebe's *Things Fall Apart* represents the cultural roots of the Igbos in order to provide self-confidence, but at the same time he refers them to universal principles which vitiate their destructive potentials" (61).

Igbos celebrate the 'week of peace' which is about living a week in peace to respect the goddesses and in return they think they will be blessed with lands full of healthy crops. This celebration was more than just maintaining the week of peace for the growing of healthy crops and thanking the goddesses, for them it was about learning and teaching others about unity. They

maintain the unity as a community among themselves through the peaceful week. When Okonkwo broke the only rule of the week of peace by beating his wife, “the priest of the earth goddesses” (Achebe 22) Ezeani told Okonkwo that he “shall not eat in the house of a man who has no respect for... [their] gods and ancestors” (22). She also warns Okonkwo about vitiating the unity among the clan by saying that, “The evil you have done can ruin the whole clan. The earth goddess whom you have insulted may refuse to give us her increase, and we shall all perish” (22). These warnings from Ezeani show that the members of the Igbo tribal clans depended on each other. Following warnings from Ezeani, the priest of earth goddesses, Okonkwo fulfills his punishment by doing “as the priest said” (22). This respect toward the goddesses by obeying the priest without fighting back shows their beliefs in the spiritual bonds that keep Igbo culture and society together. This system of obliging the priest is also portrayed in Achebe’s *Arrow of God* where the priest Ezeulu thinks it is his duty as “he shows a desire to preserve both for posterity” (Kalu 52). Anthonia C. Kalu also discusses how these two novels help the readers to understand the importance of “priestly functions,... involvement... in making and implementing plans for the security...with [their] attitude toward life and understanding of Igbo thought to give an insight to Igbo society” (52), which ultimately leads to “facilitating Achebe’s exploration of Igbo traditions and art” (52). Thus Achebe gives an insight into Igbo society through his writings. The marriage ceremonies are another example of the unification of the Umofia and these ceremonies show the ‘other’ people’s beautiful way of celebration. When Obierika’s daughter’s *uri* was arranged, Okonkwo and his entire family were invited, accompanied by the whole village of Umofia. It was not just a celebration of one individual; it was a celebration for the entire village. The *uri* was another reason for the men in Umofia to drink palm oil and coco-yams when the suitor “would bring palm wine not only to her parent and

immediate relatives but to the wide and extensive group of kinsmen called *umunna*” (Achebe 78). It shows that their open hearted celebration of *uri* is not limited to the bride’s family and the closest families but it is a portrayal of celebration of the entire community. The novel upholds the dignity of Igbo culture their ceremonies in the following way,

As night fell, burning torches were set on wooden tripods and the young men raised a song. The elders sat in a circle and the singers went round singing each man’s praise as they came before him. They had something to say for every man. Some were great farmers, some were orators who spoke for the clan; Okonkwo was the greatest wrestler and warrior alive. When they had gone round the circle they settled down in the centre, and girls came from the inner compound to dance. ... But when [the bride] finally appeared holding a cock in her right hand, a loud cheer rose from the crowd. ... The musicians with their wood, clay and metal instruments went from song to song. (Achebe 84)

It was important for Achebe to put so much emphasis on Igbo culture because he wanted to portray the lives of people as it is lived within their tribal communities where their customs are valued. On the other hand, writers like Joseph Conrad portrayed the Africans as “savage and evil, the anti-thesis to the European white-man and to civilization itself, a quintessential Other, the foil to light and goodness” (Burney 110). Conrad considered the native Africans as the ultimate ‘other.’ It was Conrad’s descriptions about the “black African figure... invariably represented with the images of rolling eyes, long limbs and motifs of darkness” (Burney 110) that inspired Achebe to write about the Igbo community and reconstruct Igbo identity. Through this he wanted to make sure that Igbo and Nigerian history would be understood from a neutral and most importantly from the point of view of the ‘other.’ This is why “Achebe was trying to

emphasize his point about marginalization, denigration and derogatory representation of the African” (110). In *Things fall Apart*, Igbos are shown to have the tradition of celebrating the New Year with yams and palm oil, making it as an “occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct” (Achebe 26). Here, Africans are not shown as ‘evil’ and ‘savage’ in their portrayal and most importantly they are not uncivilized people with ‘long limbs and rolling eyes’ lingering through darkness as Joseph Conrad once portrayed them to be. This was Achebe’s way of making sure the representation of the Africans is not derogatory, and that they are definitely not shown as an uncultured group of people and to highlight that the process of the marginalization of the Africans was invented by the Europeans. To the Africans it was the white men who appeared as a “great evil [who] has come upon their land as the Oracle had warned” (98). To them the white men were unknown, their cultures were strange to them and they were considered evil because they destroyed the African way of life. Both white men and the natives, living in the two domains of East and West, were thrown in with each other’s cultural framework and when the British forced their way into Igbo culture, the form of ‘cultural resistance’ came in to protect Igbo customs and culture.

