



NEAR EAST UNIVERSITY
INSTITUTE OF GRADUATE STUDIES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**THE BELIEF IN THE SUPERNATURAL: A DETERMINED FACTOR TO
THE CONCEPT OF IDEOLOGY IN CHINUA ACHEBE'S *THINGS FALL
APART*.**

M.A. THESIS

Gabriel Aghogho EJOMAFUVWE

Nicosia
September, 2022

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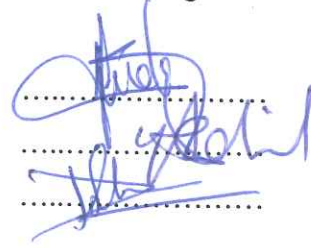
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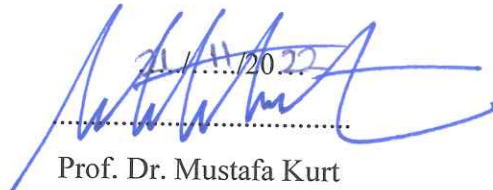
**Nicosia
September, 2022**

Approval

We certify that we have read the thesis submitted by Gabriel Aghogho Ejomafuvwe titled “**The Belief in the Supernatural: A Determined Factor to The Concept of Ideology in Chinua Achebe’s *Things Fall Apart.***” and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Educational Sciences.

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Declaration

I hereby declare that all information, documents, analysis and results in this thesis have been collected and presented according to the academic rules and ethical guidelines of Institute of Graduate Studies, Near East University. I also declare that as required by these rules and conduct, I have fully cited and referenced information and data that are not original to this study.

Gabriel Aghogho Ejomafuvwe

08/Sep/2022

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Gabriel Aghogho Ejomafuvwe

ABSTRACT**The Belief in the Supernatural: A Determined Factor to The Concept of Ideology in Chinua Achebe's *Things Fall Apart*.****Ejomafuvwe Aghogho Gabriel****MA/ PhD, Department of English Language and Literature****Supervisor: Dr. Danish SULEMAN****September 2022, 87 pages**

This thesis explores the concepts associated with the belief in supernatural effects such as the gods (lesser deities), or God (the supreme deity), and how this belief is thought to have been in control of humans' will such as fate and destiny.

Furthermore, this thesis relates the above notion to Ideological State Apparatus by Althusser (1968) and Power by Foucault (1972), using the novel *Things Fall Apart* by Achebe (1958). In other words, this thesis shows that the belief in the metaphysical preceding the physical is a manmade concept. This concept is what is known as ideology; the perspective or idea that guides the way people think according to the societal belief, culture and religion which is instituted by the state (those in authority), for effective governance.

This study further shows the ideological struggle of two cultures (western belief and African belief), both fighting to preserve its social norms and supernatural beliefs. This is reflected through character and content analysis of events and dialogues in the novel. The analysis is done thematically, as it explores the culture of the Igbos in Nigeria and the opposition it faced in the hands of the British colonialism.

Keywords: supernatural, belief, ideology, power, culture.

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List of Abbreviations

ATR: African Traditional Religion

ISA: Ideological State Apparatus

RSA: Repressive State Apparatus

CHAPTER I

Introduction

Introduction

This chapter explains the background of the study; the concept of believing in the supernatural power in African Traditional Religion (ATR) and how, why and where it was started. It further illustrates that the notion of an almighty deity is not new to Africans as believed or thought by the western world. It goes further to explain the purpose of the study, and identify some research problems, research questions / hypotheses, significance of the study, limitations and definition of key terms.

Background of the Study

Achebe's *Things Fall Apart* (1958) is a piece of West African literature novel, published two years before Nigeria gained her independence from the British government. It informs us about the indigenous way of life (culture), of a tribe called the Igbos in Nigeria, before and during the advent of the British system of colonialism, and how it shapes religion and politics in the culture it invaded and ruled. Therefore, the Igbo tribe in Nigeria would be used as a case study to discuss about the African Tradition Religion (ATR). And as a way of comparison, Christianity would also be used as case study to represent the religious ideology of the western world (British).

Supernatural Belief Often Seen in African's Story

The Igbos like most African culture, believe that life's affair transcends beyond the physical; therefore, concepts like gods and spirits (both good and evil) have a significant amount of control over the living. This norm has been captured by most of African writers (novelists, playwrights, poets and essayist) of twentieth century as a subject matter, and among Nigerian authors are Ola Rotimi's *God's Are Not To Blame*, Elechi Amadi's *The Concubine*, J.P. Clark's *Songs of A Goat*, and "Abiku," Chinua Achebe's *Things Fall Apart*, and *Arrow of God* and Wole Soyinka's *Death and the King's Horseman*, *The Strong Breed* and "Abiku," Chimamanda Adichies *Purple Hibiscus*, OKey Ndibe's *Arrows of Rain*, *Foreign God's Incorporated* and Helon Habila's *Waiting for an Angel* and *Oil on Water*, while in East Africa, Ngugi wa Thiong'o's *Devil on the Cross*, *The Wizard of the*

Crow, The River Between. These perceptions have not changed either, as the twenty-first century writers has follow suit. Therefore portraying their characters to be subjected to a force that are beyond their control, man reckoning with or at the mercy of spiritual powers.

The Origin of the Belief in Supernatural Forces in Africa

Ekeke and Ekeopara (2010) states that Africans believe the metaphysical originated from the following factors, 1. Through reflection, by studying the vastness of the universe and its endlessness, they come to the conclusion that this could not have metamorphosed on its own without an all-powerful being putting it in place. 2. Through the limitation of humans, and the calamity faced by Africans, such as death, earthquake, tsunami, volcanic eruption and all other forms of natural disasters, they then look for solution from a higher being who might have had the power over these things. 3. Africans believing in a supernatural being, emanates from the forces that controls nature such as day and time, the sun and the moon, the rain that falls from the sky to resuscitate the earth and the stars and so on. Ekeke and Ekeopara (2010) further explains that these wonderful things are for the benefits of humans (Africans) yet humans were unable to get reach of it, therefore they believed that someone who is greater than humans, and cares enough for the survival of humans makes it happen. Ekeke and Ekeopara therefore reiterate the claim of Mbiti who states that this is why Africans associates the sky to be the residing place of God (p. 211). This explanation obviously shows that humans as a whole, tends to ascribe credence to a supernatural persona over questions they cannot find logical answers to and religion calls it either faith, or mystery.

It is therefore a culture and a normal way of life, for most Africans and humans at large to believe that a supernatural force have dominion over the natural world. This has led to a religion called the African Traditional Religion (ATR). Ekeke and Ekeopara (2010) defines this religion as the “manifestation or the revelation of God has brought about a living relationship between God and Man” (p. 210). This definition of religion encapsulates all other religions.

The African Traditional Religion, and Christianity

Just as most African Traditional Religion believes in the concept of multiple divinities, a lot of which are minors and a major deity, so are the Igbos. Ekeke and

Ekeopara, (2010) mentioned that in ATR, “divinities have been grouped into two major groups namely: the principal divinity and the minor divinities. Principal divinities are regarded as part of the original order of things,” (p. 213). Each African culture and tribe from West to South to East to North has its own unique doctrine about religion, nonetheless almost all have a similar concept such as a supreme being and various minor ones. This Supreme Being is considered as the “Almighty God” by the Christians. However, the advent of the colonialists — missionaries and imperialism, or religion and politics— to Africa leads to the label of ATR as fetish, barbaric, evil and archaic. Thereby synonymizing the locals’ way of life, and their gods as the devil and its associates. Achebe’s, *Things Fall Apart*, shall then be used as a case to portray the above claims, and a parallel similarity between the colonialist’s religion and the ATR would be drawn afterwards. This shows that the concept of culture or religion is societally built and overtime becomes part of people’s orientations, otherwise referred to as ideology. Althusser (1968) defines ideology as substituting the unreal as real or applying the imaginary to real life condition; “(ideology = illusion/allusion)” (p. 693).

