

Postcolonial Perspective in the Novels of Chinua Achebe and Ahmed Ali: A Comparative Study

Dr. Safia Asad¹, Mohd. Asad Siddiqui², Alifia. I. Patel³

Abstract:

What we have tried to explore in this particular piece of writing, is of utmost precautionary measure and full of warning regarding the evil and personal intentions of the invaders, in a nut shell, to make this world a better place of living without hurting the native's sentiments and encroaching their freedom to express what actually they are and how they wish to practice their own things, in a broader context of Socio-political, religious and economic independence.

The essence of freedom can be felt and experienced with the same intensity and passion for each invading society, community or nation living in any part of the globe, as what happened with Chinua Achebe, belonging to Igbo tribe of Nigerian descent sharing the trauma, coercion, humiliation and exploitation with Ahmed Ali, the Author belonging to Indian Subcontinent with the only similarity of being governed by the vast British empire whose sun would never set.

Keywords: Postcolonial, Perspective, African Literature, Indian Literature,

1. Introduction

The term 'postcolonial' tells a whole new perspective of political freedom, new ideologies. (of development, for instance, or economic freedom or self-reliance in many postcolonial societies) and new agendas. 'Postcolonialism', in a nut shell, captures the strategies of resistance, negotiations and cultural assertion that countries such as India adopt to deal with increasing neocolonial interference and control exerted by the 'developed First World' nations. 'Postcolonialism', therefore, is the set of practices that seek, to negotiate a history of colonialism, the present state of political independence and the always imminent threat of neocolonialism in the economic, cultural and social fields.

The 'postcolonial' specifies 'a transformed historical situation, and the cultural formations that have arisen in response to changed political circumstances, in the former colonial power' (Young 2001:57).

Post-colonialism signals a possible future of overcoming colonialism, yet new forms of domination or subordination can come in the wake of such changes, including new forms of global empire. Post-colonialism should not be confused with the claim that the world we live now is actually devoid of colonialism.

Postcolonial theorists and historians have been concerned with investigating the various trajectories of modernity as understood and experienced from a range of philosophical, cultural, and historical perspectives. They have been particularly concerned with engaging with the ambiguous legacy of the Enlightenment—as expressed in social, political, economic, scientific, legal, and cultural thought—beyond Europe itself. The legacy is ambiguous, according to postcolonial theorists, because the age of Enlightenment was also an age of empire, and the connection between those two historical epochs is more than incidental.

It is a fact that in the colonial era there were different types of colonial representations by the colonizers covering different types of media and different forms of literatures. There were discussions on different aspects of post-colonialism by different postcolonial critics, for example, **Trivedi (2007)**, **Homi Bhabha (1994)**, **Gayatri Chakravorty Spivak (1999)** and

¹ Assistant Professor, King Khalid University, Department of English, College of Science and Arts, Ahad Rufaida, Kingdom of Saudi Arabia. email : schandra@kku.edu.sa

² Assistant Professor, University of Lucknow, Department of English, Erum Girls' Degree College, C- Block, Indira Nagar, Lucknow(U.P), India email : asadjuyya@gmail.com

³ Lecturer, Qassim University, Department of English and Translation, College of Arts and Translation Al Rass, Al Qassim, Kingdom of Saudi Arabia. Email:alifiapatel@rocketmail.com

Edward W.Said (1978), to mention a few and there were different opinions about different works. So, being related to postcolonial studies, it motivated me to take two novels from the colonial era written by both the victims of colonial Imperialism which eventually exhibit the root cause of their inner conflict and suffocation which prompted me to conduct a study on how different colonial issues like the problem of representation, Otherness, mimicry, racism, imperialism, stereotypes and many other are represented in both novels, thus expressing the imbalance in socio-cultural disorder and at the same time showing the sense of identity crisis, lost inheritance as well as glory and past splendor and magnificence relevant to the history of their own land.

The novels selected in this particular study are *'Twilight in Delhi'* and *'Ocean of Night'* written by **Ahmed Ali** and *'Things fall Apart'* and *'No Longer at Ease'* by African colonized writer **Chinua Achebe**.

2. Perspectives of Postcolonialism-

Edward Said's evaluation and critique of the set of beliefs known as 'Orientalism' forms an important background for postcolonial studies. In his revolutionary published book in 1978, ***Orientalism***, he describes Orientalism as a manner of regularized or orientalized writing, vision and study, dominated by imperatives, perspectives and ideological biases ostensibly suited to the orient'. It is the image of the 'orient' expressed as the entire system of thought and scholarship.

Post-colonialism as a theory and a critique emerged from within anti-colonial activism and political movements in Asia, Africa and south America and exhibits the academic, intellectual, ideological and ideational scaffolding of the condition of decolonization. Whereas, Colonialism is the process of settlement by Europeans in Asian, African, South American, Canadian and Australian spaces. Colonization was a violent appropriation and continuous exploitation of native races and spaces by European cultures. The European nation established itself as a military-administrative power in the 'colony', Military –political conquest and domination were accompanied by a close study of native cultures and their suffocation and internal conflicts, as well as the identity crisis and helplessness in making a proper psychological balance and relationship between the colonizers and colonized. In this context, term 'Imperialism' refers to the practice of governance of Asian or African nations through the power managed from outside. In a real sense, Imperialism signifies the ideology that recommends and justifies colonial rule, Imperialist state ruled them with the justification of training and educating them with their agenda of imposing their own culture upon them and gradually changing them completely.