Locusts are Evil

The Igbo custom of storytelling, using certain words or using proverbs to deliver a message or foreseeing an upcoming event is very prominently displayed in the novel. These stories use characters which help with the descriptions of the events. According to R. N. Egedu, “there is a distinction between “words” (speech or oration) and a story both in form and intention, anecdotes can be found in oration and proverbs in a story because an oration can be informative and descriptive of events, like a story, and, full-length story, such as a novel, oration can be delivered by some characters” (Egedu 43). In *Things Fall Apart* (1958), the influx of the Europeans is compared to locusts in Igbo land. In the beginning the arrival of the locusts seemed to be a happy event because these insects would be joyfully eaten with palm oil. The novel describes the arrival of the locusts in this way,

‘Locusts are descending’...The locusts had not come for many, many years and only the old people had seen them before. At first, a fairly small swarm came. They were the harbingers sent to survey the land. And then appeared on the horizon a slowly moving mass like a boundless sheet of black cloud drifting towards Umofia. Soon it covered half the sky, and the solid mass was now broken by tiny eyes of light like shining star-dust. It was a tremendous sight, full of power and beauty....At last the locusts did descend. They settled on every tree and on every blade of grass; they settled on the roofs and covered the bare ground. Mighty tree branches broke away under them and the whole country became the brown-earth color of the vast, hungry swarm. (Achebe 39-40)

Locusts are used to symbolize the arrival of the white rule that appeared on their horizon or their country as a slowly moving mass comprising of traders, missionaries, surveyors and judges.

Even though locusts are enjoyed at first, later they are defined as “white men [who] were on their way. They were locusts, it said, and that first man was their harbinger sent to explore the terrain” (98). These white people as harbingers were sent to survey the land but by the end they settled on every tree, bush and everywhere in Umofia. Here, these stories and anecdotes foretell the upcoming events. However, these proverbs or storytelling process cannot be understood by the colonizers, (who are accustomed to believing themselves as the superior) and they thus ignore them. When the District Commissioner did not understand Obierika’s proverbs for following him into the woods to find Okonkwo’s dead body, he said to himself that, “One of the most infuriating habits of these people was their love of superfluous words” (146).

The arrival of colonial rule in Igbo land brought misery to the villagers of Umofia. They were bombarded with new cultural aspects, customs, religion, the ‘self’ made civilization to bring light into their ‘darkness’ full of life. When the villages were bombarded and forced to follow a religion and a government they did not understand, they were bound to show resistance against the process of being ‘othered.’ This shows the long process of being dislocated from their culture. Homi K. Bhaba in *The Location of Culture* discusses how this cultural identity goes beyond the portrayal of ‘self’ and ‘other.’ By bringing Fanon’s work on colonial cultural affiliation “in the psychoanalytic language of demand and desire” (Bhaba 43), Bhaba discusses the process of the civil authority from the colonial rule that effects the thought process of the colonized ‘other’ to generate their resistance process. According to Bhaba, the colonial rule marginalizes the ‘other’ and forces them to experience “psychic alienation” (43) which generates resistance. Their desire did not get recognized by the ‘Europeans and thus failed to fulfill the demand of the white colonial rule, leading them to resist colonial power and Achebe to portray the reconstructed identity of their ‘otherness’ in *Things Fall Apart* (1958). Now in the novel

when Ajofia encountered Mr. Smith, he asked the white man to leave them alone to live in peace, the white men asked Ajofia to leave the particular matter in his hand. However, Ajofia replied that they “cannot leave the matter in his hands because he does not understand our customs, just as we do not understand his” (Achebe 134). It shows that both of this East and Western cultural identities were in clash with each other, their genres being different to each other, created this inconvenient combination of ‘tradition and novelty’ that Edward Said talked about in *Culture and Imperialism*; making it the central point where the spirit of resistance against the white rulers occurred. All these privileges, civilizations, religion and government by the white colonizers created a place for their novelty being a foil to the Igbo tradition; thus leading the way for the Igbos to mount resistance against their portrayal as the ‘other.’