Achebe shows this same ideology in the conversation between Mr. Brown, the white missionary who is the head of the church in Umuofia, and Akunna, an elderly local chief; he explains why the Igbos believe and practice the concept of this plural gods to Mr. Brown in a term that he would understand:

You say that there is one supreme God who made heaven and earth,’ said Akunna...’we also believe in Him and call Him Chukwu. He made all the world and the other gods...the head of your church is in your country. He has sent you here as his messenger. And you have also appointed your own messengers and servants... It is the same with God or Chukwu. He appoints the smaller gods to help Him because His work is too great for one person... we make sacrifices to the little gods, but when they fail and there is no one else to turn to we go to Chukwu. It is right to do so. We approach a great man through his servants. But when his servant fails to help us, then we go to the last source of hope. We appear to pay greater attention to the little gods but that is not so. We worry them more because we are afraid to worry their Master. Our fathers knew that Chukwu was the Overlord and that is why many of them gave their children the name Chukwuka- Chukwu is Supreme (p. 142).

The issue of the Supreme Being or the God who supersedes other gods (lesser deities) is further clarified by Kanu (2018); who emphasizes on how the Igbos of

Nigeria has known the supreme or the “Almighty God” who is the source of other deities. This also corresponds with Ekeke and Ekeopara (2010) who says, what the Christians refers to as their God (Almighty God) is well known and believed by the Africans as the God that controls every activity of existence. Ekeke and Ekeopara (2010) therefore concludes that ATR cannot be a polytheism as there is only one overall God. Judging from this, one could not say that ATR operates polytheism or can necessarily hold on to the monotheist concept. It is necessary to elongate on the above claims because the colonialists and missionaries says that Africans does not know or worship “one and only true God” as seen in the novel. Explaining this further, Edward and Evans (1956) would say that it depends on the context at which one can say that ATR is either mono or polytheism.

The Concept of “Chi”/ a Personal God

This belief about varieties of deities, and their specific roles assigned to them by the supreme being, leads to the god called “chi” which is believed to be part of the lesser gods who does the biddings of Chukwu (Chukwu is what the Igbos refer to as the Supreme God) to protect humans. It is important to clarify that the Supreme God is refer to as God with initial capitalization while other lesser deities as earlier indicated are refer to as god or gods with a lower case initial. The chi is similar to the Christian concept of an individual guardian angel. This idea is not restricted to the Igbos, as earlier stated, most African religion are similar. Ekeke and Ekeopara (2010) explains how it is a common belief to various tribes in Nigeria and in African religion:

This spirit is known by many names in Africa. Yoruba people call it ori, Igbo people call it chi, while the Edo people call it ehi. It guards one’s steps leading the one to his/her destiny in life. In most cases, it is this spirit that helps to wade off evil spirits that may want to derail the individual from achieving his ultimate in life. This is why most Africans will make sure they sacrifice and appease their guardian – spirit whenever they want to take any important decision or they want to go on a journey. (p. 217).

Ekeke and Ekeopara (2010) further call the chi as a “man’s double” while Idowu (1973) outlines that the chi is either like a human’s personality that splits into two but have a unified tasks or the chi is a separate entity. Achebe describes the chi as a

person's spiritual side that is connected to its physical self. Therefore, one of its sides cannot progress alone without the other.

In the novel, when the character of Unoka dies of a disease, and he is thrown into the evil forest, because such a disease is a taboo to the goddess who is believed to be in control of the earth, Unoka's chi was blamed for his ill fate (p. 14). Also, when Okonkwo narrowly miss killing his last wife mistakenly, her chi is said to be very much awake and was praised for being the one who protected her from the gun explode (p. 39). To illustrate this furthermore, Okonkwo was sent into exile for a period of some years, because he accidentally killed a man in his clan; he blamed his chi; hence the author states:

He has been cast out of his clan like a fish on a dry, sandy beach, panting. Clearly his personal god or chi was not made for great things. A man could not rise beyond the destiny of his chi. the saying of the elders was not true- that if a man say yea his chi also affirmed. Here was a man whose chi said nay despite his own affirmation (p. 104).

Other Minor Gods in Igbo Culture

Aside from the tenets held by the Igbos and others about an individual personal god, there are other kinds of gods too that have a specific role they play for the benefits of humans. This is to buttress the character of Akunna's discussion who is a village chief, he says to Mr. Brown, the white missionary who is the head of the church in the community, that Chukwu (the Supreme God) assigns roles to other gods. The novel mentions just a few of these gods such as: "Ani, the earth goddess of fertility;" "Amadioha, the thunder god;" "Agbala, the goddess of hills and cave." However, Kanu (2010) takes it further by giving details about these minor gods, and their symbols, which did not reflect in the novel. These are some of the gods Kanu mentioned: 1. Anyawa— also known as the eyes of the light, who is considered as the son of the overall god, whose symbol is the sun. He pointed out that it is the same sun that is represented in the Biafra's flag (the Igbos flag). 2. Amadioha— also known as the god of thunder and lightning, whose symbols are either the head of a ram or a boy holding a silage hammer, that has the lightening of a thunder in it. 3. Ala— also known as earth goddess, the daughter of the supreme God, she is one of the most celebrated deity in the Igbo land; because she is believed to be in control of agriculture, and anything that is connected to the soil. Onwu (2002) confirms Kanu's

claims that “Ala, the earth goddess” (p. 2), one of the most revered divinity in the Igbo culture. Onwu says that Ala is the custodian of morality, guardian of the community, giver of fertility and fortune and enabler of economic prosperity.

In accordance to Onwu referring to Ala as the guardian of the Igbo community, and morality, Achebe shows this in the novel, in several scenes such as, when Okonkwo spills the blood of Ikemefuna, Obierika says that such is an offence against the earth goddess. Also, Okonkwo is sent to exile for accidentally killing a clans man, because it is an offence against the earth goddess.

4. Ekwensu— is also known as the god of warrior. Kanu mentions that it is Ekwensu who possess those who get angry easily. This Ekwensu could then be believed to be the one that always possesses Okonkwo who is a warrior and gets angry easily as Achebe puts it:

When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his word out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had no patience with his father (p. 3).

It is relevant to mention the gods and goddesses of the Igbo land in other to present the kind of perspective that guides its people. Kanu further states:

Missionaries (European’s *Christians*) have wrongly identified Ekwensu with the Christian concept of devil. Ekwensu is not the Christian devil, it is rather the Son of Chukwu and possessed people who are quick to anger. It is the force of chaos that ruled over the wicked spirits and the chaotic forces of nature (p. 134).

Substituting Ekwensu as the devil himself as wildly spread lately, could be traced to when the Europeans starts seeing everything relating to the ATR as fetish and barbaric. This ideology has currently affected and changed the etymological meaning of Ekwensu in the Igbo language. Now, it literarily means the devil or Satan. This is exactly how ideology works. In connection to this, characters like Mr. Smith, the head of the church in Umuofia, always refers to the locals and their gods as the god of Baal which must be slain. This is a biblical allusion to the prophet Elijah, who slain four hundred prophets of Baal in a day (1 Kings 18:116); nonetheless, if the Europeans were to show a little more understanding, like the character of Mr. Brown, as Achebe portrays it, there would not have been a lot of misunderstanding and conflicts between the African Traditional Religion and

Christianity. Mr. Brown sees a lot of positivity in the local culture; he then concludes that it would be dangerous to attack such a doctrine that has become part of the people's ideology. Instead, he built schools and hospitals as a way of promoting his own culture rather than using a repressive method (p. 144). Mr. Brown found out that there is a great similarity, between the local religion, and his culture. Also, he realized that there is a lot to learn from the local culture, and he learns a lot from it.

Mr. Brown built schools because religion and the school always goes together; school is a tool religion uses to perform and perfect it works. This is in connection to Althusser (1969), who identifies the church and the school among the agents of ideology that the government uses to stereotype the society. It seems to show that Mr. Brown understands this concept so well. That it is better to sensitize the locals than a direct attack, this reason made him to be loved by the locals. This method is what Althusser calls Ideological State Apparatus. Althusser discusses that a society will not succeed if it rely on only forceful measures (repression) to make its people to maintain the laws of the society. He claims that forceful measure is only needed when consensual fails. In other words, it is an individual's willingness to abide by social laws that will guarantee stability more than suppressive measure. Althusser therefore state:

Subjects who on occasion provoke the intervention of one of the detachments of repressive state apparatus. But the vast majority of (good) subjects works right all by themselves (whose concrete forms are realized in the ideological State Apparatus [ISAs]) (p. 701).