Decolonization is the process whereby non-white nations and ethnic groups in Asia, Africa and South America strive to secure economic, political or intellectual freedom from their European masters, *Decolonization* seeks freedom from colonial form of *thinking*, to revive native values and morals in a true sense. The *'decolonization of the mind'* is of utmost importance, in the opinion of **Ngu'gi wa Thiong'o**, the novelist, critic, dramatist and one of the chief exponents of the anti-colonial and postcolonial resistance. In *'Decolonizing the mind'(1986)*, he argued that English language, literature and University departments were responsible for the ruin of African language and culture. Language, especially in schools became the means of subjugation in the colonial context. The child begins to see himself or herself only through European eyes, textbooks and images. Eventually the child assumes this biased image is true and accepts that he or she is inferior to the European. What is needed is a 'decolonizing of the mind', of the biased European intellectual traditions that Africans have assimilated.

3. Literature Review

“Readings of postcolonial literatures sometimes are resourced by concepts taken from many other critical practices such as poststructuralism, feminism, Marxism, psychoanalysis and linguistics. Such variety creates both discord and conflict within the field, to the extent that there seems no one critical procedure that we might identify as typically 'postcolonial'”.

-John McLeod

Colonialism is a complex phenomenon with conflicting definitions of colonies and colonies. Of course, it is not the latest. The distinguished history of human beings is one of aggression, colonialism, slavery, theft and mistreatment using brutal force and coercion. What is considered a glorious victory, inspired by God by a successful colonizer, who excuses his demise as a powerful advocate of higher power or people, is regarded as a great tragedy by losing freedom and popular culture and is not entirely wrong and completely wrong. To pursue this study, the domino effect of the topical European colony in two different parts of the world, namely the Subcontinent (India) and Africa, are considered. Good post-colonial writings from the other side excuse themselves in nature. The former colonists highlight the great benefits of colonialism, language, literature, religion, railways, technology, modern government, education, medicine, scientific knowledge, etc. The former colonized lamented the loss of their culture and possessions and were held in high esteem, and wished to set a definite record for the most humiliating pre-colonial societies. One at times sees an effort to re-establish the old order when the colonies gained independence, even though this is a dream rather than a reality. In the Hegelian sense, conflict of interest leads to new institutions rather than being postponed to old orders.

The term post-colonial refers to a type of anti-colonial movement. The authors hold the view that colonialism is an evil done in the name of good. This is the essence and certainty of colonial writers such as “*Wa Thiong’o (1967), Achebe (1958) and Said (1978, 1993)*”. This school of thought defends pre-colonial culture and identity in a variety of ways and perspectives. They believe that the colonies were a game played by the colonizers for the original purpose of obtaining the wealth and resources of a large number of settlements and that this declaration of “enlightenment and civilization” was a mistake. The colonists used various tactics to manage the colonial people and use their resources; they also varied their strategies from place to place and from time to time as needed. It would not be wrong to say that they faced opposition wherever they lived in a remote area. These protests can be of several types: effective, proven in rebellion, guerilla warfare, vandalism and protests. It would be a no-brainer when the Colonists' policies, declarations, methods and systems of the colonists were lost and failed. More recently, it could have been propagated in the form of post-colonial literature, so the prominent names that reproduced this phenomenon are “*Walcott, E. Said, Fanon, Spivak, Bhabha, Wa Thiong'o and Soyinka.*” The general tone of their writings is depressing, highlighting the corruption and psychological damage that has led to it without the theft of resources that took place. Resistance is a common theme of post-colonial and colonial literature. It is considered the reaction of the weak to the strong, the poor to the rich, the colonized to war against the colonialists and the third world to fight against the first world. The natives were not prepared to abandon their culture and religion as quickly as the colonists expected. Great efforts were needed to end the violence and to meet the frequent challenges of massive bloodshed and the use of nudity (*Fanon. 1956*). Colonial people tried to unite against the colonists by using religion and culture as a tool of encouragement. They fought against the colonizers to preserve their culture and religion. Still, a shocking situation arose when their brothers and sons began to join the colonial army, and some converted to Christianity. This was the first place of change. Changes take place in some way, whether this proves to be beneficial to the indigenous people or not.

Colonists transformed colonial people culturally, socially and religiously, primarily to govern them. They tried to change the language of the colonial people in part to make their history weaker, both in the cultural and sociological framework. Language change leads to change, and this change has different stages that vary from race and ethnicity, even from one colony to another. The British colonists used various tactics to convert the natives according to what they understand in their mind or what they wanted to see them behave as per their own wishes and aspirations as part of a much broader context and strategy of imposing imperialistic standards and approaches to them, directly or indirectly.