Panopticon, Power/Knowledge Relationship and Colonial Rule

Michel Foucault in *The Eye of Power* (1980) discussed the gathering of knowledge which leads to the experience of power through ‘Panopticon’ theory. The principle refers to a perimeter building in the shape of a ring about visibility from the central tower of the building. The building also contains cells which are visible from the tower and the people living in these cells are constantly aware that they are being watched from the top of the tower. The cells are built in a way where the windows of these cells can only be opened from two sides, one facing the tower and the other facing outside of the tower, leaving the people in it unable to communicate with each other. However, these people know that there is an overseer in the tower. According to Foucault, “there was a central observation-point which serve as the focus of the exercise of power, and simultaneously for the registration of knowledge” (Foucault 148). So these people living in cells behave accordingly and they are always on alert. The individual or people from the top of the tower through this gaze thus contain the knowledge of everyone’s whereabouts.

This gaze from the 'Panopticon' theory produced two important elements: power and knowledge and also shows how the relationship works in the lives of people. Stephane La Branche in her article looked at the colonial relationship regarding religion through Foucault's power/knowledge relationship. Her article centralizes religion as an agenda symbolized as the center of the tower from which the colonial relations and the construction of identities is formed. According to her, observing the African lifestyle from the central gaze of the colonial rule gave the colonizers the power to dominate the Africans. Thus, she illustrates that this religion (Christianity) was the colonizers' central agenda and the different institutions of Christianity were related to the means of collecting knowledge to manipulate the 'other' into converting to Christianity. When manipulation of converting the 'other' into Christianity occurred, the question of 'resistance' also came up. This is why Branche by taking Foucault's power/knowledge relationship discuss resistance saying that, "agents and structures, [like] power/knowledge, are in a complex relationship, not only of mutual reproduction and legitimation, but also of resistance" (Branche 221). To her, this power/knowledge is a complex relationship that produces resistance but for Michel Foucault, the resistance arises from observing each other and gaining the knowledge to impose power over the others. This is why according to Foucault "these knowledge's are those that have been defined as illegitimate and unacceptable by the regime of discourse and which are accompanied by subjugated practices" (Branche 222).

In this power/knowledge relationship, knowledge is produced through the gaze over everyone from the central position and this knowledge becomes unacceptable to the overseer. For example in *Things Fall Apart* (1958) the knowledge of African religion becomes the centre of the gaze that is overseen by the white rulers in order to control them. This knowledge of the

African religion from the centralized gaze produces the white rulers' reluctance to accept the knowledge itself. This colonial rejection result as the 'resistance' among the Africans who try to hold on their religious beliefs. For Foucault (qtd in Branche) power is a relationship between actors that produces knowledge and truths that lead to *individual and social* practices that in turn tend to disseminate those truths. Now, for the textual analysis in this chapter I will consider these actors in the power/knowledge relationship as colonial relations: East and West, as in 'self' and 'other.' The knowledge that the 'other' produces for the Europeans is considered as illegitimate and unacceptable generated by the colonial rulers. The regime of discourse in *Things Fall Apart* (1958) is the British ruler. The subjugated practices of the Europeans on the land against the 'other' produce 'resistance' through the establishment of the white people's power of religion (Christianity). The religious institutions in the novel such as Mr. Brown's school for the converted people, the Christian Church, missionaries and their mission are going to be looked at as strategies through which the Europeans interpreted African religion. Thus the white domination led to religious resistance among the 'other' people in Igboland and thus Achebe's need to portray their reconstructed identity as the 'other', which is a foil to the Europeans.

Institutions for Preaching Christianity in Igboland

Missionaries, church, schools and governments; these are some of the institutions which are part of the African cultural framework used in the novel to portray religious dominance over the Igbo who are termed as the 'other.' All these led to resistance and the first institution that I am going to discuss here is the role of missionaries as they reflect the power/knowledge concept enunciated by Foucault. In the novel, the British are seen as great evil that come to their land with the 'mission' of preaching Christianity to divide the native people's traditional religious belief system. When Okonkwo stays in exile in his mother's land named Mbanta, the stories of