Ideological State Apparatus (I.S.A.)

Ideological State Apparatus (ISA) is based on years of sensitization on what is right and wrong, which eventually becomes part of an individual, making him or her obey law and order willingly without any law enforcement agents to compel anyone. This therefore, he says is achieved by the state's authority telling the people to be obedient to God, their priests, employers, and above all, they must love their neighbours the same way they love themselves (Althusser 1969). To elongate this further, the schools, another agent of ideology, trains children to follow set down rules, learn good attitude, have a career, learn managerial behaviour and become good citizens. The strategy of ISA is that it makes one to think that he or she is acting based on his or her free will, not knowing that the free will has been programmed.

Althusser claims that the individual who is being sensitized thinks that he/she is a free person and what it does is an act of a personal will or choice not knowing that he or she is being controlled unknowingly. It is this lack of awareness that makes a person to accept the ideas that binds or controls him/her.

The purpose of idealization of the masses is for class domination, to maintain power, law and order. As he says that the dominating class forges a lie, makes it beautiful so that people can believe in it, and hold on to it, thinking that they are obeying God. Therefore, priests are made to act like God to the masses. Following the priests' order would invariably be following God's law. So, people become slave to this method he calls ISA. He outlines:

acting in the interest of the Despots or vice versa...there is a cause for the imaginary transposition of the real conditions of existence: that cause is the existence of a small number of cynical men who based their domination of 'people' on falsified representation of the world which they have imagined in order to enslave other minds by dominating their imagination, (p. 694).

One of the reasons there is conflict in the novel is Mr. Smith, the white missionary and the head of the church in the community who succeeds Mr. Brown thinks that repression is a better way to rule, thus, he is reproached and despised by the locals. This reflects in the words of Ajiofa, the lead of ewgugwu of Umuofia to Mr. Smith when they want to burn down the church, because Enoch, one of Mr. Smith ardent followers unmasks one of the masquerades during a local festival. Enoch's action is considered as a severe sacrilege to the locals:

Tell the white man that we will not harm him... tell him to go back to his house and leave us alone. We liked his brother (*Mr. Brown*) who was with us before. He was foolish, but we liked him, and for his sake we shall not harm his brother (*Mr. Smith*) (p 152).

In conclusion, humans find a way to fill in the gaps by believing in an external force when they could not find logical answers to questions that are beyond their knowledge. This belief is universal. However, it is generally based on societal norms and values and it is often regulated by those in authority through a subtle way called ideology.

Statement of the Problem

Humans have frequently ascribed credence to supernatural agents over things that are beyond their explanation, they often submit allegiance to a supreme being or blame the gods over things beyond their control such as fate and destiny. This has led to conflicts in various culture and society. The cause of this conflicts is as a result of cultural, religious and social differences, which is all about individual or collective perception. In trying to explain these things, with the conviction that one's own way of life is better and should be adopted by another, agents of ideology are used to brainwash the people. These agents are religion, education, family, clubs and peer groups. Therefore, the belief in supernatural effects as a concept of ideology needs to be thoroughly investigated.

Purpose of the Study

This study focuses on how the belief in the supernatural effect, having control over the natural world is a concept of ideology. It shows how circumstances and events leading to some certain characters' fate, believing to be the creation of some God as a reward or punishment is a myth. It also shows how two cultures, the western world and Africa's struggles over dominance, which is a reflection of their ideology respectively, making one culture to think that another culture and its practice is wrong. There are some scholars who have identified the mythology aspect of the novel; however, none has researched it further in connection to ideology according to Louis Althusser's ideological and repressive state apparatus and Louis Foucault concept of power. Such as, this research therefore argues that the life and death of Okonkwo, the protagonist is as a result of his own ideas bestowed upon him by his society and not the outcome of any supernatural force or the gods.

Research Questions

The following are the research questions of this thesis:

- 1) How do culture reflects ideology?
- 2) How do social norms reflect supernatural beliefs?
- 3) How is religion a cultural / societal imitation?
- 4) How is ideology a tool of governance, and a social class?

Significance of the Study

This thesis explores the elements of ideology in Achebe's *Things Fall Apart* in relation with Althusser's Ideological State Apparatus and Foucault's concept of Power. The researcher considers this study significant through its logical analysis, as it shows how manufacture consent, also known as ideology is often substituted as a supernatural effect. Also, it elucidates how ideology begets culture, custom, tradition, and religion, thereby being referred to as metaphysics/ supernatural. This research is important as it provides a broader way and a new approach of viewing and analyzing the novel. Also it provide a base for further researchers to follow suit.

Limitations

The researcher shall work within the boundary of thematic analysis of characters and events that depicts the theories such as Althusser's ISA and RSA, and Foucault's Power. It will show how the belief in supernatural effects controlling the natural world is a mere ideology seen in Achebe's *Things Fall Apart*. The researcher therefore shall not plunge into the concept of post-colonial study and cultural theory in order avoid ambiguity, maintain lucidity and specificity of ideas.

Key Terms

Within the context of this ideology concept, it is bound up with, power as a theory, supernatural effects as a belief system and the physical world as subordinate, the most relevant concepts that come out of the text would be defined and distinguished below:

Ideology

This is also known as manufactured consent, by which the society conditions an individual's perception, to fit-in its norms and standards through coercion, consent, or both.

Althusser (1970) defines ideology as the connection between a fabulous or unreal relationship of a person to real life condition. He explains how the state uses this format, to control the masses through what he calls "ideological state apparatus (I.S.A.), and repressive state apparatus (R.S.A.)" (p. 701). The I.S.A., is the way society shapes one's mind, thoughts or character peacefully, logically and tactically through agents such as education, religion, family, and social club. While the R.S.A. is the use of forceful measure to control people, in order to conform them to the social culture. It is done through the use of the militia, and the law court.

Supernatural

Supernatural means outside the natural or physical. Merriam & Merriam (2022), supernatural is define as an existence beyond the normal universe, beyond physical observation and science. An invisible body or bodies like ghost and spirits.

Belief

Culturally, Greer (2017) defines belief as “a set of behavioral patterns related to thoughts, manners and actions which members of society have shared and passed on to succeeding generations” (p. 1). Explaining this further, a person’s belief is a major influencer in the act of decision making, it also determines how an individual act and reacts to issues.

Culture

Merriam & Merriam (2022), defines culture as “the customary belief, social forms, and material traits of a racial, religious or social group.” (p. 167). In other words, it is one’s belief about life or the way of life of a group of people in every facet. Culture encompasses one’s belief and it is embedded in ideology.

Power

Foucault (1977) refers to power as a form of knowledge, that everyone in a society is subjected to; this includes the elite, those that made the rules of how the society should be governed and the masses, those that are being governed. In other words, it is the way an individual behaves in accordance to his knowledge, status and possessions.

Summary

This chapter discuss how African people believe in deities emanates through things beyond their explanations such as the universe and its bodies (sun, moon, stars, and the galaxies etc.) and how they came into being. Also, phenomenon like natural disasters such as earth wakes, vocations, tsunamis and so forth amplifies the belief in a God, because humans in their helplessness towards these things, look to someone they think is more powerful and absolute for help. This chapter further link this natural disasters and how the universe operates to the concept of ideology and its agents: social, political, and religious endeavors. Also, it explains the significant, purpose and aim of this thesis.

CHAPTER II

Literature Review

Introduction

This chapter examines the theoretical framework and the literature reviews of the thesis, including related researches. The novel has been treated by various researchers and similar issues have been raised, but in this study, the researcher shall examine the ideological stance of Althusser's and Foucault's power in relation to Achebe's *Things Fall Apart*.