Edward Said inaugurated the postcolonial field with ***Orientalism (1978)*** and he defined the ‘Orientalism’ as ‘a way of coming to terms with the Orient that is based on the Orient’s special place in European Western Experience..... the Orient has helped to define Europe (or the west) as its contrasting image, idea, personality, experience.....Orientalism is a style of thought based upon ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident”.....the phenomenon of Orientalism as I Study it here deals principally, not with a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient.....despite or beyond any correspondence, or lack thereof, with a “real” Orient’. (1-3,5)

Orientalism is this production of ideas, knowledge, and opinions about the Orient- ideas which were preliminary to governance, military conquest and political control over the geographical territory of the Orient. Orientalist knowledge came first, political control later.

The current study focuses on establishing British colonies in Africa and India and how gradually British have succeeded in achieving some of their targeted goals. The world’s largest plots were under British rule in North Africa, West Africa and South and East Africa. The British have found different countries useful for other purposes and benefits. In Egypt, in addition to its potential as British commodity, The British colony controlled its main line of trade routes that passed through Egypt to the Red Sea and then to India. In West Africa, the British presence was primarily to the British occupation of the Slave trade in the eighteenth Century, which lasted until the nineteenth Century. South Africa was important in part because of its Gold and Diamonds and in part because, to the British, it was an important place in their trade routes to India and the far East. **Mercantilism**, characterized by the pursuit of material wealth with one mind, was the dominant economic ideology of the day. Such is the cause of this kind of colonization. The colonial experience in Africa was very different from what happened in the Subcontinent. In Africa, colonizers used religion as a weapon to shape indigenous ideas and thinking. Missionaries being sent to Africa to convert people to Christianity and introduced an education system to deprive the indigenous people of their own society and culture. The colonists came to Mogul India for trade and gradually propagated and propounded their own strategy for the overall control and implementation of their policies in the Subcontinent. They recruited many Indians to work for the British army and used them to fight their own people. They divided the people based on classes and notions and succeeded in ruling them for a long time.

One of the pioneer thinkers **Frantz Fanon** argued that colonialism dehumanized the native in a deliberate manner, in his works *The Wretched of the Earth* and *Black skin, White Marks*, he says that this process of dehumanizing the native is so thorough that the black man can see himself only as the black (mirror) image of the white man. The white man is the master, and represents an object that is to be feared and desired. The black therefore tries to be more like the (desirable) white man/master. He puts on 'white masks'. In this context, Colonialism projects itself as self-born and the origin of everything. Nationalist consciousness arises as a counter to this. This anti-colonial nationalism achieves solidarity between disparate classes and groups of the colony. Such a nationalist consciousness and literature embodies a 'negritude', a pan-African consciousness and solidarity.

Frantz Fanon's studies became highly appreciable as a psychiatrist in this context as he had several opportunities to observe the psychological effects of colonialism on the native and this was the foundation of his classic studies of the colonial conditions. The resulting inferiority complex is the direct result of years of dehumanization and putting a notion in the mind of the native so they could see themselves through the eyes and perception of the white men.

Postcolonial Theory in this context, as a method of interpreting, reading and critiquing the cultural practices of colonialism becomes highly relevant where the theorist like **Gayatri Chakravorty Spivak**, **Homi Bhabha**, **Arif Dirlik** and **Aijaz Ahmad** added new dimensions with their exploratory advancement and analysis.

Spivak's use of the term 'Subaltern' which she adapted from Italian theorist **Antonio Gramsci**, specifies a person who has no position or sovereignty outside the discourse that constructs her as subjects. In her most quoted essay, '*Can the Subaltern Speak?*' (1985), she rejects the idea that one can access a 'Pure' Subaltern consciousness because the Subaltern cannot speak and is, hence, spoken for. Thus, the structure of colonialism, in her opinion prevents any speaking and this structure is *doubly* strengthened in the case of the native woman, who is silenced through both Patriarchy and Colonialism. There is, however, an urgent need to respond ethically to the voice of the Subaltern. She proposes that the Subaltern can figure only in an ethical relation where there is the deliberate creation for a space for the voice of the radical other.

Homi Bhabha, on the other hand, gives emphasis on the relationship between the Colonizers and the Colonized as the never ending colonial encounter, as he proposes that colonial discourse is, actually, Ambivalent. The colonial master is actually informed by two contradictory Psychic states 'fetish' and 'phobia'. **Bhabha** uses the term 'ambivalence' to describe the *rupture* between the hoped-for original authority of the English book/sign and the effect of repetition and difference. **Bhabha** proposes the idea of 'Mimicry' in his essay 'Of Mimicry and the Man' as the disciplined, conscious imitation of the white man by the colonized and supposedly subservient native. Western education, religion and structures are the modes through which the native is trained to think or behave *like* the white Man. As a result, the native becomes Anglicized, but is never truly white, He is a Mimic, who can now respond in English and argue rationally (rather than sentimentally), which would be a stereotypical 'native' or Oriental form of argumentation because of western education.

Thus, this *hybridized* native who refuses to acknowledge the colonizers authority, is placed in a position of *in-between-ness*, between adopted Englishness and the original native identity, obedience and resistance.

4. Common perspective in African and Indian English literature

The white man had come to Siriana, and Joshua and Kabonyi had been converted. They had abandoned the ridges and followed the new faith.