white men coming to the nearest lands terrified the people and how terrifying stories became a reality for them with the breaking of the prediction of the 'Oracle.' Obierika in a discussion with Okonkwo says that, "The elders consulted their Oracle and it told them that the strange man would break their clan and spread destruction among them" (Achebe 97) and when the missionaries come to spread power through religion, their prediction of the Oracle becomes true and "A great evil has come upon their land as the Oracle had warned" (98). Thus their Oracle acts as a sacred medium. This is why Clayton G. MacKenzie in "The Metamorphosis of Piety in Chinua Achebe's "Things Fall Apart"" says that, "reference to the Oracle... is a decisive allusion correlating the Oracle with the life and direction of the clan, and leaving no doubt as to the significance of the divine agency and of the necessity of obedience to it" (128). In the previous description, we can see the irony created by Achebe that, to the white people, missionaries were their means of spreading religion in Igboland to collect knowledge about the 'other' in order to establish power over them. On the other hand, upon coming to Igboland, the missionaries' act as a contradictory element that terrifyingly brings the Oracle's message true for the 'other' people. Both the missionaries and the Oracle act as messengers of God though the content of their message and their intention are completely contradictory, leaving the Igbo to mount a religious resistance against the uprooting of their religion. The arrival of the missionaries in Umofia portrays the clever way of converting the natives' religious belief system by destroying their religious ideologies. The missionaries not only start to build churches but they also twist the words of the people in order to collect knowledge about their religious ideologies. Taking the native people's religious ideologies and by twisting it, the white men force their knowledge and Christianity over the people of Umofia. One of the white men in this context in the novel says that,

We have been sent by this great God to ask you to leave your wicked ways and false gods and turn to Him so that you may be saved when you die' ... [and] 'All the gods you have... are not gods at all. They are gods of deceit who will tell you to kill your fellows and destroy innocent children. There is only one true God and he has made the sky, you and me an all of us. (Achebe 102-103)

The white men know about the 'other' people's weaknesses of living by their traditional belief system and the Europeans take advantage of it. They use the native 'other' peoples' weaknesses to force their power it by changing the truth. The missionaries also use the enchantment of songs to convert the 'other' into Christianity that to the native people "was one those gay and rollicking tunes of evangelism which had the power of plucking at silent and dusty chords in the heart of an Ibo man" (103). This means of evangelism used by the missionaries allow the young converts like Nwoye, Okonkwo's son to become a Christian missionary. In the novel,

there was a young man who had been captivated. His name was Nwoye, Okonkwo's first son. It was not the mad logic of the Trinity that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul- the question of this twins crying in the bush and the question of Ikemefuna who was killed. Nwoye's callow mind was greatly puzzled. (104)

The white men very cleverly know that twins are seen as an abomination to the Igbo community so they throw them away in Evil forest. So the white men cleverly use custom such as this in their evangelism to spread Christianity through the message of brotherhood to draw and convert

young people like Nwoye who had been a seeker of peace since Okonkwo had to kill Ikemefuna. By this use of songs and chants about brotherhood in Christianity, the Europeans take their first institution to gain knowledge in order to force religious power over the 'other' people's beliefs. From this situation, the whole community becomes slowly aware of their clever scheme and thus the religious resistance that already had been formed among them, starts to stir more quickly than ever.

Building Christian churches in Igboland is yet another example of a Christian religious institution that exemplifies another step taken by the white rulers. When the white missionaries in the novel declare that they will be soon "going to live among them" (Achebe 103), Achebe foresaw the matter of white rule settling down in Igbo land. Soon after this declaration, the white men ask the tribal members for a piece of land to build their church and when they give them their desired land, the effect of church starts to effect their existing religious beliefs. The land for their church is situated in the 'evil forest' and

Every clan and village had its 'evil forest'. In it were buried all those who died of the really evil disease, like leprosy and smallpox. It was also the dumping ground for the portent fetishes of great medicine men when they died. An 'evil forest' was therefore, alive with sinister forces and powers of darkness. It was such a forest that the rulers of Mbanta gave to the missionaries. They did not really want them in their clan. (105)

To these people, giving this land in the 'evil forest' means they do not wish to have the white people in their clan. However, the dumping ground of the 'evil forest' does not really fulfill the plan and the white men ultimately build their church. This is their way of finishing another step to establish their knowledge and power over the 'other.' To Okonkwo, Nwoye is a son who "had

been attracted to the new faith from the very first day” (Achebe 106) and he considered Nwoye as a betrayer of their traditional religious beliefs. However, in *Arrow of God* (1964) the third novel of the trilogy portrays that Ezeulu “was the first Umuaro man of status to send his son to the European church for his own ends” (Nwoga 20). Two events in two of different structures show that it is religion or Christianity that plays the center role to provide power and knowledge to the white ruler.