Language Style and Identity Shift of the Novel

Alassane Abdoulaye Dia studies the language, style, and writing pattern of Chinua Achebe's novels, "*Things Fall Apart* and *Anthills of the Savannah*" through stylistic approach in his reviews, Dia (2014) states that "Achebe has a sophisticated way of typifying and differentiating his characters from one status to another and from one talent to another" (p. 68). The style of both Achebe's novels, as asserted by Dia contains English, mixed with a local language, proverbs, idioms and witty sayings. Dia succeeds in showcasing the rich and artistic talents of Chinua Achebe in these writings as seen in his characterization and style.

Again, Sadeghi (2015) examines and discusses the aspect of communal spirit, people's lack of experience and loss of identity in Chinua Achebe's texts *Things Fall Apart*, *Arrow of God* and *No Longer at Ease*. Sadeghi reflects how the communal life of the Igbos reflects in Achebe's novels, especially how they lived, and depended on one another before the coming of the white men. Sadeghi, in discussing the lack of experiences shows how the indigenes live and their culture has never been challenged before the arrival of the colonizers. The community has its norms and traditions and a deviation from the norms led to some consequences such as loss of cultural ties, loss of beliefs and conversion to the Whiteman's religion. Irele (1967) discussed the tragic conflict in *Things Fall Apart*. Irele starts by discussing the title and how the title reflects the negative impact on the Igbo society as it encounters another way of life.

Irele describes the novel as follows "turns out to present the whole tragic drama of a society, vividly and concretely enacted in the destiny of a representative individual"

(p. 21). He argues that there is a mixture of classical tragedy (having a tragic hero), psychological touch and society influence in how Achebe writes as it reflects in *Things Fall Apart*.

In addition, Ihenacho (1979) mentions, “as a novel written by a Nigerian (and especially an Igbo) on the confrontation between Western culture and Igbo culture at the time when Nigeria underwent British colonization” (p. 88); he makes a remark on the significance of silence as an act of communication. According to Ihenacho:

This silence is, in fact, a mode of communication. Like any other mode of communication, it has its source as well as its target, transmitter as well as its receiver, complete with its systems of encoding and decoding. For instance, as the six men imprisoned by the District commissioner return to their village, people who meet them on the way “read their silence, understand it, and react accordingly (p. 178).

This form of silence Ihenacho mention is in fact, a comprehensible language which is seen in the novel (p. 8). Towards the end of chapter twenty-three, after imprisonment and humiliation of Okonkwo and his colleagues by the District Commissioner, we could see the importance, value and message their silence passed. This silence is portrayed and expressed by Achebe in so many ways. This is through a direct reference to the word silence in reply to a “Proposal” made to them by the District Commissioner and touching on their freedom, “the six men remained sullen and silent” (p. 158). The intensity of the silence is such that the author portrays the village, as it is affected, as being “like a startled animal with ears erect, sniffing the silent, ominous air and not knowing which way to run, and there is too the idea of the general silence being broken by the village crier’s ogene ...” (p.88 – 9). Ihenacho concludes his reviews by reasserting that “this silence is therefore, a foreboding one, something of a prelude to what is going to happen, like the silence that marks the beginning of the meeting... And in any case, where the silence is interpretable as symptomatic of some conscious or unconscious repression of a desire, need or instinct” (p. 8).

The Language of Patriarchy and Female Domination

Moran (2007) describes *Things Fall Apart* as “a proto patriarchal novel” (3). Moran also points out what others have said concerning the marginalization of women, and the ambiguous words used to portray respect and derogation of women.

Moran discusses the impact and voice of women in *Things Fall Apart*. While other researchers work on women in *Things Fall Apart* as not having much influence, Moran focuses on the part where women blossomed in the novel.

Hassan (n.d.) examines the image of women in Achebe's three novels. Hassan points out how the protagonist, Okonkwo, in *Things Fall Apart* rules his house and wives, and gave no room for his wives to question him. Hassan sums up his study by stating that "the feminine gender speaks little but her words carry tremendous weight" (p. 6). Hassan projects the negative ways Achebe portrays women in his novels neglecting the positive attributes of women and side lining the opportunities that made women stood out in Achebe's texts.

While Eluke (2012) posits that "*Things Fall Apart* captures the image of women in the indigenous era" (p.108). He goes further to states:

Chinua Achebe paints the African (Nigerian) woman as timid, passive, subservient, docile, home-bound and an object of procreation... Okonkwo, the protagonist in *Things Fall Apart* beats up his wife Ojiugo, during the week of peace, a sacrilege against the earth goddess: Okonkwo, a man full of vigour and energy, is a symbol of male domination who sees women as weaklings. This inner feeling of Okonkwo as the super-power and the woman as the powerless propels him to desecrate the goddess (p.108 – 109).

The description of women as weaklings is narrated by Achebe as follow:

He walked back to his Obi to wait Ojiugo's return. And when she returned, beat her very heavily... But Okonkwo was not the man to stop beating somebody half way through, not even for the fear of a goddess (p. 27).

The Character of the Protagonist Okonkwo

Jahangri (2015) in analyzing the novel, concentrates on the hero. Jahangri presents the character of Okonkwo as a victim and a hero. Jahangri portrays how "Okonkwo is a victim of his own upbringing in his clan" (p.1). Jahangri explains that "Okonkwo is victimized by his own ideas of masculinity and manhood" (p. 2). Jahangri concentrates on the character of Okonkwo by mirroring his life and clan. Ferre-Horan (2014) posits that "the character of Okonkwo in *Things Fall Apart* is thought of as being a weak man and feminine like his father, Unoka, which makes, Okonkwo acts more masculine by driving his feminine tendencies within himself to

the surface” (1). Ferrel-Horan discusses the weaknesses of the major character (Okonkwo) in *Things Fall Apart* by displaying his fears and societal expectations. Okonkwo as the major character in *Things Fall Apart* wants to disassociate himself and be different from his paternal father.

The Act of Human Sacrifice, Relating to ATR and Christianity

Wren (1980) discusses the political and historical landscape in the novel; the way the locals organize its administration and dispenses judgments. Wren research captures the pre-colonial theory which is similar to this study, nonetheless, it is limited to politics and history. Hoegberg (1999), relates Okonkwo’s killing of Ikemefuna to cultural boundaries, and links it to the Christian story of Abraham killing Isaac in the Bible, *Book of Genesis*; he considers both religion to be similar. The similarity he highlights is about religion and not how religion is built on ideology; also, he didn’t discussed the similarity of both religions shortcomings.

Opata (1987) analyzed the behaviour of Okonkwo as an instinctive act, and also links the action of Ikemefuna’s killing and its consequence, to either Okonkwo, or the gods having a hand in Okonkwo’s undoing. To buttress the issue of killing further, Iyasere (1992) thinks otherwise. Iyasere mentions that the killing of Ikemefuna by Okonkwo, is his decision, just as the tortoise in the story takes it upon himself, to represent the birds as “all of you” at the meeting in the sky. Iyasere calls it individualism. Both Iyasere and Opata did not think that the action of Okonkwo is the effect of an accumulated societal idea of him wanting to be seen as relevant; just as the tortoise in the meeting of the sky is perceived to be the king of the birds. Nwabueze (2000) takes the concepts of the novel to the dualism of god and human further. He discussed this dualism in terms of the gods and humanity, and the role both plays in society; he says that these should be placated in a diverse way as to avoid conflict of interest seen in the character of the Hero. In other words, according to the precede statement, Nwabueze’s intentionally or unintentionally claim could be interpreted as such: the natural and the supernatural has equal stake in the affairs of man, therefore both should work simultaneously in order to avoid conflicts.

Related Research

In the argument of the supernatural having dominion over the physical, Okpala (2002) talks about the aspect of Metaphysics in the novel, and how a

character's chi, one's personal god is a major influenced of the external force. He says that an external influence depends on one's lives; and when someone says yes, his chi also says yes, but this should not be a yardstick for oppression and causing mayhem in the society because one's chi agrees on whatever one is bent on doing. Okpala further says that the affirmation of a person and his chi should not be used as a means to disobey other gods too, but to live together and coexist peacefully.