-(Ngugi 1965:8)

This is **Ngugi wa Thiong'o's** description in *The River Between* of both colonialism's cultural consequences and native indifference to the erosion of their ways of life. The impact of colonialism on African and Asian cultures has been so profound that the effects will probably never wear off. In the cultural realm, colonialism subverted established traditions by interfering with local customs, setting up norms of conduct, rejecting native beliefs as superstitions and ensuring that the native himself believed all this through the medium of Western education. Derek Walcott notes in 'What the Twilight Says' his generation always looked at life with 'black skins and blue eyes' (1998[1970]:9), gesturing at the loss of individuality and modes of living. Projecting itself as a benevolent and humanitarian enterprise- the 'civilizing', evangelical component was integral to colonialism- iconoclastic European masters rejected native cultural systems. Tribes and individuals were influenced coerced into turning to the white master's culture and religion. By locating itself at the peak of the human evolutionary structure, the colonizer's culture set itself up as the definitive goal of the colonized. Therefore, the colonized began, to abandon his/her culture in favor of the white man's.

It is this cultural alienation that eventually became quite evident as the subject of the writers like **Chinua Achebe** and **Ahmed Ali**, who took this endeavoring task as a core and essence of their writings in the novels like *Things Fall Apart* and *Twilight in Delhi*, respectively.

“The theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity.”

-Homi Bhabha

Comparative and connective work on India and South Africa has generated a long historiographical tradition. Its earlier instantiations focused on indentured labor and 'passenger' Indians, largely merchants following in the wake of indentured workers. Mohandas Gandhi and his political mobilizations constituted another important focus. In keeping with earlier historiographies of diasporic communities, this body of work was often narrowly ethnicised (focusing only on 'Indians' and excluding other groups from the frame) and tended to have a 'one way' orientation, namely it only tracked movement in one direction from South Asia to Africa without looking at reverse movement or asking what the implications of this migration were back home. The transnational turn and the move beyond nation and area as units of analysis have opened up this field considerably. Studies on 'Indian' communities have been de-ethnicised with other communities being brought into the picture.

Numerous issues can be addressed and discussed, as far as the common perspectives belonging to Africa and Indian Subcontinent are concerned like ethnicity, displacement, sexuality, gender etc. thus, making this topic more broader and pragmatic in a real sense as the postcolonial studies or arguments began to focus on how nationalist projects in colonial times and the decolonized nation-state replicated or extended certain fundamental oppressive structures in class, gender and (In India) caste. The decolonized nation argue postcolonial thinkers, under the guise of national stability, elides differences and perpetuates oppression of the marginalized- women, lower classes/caste. This, they argue, is essentially the same technique as that of colonialism. In actual sense, Postcolonial theory explores how colonial ideology, strategies of representation and racial prejudices are coded into the literary texts, and how these informed concrete political, military and social 'operations' in colonialism.

In a sense, solar grandmothers, as they are called, have become emblems of India's development-centric partnership with Africa. Training and capacity building are core thrusts of India's engagement with Africa. Given Africa's overwhelmingly young population, the continent is poised to reap a demographic dividend, and India sees itself as a partner in this quest for empowerment and transformation. This explains why India has promised to set up over 100 training institutes across Africa encompassing diverse areas ranging from agriculture, rural development and food processing to information technology, vocational training, English language centers, and entrepreneurial development institutes. These training institutes are poised to be a game-changer in Africa's ongoing resurgence and its ambition to become a knowledge-driven society. Preliminary work on these training institutes has already started, and India is hoping that at least some of them will be up and running by the time New Delhi hosts the third India-Africa Forum Summit later this year. This focus on human resource nurturing is also evident in over 20,000 scholarships India has given to African students. India is also home to over 20,000 African students, with most of them paying for themselves.

“You cannot continue to victimize someone else just because you yourself were a victim once.”

-Edward Said

Ahmad Ali and **Chinua Achebe** both are staunch practitioners of the Post-Colonial theory and they made it evident in their writings.. Transformation of culture and religion are two main streamlines that Colonizers aimed at changing and once natives started getting transformed the Colonial rule got ended leaving people in the dilemmatic condition about their identity. That's what portrayed by Achebe and Ahmed Ali in their respective novels. Both writers are agreed that the colony destroyed their cultural structures. The people of the Subcontinent and Africa lived a comfortable life before the settlement and even though they lacked necessities and other essential amenities, yet they were satisfied and fully contented in all spheres of life Both writers have highlighted the destructive role of colonies in both the respective cultural arena of Africa and Indian Subcontinent. They view colonization as another name for the destruction of indigenous lands and economic resources by colonial rule. In other words, it would not be wrong to say that the respective authors wanted to convey the message that the colonies had come to change the entire way of life by changing all aspects of their traditional life and culture and thus, eventually, setting up their own establishments and dictats.....

5. Detailed Introduction of Chinua Achebe and Ahmed Ali :

Chinua Achebe

“ There is no story that is not true, [.....] The world has no end and what is good among one people is an abomination with others.”

