
Colonialist Criticism By Chinua Achebe PDF [NEW]

This readerly, elegiac novel has been compared to the work of Joseph Conrad and Franz Kafka. What often draws readers to Conrad and Kafka is their use of images and metaphoric similes, and Achebe employs these image-based devices quite effectively. He adopts a philosophical stance, but he is just as much interested in what occurs inside the mind of Okonkwo in particular, and what passes for experience in general in Umuofia. For Achebe, the writing of *Things Fall Apart* involved a difficult and painful process of verification. The novel was written over the years 1948 to 1958, during a period of political repression in Nigeria under the colonial regime. His principal, Mrs. Folorunsho, and her extended family, had been declared 'dangerous criminals' in the years preceding its publication. But although the book was eventually published, Achebe knew that it would not be published in Nigeria, and he was uncertain as to whether he would be able to find a publisher abroad. When he received his first major British publishing contract in 1958, he was delighted because the book was his baby, conceived and nurtured in the minds of his village and clan, a story by a colonialist would never have been written. He considers this book as a preparation for his first novel, *The African Trilogy* (1966-69) and it is clear from a few early reviews that, like him, the British reviewers equated *Things Fall Apart* with the work of Joseph Conrad, whom he had been reading in preparation for writing the book. Culture and craft is the theme of Achebe's next novel, *No Longer at Ease*, a tale that is unmistakably Achebe's. It is set in Jos, a town of about 100,000 in northern Nigeria, and it chronicles the experiences of a young Igbo man, Nwoye, who comes of age at the time of the German colonial occupation of Nigeria. In it, he illustrates how the colonial forces and systems of subjugation not only wreak havoc on the lives of the colonized, but also on those of their former colonizers and oppressors. Achebe's marvellously eloquent, wildly imagistic narrative does not try to explain all the complexities of Nigerian and European history, but simply shows readers how historical events have shaped the people who live today. From colonialism to radical independence, from patriarchy to racism, Nwoye's novel brings the passions of the present to life in all their dazzling and enduring, blinding and infuriating, devastating and liberating force.

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According to Achebe's theory about the black people, it is essential to read about the problems and the controversies of the European civilization. If the reader does not read about the problems of the white people, he cannot understand the problems of the black people. If the black people were not given the characteristics of the white people, they would still have their own language and their own culture. Achebe thought that, the cultural development of a race is an intrinsic feature of their race.

Therefore, the black people need to know about the Africans and their own culture. Harrison concedes that Postcolonial Criticism needs the work of theory or historical contextualization in order to make its case. In addition, a prior political commitment, if not to the cause of decolonization, at least to sustaining the cognitive vitality of the critical impulse, is vital. For the present, however, he makes the case that the student or practitioner can do without the knowledge or commitment to any particular political position, but can rather rely on a conviction that the stories we tell and the way in which they are told are unrepresentative of the human condition. His thesis is that the central question of postcolonial studies lies not in the immediate historical circumstances of the writing or reading of a text, but in "the deep, changing relationship between literature and society". The structure of this novel, according to Chinua Achebe, is a dual narrative, where the first half of the story depicts the arrival of the white men and their attempt to eradicate the traditional practices of the Igbo. In the second part of the story, the social, political, and economic structure of the society, which the natives have lost after they were forced to leave their homeland, is also depicted in the novel. The theme of the story is the struggle of the Igbo people to preserve their traditional culture, as well as the fact that the white men continuously try to destroy everything that the Igbo people possess. The first part of the novel does not present any major characters. However, the story with the characters is told in the second part of the story. The novel follows the voices of a boy and an old man who are recounting the events from the time they were alive. 5ec8ef588b

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