To add to this same argument of either essence preceding existence, Usongo (2010) compares the novel to Shakespeare's '*Macbeth*', and how both heroes are influenced by supernatural forces, leading to the consequence of their actions and reaction. Usongo research talks about the influences an external factor have over the human being which this study shall negate.

Igboin (2015) elucidates more on the aspect of character analyses, by relating the three characters; Okonkwo, Unoka and Nwoye's fate to the gristmill of Peircean semiotic pragmatism. He argued that the fates of these three characters are the same, despite its denial within the text. He further says none of them achieved the traditional or spiritual level that marks a life well.

Okpala (2002) also explains the Igbo Metaphysics in the novel, and how the tragic hero's life leads to a miserable end, by committing suicide due to a punishment from an angry god. Okpala fails to mention why tragedy befalls other characters such as Unoka, Eze-Udu and Ogbuefi Udo's wife who did not offend the god, this makes his argument incomplete and illogical.

This thesis, therefore, shows the short-coming in the belief of the Igbo metaphysics, how such a belief is a societal construct, and how one's life is not determined by any supernatural effects.

Opata (1987) in his *Eternal Sacred Order versus Conventional Wisdom...* is not specific about the calamity that befalls Okonkwo. Opata claims that the calamity that befalls the protagonist could either be his own undoing, or that of an angry god. Knowingly or unknowingly, Opata fails to show how manufactured consent is based on moral consideration, which is the major tenet of this thesis in determining one's destiny.

The study, therefore, show how characters and events produce manufacture concept but misrepresented as an outcome of a supernatural influence. Again, the thesis further relates the issue of the supernatural and the physical world to Louis Althusser's concept of ideology, and Michel Foucault's discourse on power.

The various critics that have looked at Achebe's *Things Fall Apart* from diverse views, have failed to relate it to the concept of ideology. This study therefore stands out in that regard; as it relates not only the issue of the Igbo metaphysic but that of the western (British imperialism) to the concept of ideology by Louis Althusser's and Foucault's concept of power.

Theoretical Framework

The study hinges on the Marxist theoretical framework of research. The Marxist approach to literary criticism emanated from the political and economic philosophy known as Marxism. This philosophy which originated from the ideas of Marx and Engels (1888) gives class struggle primary role in reading society. In other words, the Marxist theory is established on an assertion that believes the society comprises of two main classes of people: the bourgeois and the proletariat. The bourgeois is the upper class or modern capitalist, owners of the means of social production who employ wage labourers. The proletariats on the other hand are the labourers, employed by the bourgeois to work, selling their labour to earn a living. Karl Marx sees it as an exchange of a person's freedom to survive. On their part, Marx and Engle (1888) argue that, the production process is responsible for the creation of class in the society, those who own the product, or who controls it are the upper class, living wealthy, they have excess, yet they contribute very minimum to the creation of the wealth they enjoy. Ironically, those that partake in the main process of the production, the manpower, which he calls the foundation of the production have or are given little in return, barely enough to sustain them and their family, so as to keep them dependent on the bourgeois. The labourers are isolated from the wealth process because they have no control over the decision making of the production, and by this he refers to as a crisis, a war, and uprising which history is made off; struggles and oppression.

This oppression system is and has been the struggle of what Marx and Engle's (1888) calls "the fundamental mode of material production" (p. 14). And this is what the class structure of the society is built, therefore making a set of individuals, the labourers who are the majority of the masses as a subordinate. This is done in order to control the economic, political and social aspect of the society. This resonates with Abrams and Harpham (2012) who claims that ideology is the sum total of the human mind, its awareness, belief, core course, feeling and faculty as a

means of what makes up reality. Abrams and Harpham further state that ideology is systematically channeled to favour a particular class continuously in a legitimized way, and these set is bend to achieve economic and political dominance.

As posited by Abrams and Harpham, ideology was not the core topic of Marx and Engels, nonetheless, it becomes an important concept when the study of arts and other field uses it as an act of literary criticism. The term ideology was not generated from Marx, rather he adopted it from a philosopher in the eighteen century who used the term to represent one's perception in a topic. Marx then uses ideology in an era of economic struggle in order to restructure class dominance.

On his part Friedrich Engels says that ideology is “a false consciousness.” Some Marxists considers it to be constituted largely by unconscious prepossessions that are illusory, in contrast to the “scientific” (that is, Marxist) knowledge of the economic determinants, historical evolution, and present constitution of the social world. Furthermore, Abrams and Harpham explain that the era of the capitalist during the eighteen century is what lead to the issue of ideology due to exploitation of the work force by the economically privileged. This work force who lived in the natural environment, comes together and form a unit known as the proletariat. The unit then gave birth to the work/labourer's formation set to stand against the exploitive capitalists. Nonetheless, this proletariat gains control and turned to have the same agenda of the capitalist that is to raise and maintain the status quo of the ruling class through exploitation and idealization. It was from there that the concept of Marx ideology was formed, a call to maintain effective mode of power distribution and economical balance among citizens in a society.

From a different perspective, George Lukacs, an influential Marxist critic, relates Marxist ideology to literature; Lukacs (1923) claims that every literature work created reflects its own world. This deviates from the norms that says every literature works represent reality or “everyday reality.” This does not imply that literature does not capture societal reality and every day activities, far from it. Rather literature should create the idea Marx postulates; and that is economical imbalance in the society, in order words, literature twists and distorts what is, in other to create what should be. Illustrating this point further, Eagleton (2011) defines Marxism as: Marxist criticism as ‘part of a larger body’ of theoretical analysis which aims to understand ideologies – the ideas, values and feelings by which men experience their societies at various times. And certain of those ideas, values and feelings are

available to us only in literature. To understand ideologies is to understand both the past and the present more deeply, and such understanding contributes to our liberation (p. 87).

It is unarguable that the Marxist theory is from Karl Marx and Friedrich Engels, which is why Karl Marx view his work, Marx & Engle (1888) from ideological era in history rather than an aspect of individual consciousness. These set of critics judge a text on the basis of social actions and how it reflects class struggle. Furthermore, Althusser (1968) moves against the definition of “false consciousness”, in other to restate or steer the concept of ideology to a new dimension. He mentioned ways at which different method of ideology works, and how it is a means of a call on an individual to willingly accept the position given to them by the state. And this position does not necessarily favours the individual, rather it serves the interest of the ruling class.

Althusser affirms further as he says great literary works do not expose the true meaning of ideology to its audience or reader, because it is a fiction and they sees it as such, if not, it would reveal to a person his true nature and the condition he or she is born in as designed by the society. This is not to say that he, Althusser is implying that fictions do not reflect the ideological struggles and enslavement an Individual is born to, as created by the society, far from it, he is saying that, it takes the interpreter, or the reader, to decode that. Althusser’s ideology is in consonance with that of Archery (1978) when he argues that a literature work does not necessarily separate it core lessons from ideology, but speaks silently, or in codes because the concept of ideology is coded. This makes it difficult to accuse that which is not seen, but left to those who can see it. Archery further asserts that Marxist criticism is to say the unsaid, and reveals writers ambiguous content, hidden meaning. This takes us to examine, joining and enjoining the connections or the nexus between the concept of Louis Althusser’s ideology and the belief in the supernatural: as a determine factor of ideology in Achebe’s *Things Fall Apart*.

The Concept of Althusser’s Ideology

One thing that is fundamental concerning ideology as a theory is an aspect of political doctrine fashioned to channel humans’ thoughts and behaviour to be submissive to the state. And the reasons are, easy governance, class domination and control, civil obedience to state and state laws. Ideology points to three angles.

Firstly, the relationship between the subconscious and the conscious; substituting one for another, as made to be so or right by some set of individuals who control state affairs. Mostly these norms are not written, but passed down as a culture or way of life. Secondly, it is based on “false consciousness” because it is unreal yet being seen as real. Thirdly, it is mostly willingly accepted and upheld by the masses who it affects more. It is willingly accepted because people think they act on their own accord without knowing that it is not so.