-Chinua Achebe, *Things Fall Apart*

Chinua Achebe, in full **Albert Chinualumogu Achebe**, (born November 16, 1930, Ogidi, Nigeria—died March 21, 2013, Boston, Massachusetts, U.S.), Nigerian novelist acclaimed for his unsentimental depictions of the social and psychological disorientation accompanying the imposition of Western customs and values upon traditional African society. His particular concern was with emergent Africa at its moments of crisis; his novels range in subject matter from the first contact of an African village with the white man to the educated African's attempt to create a firm moral order out of the changing values in a large city. Achebe grew up in the Igbo (Ibo) town of Ogidi, Nigeria. After studying English and literature at University College (now the University of Ibadan), Achebe taught for a short time before joining the staff of the Nigerian Broadcasting Corporation in Lagos, where he served as director of external broadcasting in 1961–66. In 1967 he cofounded a publishing company at Enugu with the poet Christopher Okigbo, who died shortly thereafter in the Nigerian civil war for Biafran independence, which Achebe openly supported. In 1969 Achebe toured the United States with fellow writers Gabriel Okara and Cyprian Ekwensi lecturing at universities. Upon his return to Nigeria he was appointed research fellow at the University of Nigeria and became professor of English, a position he held from 1976 until 1981 (professor emeritus from 1985). He was director (from 1970) of two Nigerian publishers, Heinemann Educational Books Ltd. and Nwankwo-Ifejika Ltd. After an automobile accident in Nigeria in 1990 that left him partially paralyzed, he moved to the United States, where he taught at Bard College in Annandale-on-Hudson, New York. In 2009 Achebe left Bard to join the faculty of Brown University in Providence, Rhode Island.

“If you don't like my story, write your own.”

-Chinua Achebe

The novel, ***Things Fall Apart***, (1958) challenges Western concepts of historical truth, and expects readers into questioning the perception of pre-colonial and colonial Africa. More than half the novel is devoted to the depiction of Igbo culture, artfully drawn as it has followed the rise to status of the hero to community leadership. As a champion wrestler and a great warrior, Okonkwo, the protagonist of the novel is a natural leader. His flaw, however, is that he never questions the received wisdom of his ancestors. For this reason, he is not drawn in a flattering light, but his culture is given a full and fair representation. There is no culture shock in discovering that Okonkwo's father has low status because of his laziness and extravagance. He would rather play his flute than repay his debts. It follows, then, that land, a full barn, expensive titles, and many wives confer status. The protagonist is ambitious. Indeed, one of his flaws is his fear of failure of becoming like his father.

The second and third parts of the novel touch the unavoidable advance of Europeans. The first white man to arrive in a nearby village is killed because of an omen, and in retaliation all are crushed by British guns. Christian missionaries seem to be madmen, their message of wicked ways and false gods attracts only the outcasts. But along with Christianity come hospitals and schools, converting farmers to court clerks and teachers. Business stores pay high charges for palm oil.

Government is closely linked to religion and literacy. A District Commissioner covers Queen Victoria's laws. Okonkwo, protector of the ways of his ancestors, unavoidably plays a role of tragic hero. His eldest son's early conversion merely strengthens his belief in a rigid code of manly behavior. In exile during the first years of colonization, he has less understanding of the power of the Europeans than his now-passive kinsmen. In *Things Fall Apart*, Achebe depicts the collapse of tribal culture under the pressure of colonization through trade, religion, superior weaponry and administration. The novel is a story of deterioration and fall of the Igbo people of Africa. They had an ancient civilization but it had no strength to survive and tolerate. It is a regional novel, which describes the life of the Igbo people of Africa. The people fall prey to the religious and political expansion of the white Christian missionaries. The novel describes the destruction of an ancient civilization and social anarchy.

The novel ***No Longer at Ease*** (1960) is about a civil servant who is involved in the corruption of Lagos. Achebe describes the colonial rule with his usual self-respect and sensitivities. Achebe writes about Obi's experiences in Lagos to reproduce the challenges facing a new generation on the verge of Nigerian independence. Obi is trapped between the expectations of his family, its clan and larger society. He is crushed by these forces and finds himself imprisoned for bribery.

Achebe shows his capability to represent modern Nigerian life. At the opening of *No Longer at Ease*, it is learnt that the main character, Obi Okonkwo, is on trial for charges of corruption and bribery. The judge and the audience have similar surprise of how such a talented young man could have made bad choices. Obi, whose mother has recently died and whose engagement to Clara has just finished, feels tears spring to his eyes. The novel then goes into contrary in time and tells the story of how Obi ended up in such a horrible situation.

The readers are taken to Obi's return to Nigeria from England, where he had an education at a British university. Obi sees Clara on the boat back to Nigeria. They flash up a relationship quickly, and by the time Obi has got a job in the civil service, they fall in love. Obi's return is noticed by trumpet blast; the Umuofia Progressive Union (U.P.U.), which offered him a scholarship more like a loan to go to school, arranges a huge party and welcomes him back as their local hero.

In fact, the expectation is that Obi's repayment of his debt will allow them to send others to school, and his position in the civil government will place the whole region of Umuofia in a position of power within the government. They feel that through Obi, they may be able to get jobs. This anticipation is seen as a part of helping a member of his stretched family, and accepting bribes is understood to be a necessary evil. But Obi has other plans. He has no wish to play the role of a corrupt civil servant, accepting bribes in order to help others achieve their dreams of getting scholarships or jobs. It is at this point that shows how Obi distinguishes himself from his kinsmen.