Building schools for education in Umofia portrays another tactic that the white rulers used to collect knowledge about the ‘other’ people’s religion within the boundaries of their culture and their way of life and thinking process. In the novel, Mr. Brown’s school provides the Europeans the means of understanding how to approach the native other without letting them understand their main motive. The school allows the missionaries to draw young people to convert into Christianity for the sake of reading and writing. Mr. Brown knew from the beginning that the tribal clans of Umofia raise their sons to be leaders and their daughters also to be leaders in terms of their housekeeping. Achebe beautifully portrays the relationship between education and religion in the colonial period by drawing Mr. Brown’s character as completely engaged with the ‘other.’ That is because “Mr. Brown came to be respected even by the clan, because he trod softly on its faith. He made friends with some of the great men of the clan and... the neighboring villages” (Achebe 126). Mr. Brown knew that if they forcefully impose Christianity upon the people of Igboland, they will not be able to fulfill their desire without going into physical battle. So he went to every door in the land where he met great leaders of the clans and tried to get mixed with the people there. He knew that “From the very beginning religion and education went hand in hand” (128). When Mr. Brown understands that “a good deal about the religion of the clan and he came to conclusion that a frontal attack on it would not

succeed. And so he built a school and a little hospital in Umofia... And it was not long before the people began to say that the white man's medicine was quick in working" (128). This effect of drawing the Igbo people into school points out another tactics to use Christianity in order to gain knowledge about them and imposing power over these 'othered' people. This is why MacKenzie calls this religious effect that "promises advancement within the prevailing socio-economic system; for Mr. Brown it accords the opportunity to convert to Christianity those who have entrusted their education to his care" (136). Thus proving Achebe's argument here that religion and education went hand in hand in the colonial period.

Religion as in Christianity worked as an agenda that used its various institutions to gain knowledge about the African people. They used various tactics and their gaze to approach these people without any form of physical attack and like "Mr. Brown's mission [which] grew from strength to strength" (Achebe 128), the religious resistance was mounted by the Igbo themselves. Okonkwo's suicide is the ultimate result of the colonial domination over Igbos. Okonkwo not being able to tolerate the fact that had he lived, he would have to abide by the imposed beliefs of white rulers. He could not handle the disrespect of his clan or the demise cultural tradition of the Igbo and most importantly the attack on his father's religion. His suicide is the ultimate result of religious and cultural resistance in the novel where the imposed white knowledge and power "drove him to kill himself" (147). Through the gaze and manipulation over Igbo community and African religion and culture, the readers are required to view the reconstructed identity of the 'self' and 'other' portrayed in the novel itself.

The African cultural and religious essence starts to surrender itself to the practice of Christianity within their tribes in both *Things Fall Apart* (1958) and *Arrow of God* (1964). The long fought resistance comes to an end with the tragic death of Okonkwo and the replacement of

Ulu by Christian god. The novels show the fighting spirit of the African communities in order to protect their cultural and religious identities. However, their spirit of resistance die out due to the “infelicitous transfer” (George 360) of colonial power.

Conclusion

The term 'resistance' has not only been used as a theorized concept in post colonialist theories, it has also been used to portray the sense of protecting one's identity. The continuous agendas propagated from the West to dominate the East created the ground for 'othering' of the people of colonized lands. Thus these separated subjects of imperial rule felt the need to reconstruct their identity as the 'Other' within the binary relations of the colonial discourse. In order to reconstruct this 'otherness', colonial discourse included the perception and acknowledgement of both the East and the West within the cultural and religious terrain. From the dissertation we see the continuous effort from the colonized 'other' to uphold their cultural and religious beliefs in order to reassure themselves that they can emerge as subject themselves. *A Passage to India* (1924) helps readers to understand the binary relations between colonized/colonizers and the consequences of experiencing cultural exchanges within the colonial ambit. Characters such as Aziz and Mr. Fielding try to meet each other half way through cultural exchanges; however, their attempt to meet contrasts with the image of Adela's wish to see the 'real India' and Mrs. Moores' sense of meaninglessness, along with the spirit of resistance from Aziz. In *Things Fall Apart* (1958), we see various strategies used by the Europeans to dominate the Igbo community. To hold on to the cultural and religious beliefs against the European agendas, the Igbo community displays a spirit of resistance and a need to reconstruct the identity of 'self' and 'other.' To conclude, I can say that these are the reasons this dissertation focuses on the analysis of the resistance and reconstruction of the image of 'self' and 'other' in *A Passage to India* and *Things Fall Apart*.

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