Althusser’s opinion on ideology is that of misrepresentation, an individual taking the unreal as real thereby living with such belief. This is different from earlier Marxists submission of “false consciousness”, Althusser calls it a material practice, because this idea determines the value we give to ourselves and others according to the belief on how these values are represented. In his “ideological state Apparatuses”, he shows how people are willfully and systematically idealized by some agents such as: religion, education, family, and entertainment. In addition, he synonymized ideology to an imagination rather than of truth or lie, Althusser (1968) argues:

So ideology is a matter of the lived relation between men and their world. This relation that only appears as “conscious” on condition that it is unconscious, in the same way only seems to be simple on condition that it is complex, that it is not a simple relation but a relation between relations, a second degree relation. In ideology men do indeed express, not the relation between them and their condition of existence, but the way they live the relation between them and their conditions of existence; this presupposes both a real relation and an “imaginary”, “lived” relation (p. 233).

Ideology being related to an imaginary relation does implies it is neither true nor false; just an order of consciousness in which, as he correctly relates it to Marx, “the practico-social function is more important than the theoretical function” (Althusser, 1968; p. 231). Marx is of the suggestion that ideology separates the masses from their true nature, worth or essences, while Althusser says otherwise; he says it is targeted to create subject, to divide between the “have” and the “have not”. So, if power would change hands, it would not affect the laid down structure. He therefore suggests that, a communist revolution should not just target to reclaim power but target the structure at which the system called ideology is built on. Althusser (1971) argues:

— — — it is indispensable to take into account not only the distinction between state power and state apparatus but also another reality which is clearly on the side of the (repressive) state apparatus, but must not be confused with it. I shall call this reality by its concept: the ideological state apparatuses (p.142).

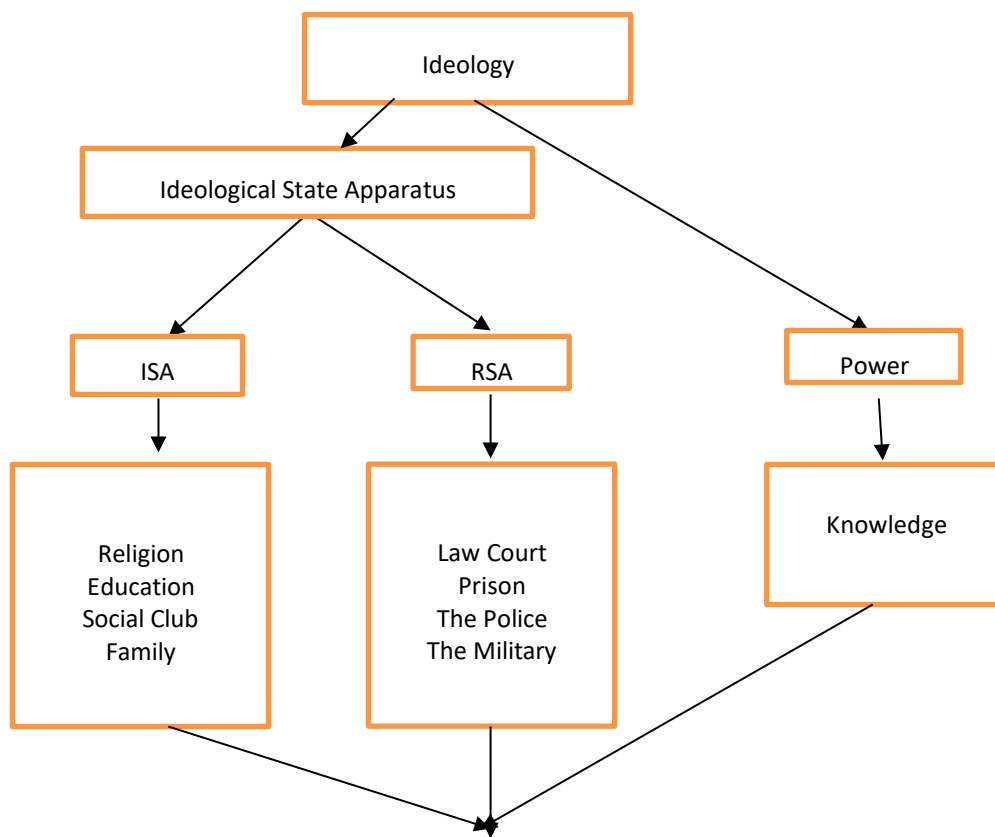
Here, he highlighted the difference between ideological state apparatus, and state apparatus. The former is the factor that promotes ideology, while the latter is the government and its administrative institutions. He refers to it as repressive state apparatus, and examples of such are the military, the police, and other law enforcement agencies, which are meant to use force to enforce the law on the masses. Therefore, the need to write about this concept is eminent, Althusser claims that the reader will feel the subtle way which the processes of idealization occur. He further says that no text or literary work can be isolated on its own without the individual bringing his or her ideas and culture to its interpretation. He then asserts that behind the meaning of every text, there is a secondary, or a silent meaning. But every readers' focus should be to understand the writer's main points. How then would one understand the author's true intention when he claims that one's idea is always a factor in judging a text? This view is connected to the death of the author by Barthes (1967) who claims that the author is dead in the process when a reader tries to find out what the author meant, because the author's mind cannot be known, moreover the author is not with the reader in person to tell its true intention. Barthes assertions is, the lexicons the author may use might be limited to tell or capture its true intention, or thoughts, therefore, interpretation is reserved for the reader in whatever way that resonates with him or her.

Althusser mainly speaks of four practices: economic, political, ideological, and theoretical. In a nutshell, Marxist ideology says that literature brings freedom, and a reader can read and get its liberation. Nonetheless a proper understanding is needed because it is mostly through fiction or romanticism the messages are passed. Therefore, a reader does not need the guidance of the author to understand a text but through the necessarily knowledge of Marx ideology. This study hence, is based on the belief in the supernatural, as a factor of ideology in deciphering "Achebe's *Things Fall Apart*" by using Louis Althusser's ideology and Foucault's concept of Power. This is achieved through the depiction and displays of characterization. On the one hand, Althusser's ideological State Apparatus (I.S.A) and Repressive State Apparatus (R.S.A) is how a person's mind, thinking or character is being shaped

peacefully, logically or tactically through agents like education, religion, family or social gathering. The R.S.A uses forceful measures to control the public to conform them to social culture.

Foucault's Concept of Power

On the other hand, Foucault, the French postmodernist argues that power is another form of knowledge that everyone in a society is subjected to. And this knowledge is highly influential, shaping one's understanding, behaviour or attitude (Foucault, 1972). Foucault questions the idea that people wield power, rather he says that it is power that wield over the holder. For example, a leader is expected to act like one, because the power a person has is conformed to the position the individual occupies. Therefore, his concept is about how power shapes humans' behaviour, because power cannot be separated from people. Foucault further explained that power is not reserved for only those in authority, leaders or selected few, but it is at the possession of everyone. To further simplify this concept, the knowledge of an individual about his or her self-awareness is equivalent to the power the individual possessed. A follower, or a servant will checkmate itself to act as such because he or she is believed to be such. In other ways, power/knowledge is accepting who we are made to believe we are. Foucault refers to this concept as a scientific understanding and truth, because truth is a societal concept of the lies generally accepted as truth. Since truth is geographically based, according to each society having its own truth, there is no universal concept of truth. These are the basic tenets of Althusser's and Foucault's that the study rests on.



The above concept is man oriented, but attributed to a supernatural force.

Figure 1.1. The Theory Diagram

Summary

This chapter discussed the previous works that have been conducted on the novel *Things Fall Apart* (1958) by Chinua Achebe such as: language, stay, content, patriarchy, female domination, character of the protagonist, and human sacrifice. It further discussed related research and how this thesis differs from others. Finally it explained the theories applied in achieving this study as theoretical framework.

CHAPTER III

Methodology

Introduction

This section carefully explains the means of achieving the study. That is through qualitative research as a design. The design is used to analyze the contents, structures and themes of the novel, in connection to the theory of Louis Althusser's ideological state apparatus and Michele Foucault's concept on power. Therefore thematic analysis would be the ideal method of data analysis. And this is done through the research design, data collection tools or materials, data collection procedures, data analysis procedures and reliability and validity.