Obi begins to pay a monthly sum to the Umuofia Progressive Union to pay back his school loan, and he begins to send his parents a monthly sum of money, as well as pay for his brother's school fees and his mother's hospital charges when she is sick. In the short period Obi's finances are stretched beyond their capacity. It is partly that Obi lacks in planning well, but it is also partly that, in addition to meeting all the duties to the Union and to his family, he is expected to live a lifestyle suitable to his social status and the government position.

Soon, Obi finds he does not have enough money to continue. First, he buys Clara's engagement ring after she discloses that she is *osu* and so he will never be able to marry her. (It is forbidden in Igbo culture to marry an *osu*, since the *osu* class is dedicated to a particular god.) Obi gives Clara an engagement ring and then assumes that they are engaged. Obi discovers that he needs forty pounds to pay for his car insurance. He does not even realize that there is an annual car insurance fee. Therefore, he goes to get a bank loan of fifty pounds. That night, Clara gets upset because he has not asked for her help.

The next day, however, Clara sends Obi fifty pounds and tells him to go and pay it back to the bank. He does not think perhaps that he can make her take it back, knowing she will insist that he should keep it. Obi does not really want to give back the loan from Clara. The two make up and go dancing. It turns out that luck is just not with Obi. While they are dancing, somebody enters their unlocked car and steals Clara's fifty pounds.

Obi owes Clara fifty pounds, and he still owes the bank fifty pounds. To top it off, his mother becomes so ill that she has to go to hospital. Since Obi's parents live on the money Obi sends them, it is obvious who will be responsible for the hospital bill. In addition, his father has indicated that there is something "serious" he wants to discuss with Obi. Obi realizes that the news of Clara – and her status as *osu* – has finally reached his parents.

Obi takes a two weeks' leave from his job. The job pays him twenty-five pounds for his leave, and Obi decides to pay for his brother's school fees out of that money, realizing that if he does not pay it now when he has the money, he will not have it in a few months when it is due. At home, Obi's parents disapprove his affair with Clara.

As a result, they oppose him about his engagement to Clara. Though Obi's parents raised him as Christian, and though they avoid many aspects of Igbo culture up to that point, now his father simply insists he cannot marry Clara. He says that though Christians must give up part of their native culture and beliefs when they convert, this is not one of those things – it runs too deep in Igbo culture. In the words of **David Carroll (1980:85)**:

"Obi realizes that although the ramshackle structure of his life has been dismantled he cannot return to its origin. Now more than ever is he no longer at ease here in the old dispensation."

Obi returns to Lagos in a distressed state of mind. None wants to be responsible for his mother's suicide. He tells Clara that they must just lay low, but Clara understands that his parents will never accept their relationship. She breaks up with him. Obi discovers she is pregnant. Therefore, he decides that he has to borrow money to pay for an abortion. When Clara is hospitalized due to an infection from the abortion procedure, he realizes that he has made a mistake. He sends Clara a letter and begs her to come back to him. But it is too late.

Clara returns his letter unopened and leaves Lagos soon after. Then, his mother dies, and Obi sends all the money he can to pay for her funeral, but he stays in Lagos and does not go home for her funeral. **C. L. Innes (1990:150)** points out:

"Achebe's second novel contrasts the literary consciousness of its chief protagonist, Obi Okonkwo, with the consciousness formed by oral tradition (both Igbo and Christian) of his parents and the majority of his society. Obi is unable to bridge the gap between these two kinds of consciousness".

As mentioned above, the character of Obi is unable to fill the breach between these two kinds of perception. Obi sinks into a deep despair after Clara and his mother are gone. He begins to let go of his former opinions. Apparently, Clara keeps Obi on the straight and narrow all along. Deeply in debt, with no one to keep him steady, and mourning his mother's death, Obi leaves behind all his disdainful principles and begins to accept bribes left and right. But he does maintain a certain impression of principles. He refuses to accept bribes from people who do not have the minimum qualifications to appear before the Scholarship Board. Because he only accepts bribes from people who are going to appear before the Board anyway, he gets a reputation for following through on his bribes. At last, Obi is caught accepting a bribe and found guilty at his trial.

Ahmed Ali

Scholar, poet, teacher, and diplomat **Ahmed Ali** (1908-1998) holds an honored place as novelist and chronicler of India's shift from an English colony to a free state. In addition to being a prolific author of poems and world-class novels, translator of the Koran and the ghazals of Ghalib, and critic of poet **T. S. Eliot**, Ali lived a double life in business and politics. He worked as a public relations director and was a foreign spokesman for Pakistan. While serving in the diplomatic corps, he traveled the world.

The son of Ahmad Kaniz Begum and Syed Shujauddin, a civil servant, Ali was born in Delhi, India, on July 1, 1908. He grew up during the emergence of Indian nationalism and the Muslim League, the impetus behind the creation of a separate state of Pakistan. After his father's death, he passed into the care of conservative relatives who lived under a medieval set of standards. According to their orthodox views, Ali could not read poetry or fiction in Urdu, even the classic fable collection *The Arabian Nights*, which they denounced as immoral.

Twilight in Delhi (1940), by **Ahmed Ali**, is a historical novel.

“All people hope Islam helps everything in life. Islam will make jobs. Islam will make freedom. Islam will make everything.”

-Ahmed Ali

The story focuses on Mir Nihal and his family as changes occur in their personal lives and in Indian culture. As Mir Nihal faces his own challenges due to the personal changes he undergoes, his son Asghar goes through dramatic changes as well.

“The Women Who Can Wait For Her Man Till Dawn, Without Any Arguments, Are Priceless,”

-Ahmed Ali

Postcolonial feminist criticism, in this regard, analyses range across representation of women in once-colonised countries and in western locations. Some critics have concentrated on the constructions of gender difference during the colonial period, in both colonial and anti-colonial discourses; while others have concerned themselves with the representation of women in postcolonial discourses, with particular reference to the work of women writers. At the level of theory, postcolonial feminist critics have raised a number of conceptual, methodological and political problems involved in the study of representations of gender, these problems are at once specific to feminist concerns, such as the possibility of finding an international, cross-cultural sisterhood between ‘First World’ and ‘Third World’ women, as well as more general problems concerning who has the right to speak for whom, and the relationship between the critic and their object of analysis. Indeed, it would be fair to say that some of the most groundbreaking, thought-provoking and influential work within postcolonialism has come from debates concerning representations of gender difference in postcolonial contexts.

It nostalgically chronicles the passing of the traditional Muslim aristocracy in light of encroaching British colonialism in the early 20th century.

His second novel, *Ocean of Night (1964)*, examines the cultural rift in India that preceded the creation of India and Pakistan in 1947. Based on Lucknow, under the British rule, the novel highlights the recklessness and irresponsible behaviours of the Nawabi era, which dwelt in luxuries and comforts and compromised on various matters. The dual agents of nostalgia and prophecy become further pronounced in Ali's second novel, *Ocean of Night (1964)*, where he dramatizes the process of degeneration of the Muslim nobility of Lucknow toward its self-inflicted doom. The amorality and recklessness of Nawab Chhakkan, a descendant of an old Taluqdar (landowning) family that collaborated with the British during the 1857 uprising to be rewarded with feudal privileges, foreshadows the disintegration of a community when it loses the sense of its destiny. The Nawab's drunkenness and debauchery cause his ruin, leading to his demise by a murder-suicide. As one of the novel's minor characters, the Marxist Siddiqi, puts it to a friend, “We as a nation are suffering from nostalgia. Go back to the past is your constant cry. But how can you go back to the past? Which past? I tell you can't” (54). The argument here is that no nation, community, family, or individual can overcome current misery through recalling past glory. As with the doomed fate of Delhi in *Twilight in Delhi*, the prophesied decline of Lucknow in *Ocean of Night* symbolizes the fragmentation of the Muslim community in India. While *Ocean of Night* succeeds in evoking an ambience of decay and decline, it lacks the focus and lyrical vibrancy of *Twilight in Delhi*.

Its effectiveness is also tarnished by the preaching, essayistic quality of its narrator. (Indeed, one glimpses such a tendency in Ali's earlier novel too, but it is kept relatively restrained.) Moreover, the swift, synoptic shifts of discourse and the occasional racy reversals of the characters' mood and actions "make the narrative disjointed" (**Raizada 19**) and undermine the novel's dramatic impact. These limitations could prompt one to consider *Ocean of Night* "more of a phantasy [*sic*] than a novel" (**Raizada 22**) and to evaluate Ali as a "one novel novelist" (Trivedi 43). However, one could appreciate Ali's strategy here as being based on storytelling techniques derived from the oral Indian/Muslim tradition, whereby an intrusive, often digressive, teller plays such a dominant role that it licenses him or her to impede or redirect the narrative flow by recurrently reciting nostalgic poetry, culled from collective memory, and injecting it (as Ali often does) into the narrative. Being a powerfully effective mode of emotional and cultural expression, poetry operates as an apt emblematic commentary on character and action, and because of its *ancienneté* in Eastern societies, it serves as a literary linkage with a nostalgic past and a repository of its civilizational glory.

While a gap of a quarter of levels, thus allowing the Britishers to play with them and enforcing their own dictates.

" Both these novelists handle societies whose milieu was fast disappearing under the impact of the british rule..... *Twilight in Delhi* and *Things fall apart* derive their strength from the quality of their author's perceptions of the social focus at work in ancient, proud but flexible civilizations and from their admirable knowledge of human psychology shown in the development of their central characters."