Research Design

As this study strictly follows textual analysis from an informant's perspective, in order to answer the questions proposed by this study, and not values or variables, a qualitative research design is adopted. Levy (2017) states that research design is determined based on the kind of problem that the researcher proposes and aimed to achieve, hence qualitative research is best suited. The researcher would analyse the content and structure of the primary material (*Things Fall Apart*) such as the language: words, phrases, sentences, paragraphs, chapters, monologues, dialogues, events, ideas, plots, settings, characterization and subject matters. Afterwards, meanings will be deduce from this data and relates them to the prescribed theories (Althusser's Ideological State Apparatus and Foucault's Power).

Qualitative research is focused on interpreting, a naturalistic approach to its subject matter. This means that qualitative researchers study things in their original form, trying to understand and decode concepts according to the meanings people bring to them (Yilmaz, 2013). This is in alliance with Lambert (2013) who states:

Qualitative-descriptive research should be considered as categorical rather than a non- categorical research alternative; it is less interpretive than an 'interpretive descriptive' approach because it does not require the researcher to go far away from or into the data. In comparison to other qualitative designs, it does not need a conception or particular abstract account of data (p. 1).

Since no measurements, variables, or statistics are to be discussed on how ideology is an effect of the supernatural outcome as seen in Achebe's novel *Things Fall Apart*, the qualitative research design is used to answer the research questions.

Data Collection Tools and Materials

Data are collected on ideology, ISA, RSA and Power as the bases of life's outcome as opposed to a supernatural element in Achebe's *Things Fall Apart* (novel). Materials to source for data would be, literatures such as (1) the primary source, *Things Fall Apart*, the novel of this study, (2) Althusser's *Ideological State Apparatus & Foucault's Power*. (3) Other related sources and materials such as novels, newspapers, articles and journals will also be sought for. (4) Online sources and materials relevant to the research questions is also needed to accomplish this research work. Polkinghorne (2005) mentioned that collecting data is one of the most relevant and fundamental aspect of a research work, because it is the basic step to answering a proposed research question.

Data Collection Procedures

The procedures of collecting data in this research are through thematic analysis of the primary source (the novel), and other secondary sources that are related to the theories of the discourse analyses. Maguire & Delahunt (2017) defines thematic analysis as: "the process of identifying patterns or themes within qualitative data...the goal of a thematic analysis is to identify themes, i.e., patterns in the data that are important or interesting, and use these themes to address the research or say something about an issue" (P. 353). This said pattern therefore shall be achieved through Braun and Clarke's (2006) six-phase framework of thematic analysis. These steps are: (1) the researcher becomes familiar with the data; (2) the researcher generates initial codes; (3) the researcher search for themes that are related to the topic; (4) the researcher reviews the themes; (5) the researcher defines themes; and (6) he or she finally begins the write-up.

Data Analysis Process

Data corpus is analyzed through multiple readings of the transcripts, both primary and secondary sources, afterwards, open coding is done. Maguire & Delahunt (2017) defines open coding as a self-developed code process while working

on the transcripts. This would be achieved by following Clarke's (2006) six-phase framework of thematic analysis procedures.

Become Familiar with the Data

The researcher reads the novel several times as a way to get familiar with the text before diving into any form of analysis. Attention is paid to all words, sentences, paragraphs, and chapters as the plots, settings, elements, characterizations, themes and subject matters are being unravelled. At this stage, the researcher observed possible ideas that will be coded in the next step.

Generate Initial Codes

This step starts after the researcher has been familiarized with the data and discovers some ideas of the said text. This is the phase where relevant points are highlighted. And the researcher will follow the process identified by the method to get a well-arranged and easy means of code. The researchers do the following: (1) the researcher codes as many themes as possible, as it can never be certain what might be useful later. (2) The researcher code extract data that covers a wide range of ideas and keep similar ideas together to avoid loss of data or misplacement. (3) An extract that carries multiple points can be coded as many times as possible depending on its usage (Braun & Clark, 2006).

Search for Themes

It is this process the researcher identifies similar data coded in groups. This is also the phase where the coded data is reshaped to themes through sorting, and selecting relevant coded data from extracts. In this stage, the researcher tries to merge different coded data to form an idea. These themes are selected based on the similarity of ideas and not serially or by page. It is the selected themes that are then arranged serially. For example; issues of the supernatural effects on page 1, factors that determine ideology on page 30, the reflection of ideology through characterization and events on page 14, and so forth.

Review Themes

This stage begins after the researcher has collected some sets of themes, it is the redefining of the initial themes collected from the previous step. In the stage, the

researcher discovered that some themes were not actual themes, and some are just single ideas, ideas that did not re-occur after being stated in a particular stage. Also, the researcher sort and select themes that are similar, merge themes that needs to be merged (such as culture and belief), and separate the ones that needed separation (such as themes like supernatural effects and natural outcomes).

This stage has two sections, reviewing themes and redefining themes. The first level is to review coded data from extracts that have been made themes. This means that the researcher read and make sure that extracts decoded into themes are coherent. The second level is also similar to the first. The researcher make sure that the coherent themes are sequentially arranged in a logical order that makes a perfect meaning or sense. In the end, the researcher is certain about the themes that have been derived so far in this process, fitting the factors of ideology as represented the novel.

Define Themes

This process begins when the researcher has done well-structured thematic data. At this point, the researcher defines and refines the themes and presents them for analysis. Because by defining and refining these themes, the researcher is able to core meanings or ideas of themes, and the subject matter (the general or overall ideas binding these themes). This helps to know which aspect of the novel captures a particular theme. Afterwards, the researcher reorganized all data collected from extracts in a coherent form. The researcher then gives a detailed analysis of every theme that has been defined and refined. This will assist to connect all themes and how they fit into the research aim by solving or answering the research problems. Every theme is meant to fulfil the research purpose (Braun & Clarke, 2006).

Write-up

This is the final phase, after data that has been coded, and turned into themes is analyzed. The researcher analyzes the themes once again to produce a final result concisely and coherently to avoid repetition. The analyses must answer the research question and must be readable, interesting and the points must be valid. Below is the method diagram that the analysis will be patterned after.

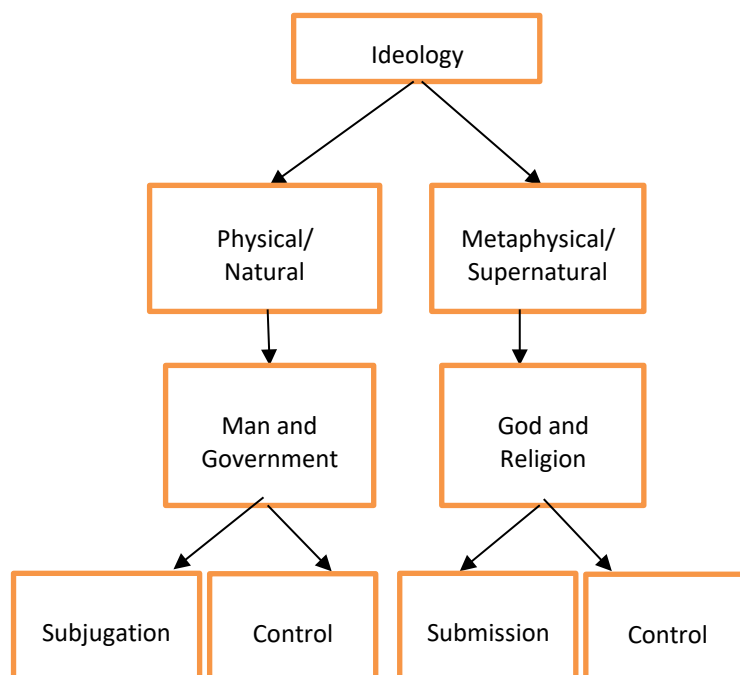


Figure 1.2. The Method Diagram

Reliability & Validity / Trustworthiness

This researcher logically used rigour in acidifying its data by reliability and carrying out a second objective analysis on its data after three months, after the first data is collected and analyzed. And then strived for an empirical grandness of the data reliability. The mode of interpretation of this data relating to the issues trying to solve is unique, empirical and objective as it tries to disagree with previous researchers on similar issues this researcher addresses. The disagreement is what researchers do, which is the key substance of their credibility (Berg, 2004).