-H. H. Anniah Gowda

6. Conclusion

"You cannot continue to victimize someone else just because you yourself were a victim once." - Edward Said Ahmad Ali and Chinua Achebe both are staunch practitioners of the Post-Colonial theory and they made it evident in their writings.. Transformation of culture and religion are two main streamlines that Colonizers aimed at changing and once natives started getting transformed the Colonial rule got ended leaving people in the dilemmatic condition about their identity. (190)

Some critics have concentrated on the constructions of gender difference during the colonial period, in both colonial and anti-colonial discourses; while others have concerned themselves with the representation of women in postcolonial discourses, with particular reference to the work of women writers .At the level of theory, postcolonial feminist critics have raised a number of conceptual, methodological and political problems involved in the study of representations of gender, these problems are at once specific to feminist concerns, such as the possibility of finding an international, cross-cultural sisterhood between 'First World' and 'Third World' women, as well as more general problems concerning who has the right to speak for whom, and the relationship between the critic and their object of analysis. (181)

So, being related to postcolonial studies, it motivated me to take two novels from the colonial era written by both the victims of colonial Imperialism which eventually exhibit the root cause of their inner conflict and suffocation which prompted me to conduct a study on how different colonial issues like the problem of representation, Otherness, mimicry, racism, imperialism, stereotypes and many other are represented in both novels, thus expressing the imbalance in socio-cultural disorder and at the same time showing the sense of identity crisis, lost inheritance as well as glory and past splendor and magnificence relevant to the history of their own land. (178)

Detailed Introduction of Chinua Achebe and Ahmed Ali : Chinua Achebe " There is no story that is not true, [.....] The world has no end and what is good among one people is an abomination with others." -Chinua Achebe, *Things Fall Apart* Chinua Achebe, in full Albert Chinalumogu Achebe, (born November 16, 1930, Ogidi, Nigeria—died March 21, 2013, Boston, Massachusetts, U.S.), Nigerian novelist acclaimed for his unsentimental depictions of the social and psychological disorientation accompanying the imposition of Western customs and values upon traditional African society. (163)

Decolonization is the process whereby non-white nations and ethnic groups in Asia, Africa and South America strive to secure economic, political or intellectual freedom from their European masters, Decolonization seeks freedom from colonial form of thinking , to revive native values and morals in a true sense. (159)

Edward Said inaugurated the postcolonial field with *Orientalism* (1978) and he defined the 'Orientalism' as ' a way of coming to terms with the Orient that is based on the Orient's special place in European Western Experience..... the Orient has helped to define Europe (or the west) as its contrasting image, idea, personality, experience.....Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident".....the phenomenon of Orientalism as I Study it here deals principally, not with a correspondence between Orientalism and Orient, but with the internal

consistency of Orientalism and its ideas about the Orient.....despite or beyond any correspondence, or lack thereof, with a “real” Orient’. (145)

“**If you don’t like my story, write your own.**” -**Chinua Achebe** **The novel, Things Fall Apart, (1958)** challenges Western concepts of historical truth, and expects readers into questioning the perception of pre-colonial and colonial Africa. (139)

The people of the Subcontinent and Africa lived a comfortable life before the settlement and even though they lacked necessities and other essential amenities, yet they were satisfied and fully contented in all spheres of life Both writers have highlighted the destructive role of colonies in both the respective cultural arena of Africa and Indian Subcontinent. (128). In actual sense, **Postcolonial theory explores how colonial ideology, strategies of representation and racial prejudices are coded into the literary texts, and how these informed concrete political, military and social ‘operations’ in colonialism.** (124)

“The theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity.” -**Homi Bhabha** Comparative and connective work on India and South Africa has generated a long historiographical tradition. (121)

Postcolonial Theory in this context, as a method of interpreting, reading and critiquing the cultural practices of colonialism becomes highly relevant where the theorist like **Gayatri Chakravorty Spivak, Homi Bhabha, Arif Dirlik and Aijaz Ahmad** added new dimensions with their exploratory advancement and analysis. (106)

It is this cultural alienation that eventually became quite evident as the subject of the writers like Chinua Achebe and Ahmed Ali, who took this endeavoring task as a core and essence of their writings in the novels like *Things Fall Apart* and *Twilight in Delhi*, respectively. (106)

thus, making this topic more broader and pragmatic in a real sense as the postcolonial studies or arguments began to focus on how nationalist projects in colonial times and the decolonized nation-state replicated or extended certain fundamental oppressive structures in class, gender and(In India) caste. (105)

The European nation established itself as a military-administrative power in the ‘colony’, Military – political conquest and domination were accompanied by a close study of native cultures and their suffocation and internal conflicts, as well as the identity crisis and helplessness in making a proper psychological balance and relationship between the colonizers and colonized. (105)

Missionaries being sent to Africa to convert people to Christianity and introduced an education system to deprive the indigenous people of their own society and culture. (103)

His particular concern was with emergent Africa at its moments of crisis; his novels range in subject matter from the first contact of an African village with the white man to the educated African’s attempt to create a firm moral order out of the changing values in a large city. (101)

In keeping with earlier historiographies of diasporic communities, this body of work was often narrowly ethnicised (focusing only on 'Indians' and excluding other groups from the frame) and tended to have a ' one way' orientation, namely it only tracked movement in one direction from South Asia to Africa without looking at reverse movement or asking what the implications of this migration were back home The transnational turn and the move beyond nation and area as units of analysis have opened up this field considerably. (100)

In a real sense, Imperialism signifies the ideology that recommends and justifies colonial rule, Imperialist state ruled them with the justification of training and educating them with their agenda of imposing their own culture upon them and gradually changing them completely. (100)

Frantz Fanon’s studies became highly appreciable as a psychiatrist in this context as he had several opportunities to observe the psychological effects of colonialism on the native and this was the foundation of his classic studies of the colonial conditions. (99) Colonial people tried to unite against the colonists by using religion and culture as a tool of encouragement. (98)

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