Summary

This chapter successfully shows how the study is carried out through qualitative research design. Also, it shows how the researcher analyzed data thematically using Braun and Clarke's (2006) six method procedures which are: become familiar with the data; generate initial codes; search for themes; review themes; define themes and write up. The write-up is consist of two main themes: supernatural belief (gods) and physical belief (man). These are further connected to

Marxist ideology, narrowing it to Althusser's Ideological State Apparatus and Foucault's Power.

CHAPTER IV

Discussions and Findings

Introduction

This chapter is focused on how ideology reflects in the novel *Things Fall Apart* by Achebe (1958). Therefore it shall answer the first two research questions through the means of characterization (Okonkwo, Unoka and Nwoye and Obierika). These questions are: how do culture reflects ideology? And how do social norms reflect supernatural beliefs? This helps to achieve the aim of the study, which is the belief in the supernatural as a concept of ideology. In other words, it evaluates and analyses the statement which states “the belief in supernatural over the physical is an idea that is based on social norms of an individual or a community”.

Culture and Ideology

Culture cannot be separated from ideology; in fact, it is ideology that makes up a culture. A culture could be said to be different from another based on the peoples’ beliefs, behaviour and perceptions (ideology) about life. Therefore, to explore culture in ideology, the distinct roles of some characters shall be used to show how culture reflects ideology, and it shall be further related to some specific events in the novel. Culture does not form in a day, it takes a long time, and passes through several generations. Oftentimes, it is believed to be something supernatural and not conventional.

Characterization

The relationship between Unoka, Okonkwo and Nwoye are that of grandfather, father and son. Their lives pattern have a unique correlation in terms of fate and destiny, if not properly examined, one might be tempted to say their lives have all been pre-destined and the path they followed has already been programmed by some supernatural forces, not knowing that it is just a reflection of how culture, ideology and their society operates.

Okonkwo, the main character of the novel is a man whose life is ruled by fear; the fear of not wanting to be like his father Unoka, who is considered a failure by the community he lives in. This tends to show that the community has an ideological standard that defines success and failure. Unoka is referred to as “a good for nothing” fellow, “a loafer” and “a never do well”; this makes Okonkwo works

very hard in order to be considered as a successful man according to his community's standard of success. He tries to meet up with all the requirements to be considered a wealthy man. He does this through a method and that is not wanting to do anything his father does. So, he lives a life which is the opposite of his father's. Logically, for one not to be like somebody, one must act opposite of the person; and Okonkwo did that in all aspects. It becomes clear here now societal perception shapes this character. This answers the research question of the society through its belief affects a character. Certainly, he achieves the results by going contrary to his father's path. He is among the most important and influential men in the community; he is strong, brave, and walks like someone who is always in haste as if he is chasing something. At age eighteen, he defeats Amalinze, the greatest fighter in the nine communities of Umuofia, who is being referred to as a cat in a wrestling contest. This is how he becomes famous. According to the narrator: "his fame spread like wildfire in the season of harmattan" (P. 2).

Okonkwo is a great warrior, and he is among the first, who killed a man in a great battle against the neighbouring community of Mbaino. He is the person who is sent by the community to negotiate as an emissary, when some men from the Mbaino community killed Ogbuefi Udo's wife in Okonkwo's community. And as a sign of peace treaty, a lad called Ikemefuna, and a young female virgin whose name is not mentioned is paid as compensation to the Umuofia people, Okonkwo's community. The young virgin is given to Ogbuefi Udo as a replacement for his late wife; while Okonkwo is asked by the community elders to keep the boy for a while; since he belongs to the entire community, until he would be used as a cleansing sacrifice to Ani, the goddess of the earth. After three years, when Ikemefuna has started seeing Okonkwo as a father and is being considered as a member of his family, the goddess Ani, through its chief priest, demands the life of Ikemefuna, who was killed by Okonkwo with a machete. He spills the blood of someone who he considers to be a son. He did this, not because he hates Ikemefuna, he actually loves him. Nonetheless, he kills him because he does not want to be seen as a coward, or someone afraid of the sight of blood like his father Unoka. It becomes obvious that to keep up his social standard, and for the community to consider him as a relevant person, who is not like his father, he will do anything to keep to the societal standard. The society ideology influences him so deep, and through his character, the research question is answered.

The author says “Okonkwo rules his household with heavy-handed, perhaps down in his heart, Okonkwo is not a cruel man” (p. 11). If he is not that tough, what then drives him to rule his household with an iron fist? The above quote gives an insight into who is Okonkwo, his true self, not the one who is influenced by ideology. Is he possessed by a sort of spirit that he has no control over? This is made clearer when the author tells us that his entire life is controlled by fear, afraid of being seen as weak, scared of being seen like his father. This fear is so great that its magnitude is more than the fear of the gods or magic (p. 11). This shows that the issue of the protagonist is psychology. It is more frightful and more serious than the danger of evil, the wit of the gods or magic. The question is, what then is the genesis of this psychological knot that makes him dread failure more than anything else in life? What is his passion or motivation which makes him not want to associate with failure? The answer to the question is in this line: “Okonkwo was ruled by one passion- to hate everything that his father Unoka had love. One of those was gentleness and another was idleness” (p.11). This half solves the question of why he rules his family harshly even though he is not as harsh inwardly as he seems to present himself outwardly. It becomes clearer that his issues with fear, failure, and gentleness are a result of disassociating and opposing every behaviour that is associated with his father. This shapes the entire pattern of his life in all spheres.

His father who is seen as a misfit to the culture shapes Okonkwo’s life that he could not laugh heartily in public over the funny jokes of Obiako who questions his late father’s ghost for asking the priest for a goat sacrifice. However, when he was alive, he did not even have a fowl of his own. Okonkwo could not laugh over this funny joke because it reminds him of his shameful father. The author connects it metaphorically to an old lady who will always feel sad whenever he hears jokes about dry bones (old age) (p. 16). His father supposed poor status causes Okonkwo to have psychological trauma this is what propels the foundation of his entire life. Aside from laughing over a funny joke publicly, he is always conscious of his happy mood most especially in public, for example, he is overwhelmed with excitement over the win of Maduka, Obierika’s son in his wrestling match, and suddenly he jumps up from his seat and hurriedly sits back (p. 38). He sees displaying of emotion or excitement as feminine and above all, his father does all these and he is poor and disrespected by society. Thus he shall do nothing of such since he is now rich and well respected in society.

Ironically, he inherits all he wants to be from his father by not wanting to be like him in any way. Another question to be asked is why then he is against his father's ways intensely. It is stated that: "Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer" (p. 4). At this point, it unveils to an extent why Okonkwo's life goal is not to be like his father, who is a loafer, a wreck, unsuccessful and "never do well". Most importantly, people laugh at his father because he does not fit into the ideological standard of the society. Going further to illustrate the psychological aspect of why Okonkwo does not want to be like his father Unoka, the narrator says "age was respected among his people, but achievement was revered" (p.7). It implies that achievement is the society's main goal. Success is worshipped and it is even better than age, the society respect or pays more attention to a successful man than an old man. It could also imply that it is better to be rich and live short than to live old and be poor. This is why Okonkwo despises his father so much that his entire mission in life is to contradict his father ways in all aspect of life. Judging from this angle, Okonkwo's life goal is motivated as a result of societal influence or ideology. Althusser (1968) says is the depiction of a fictitious connection of a person to real life situation.

The character of Unoka, Okonkwo's father is used to show how culture and ideology operates simultaneously. Unoka does not fit in to the ideology of the culture and so, he is seen by the people as a failure to his family and the community at large. He hates anything related to war, fighting, or bloodshed. Also, he does not like hard labour, but he loves drinking, playing music and party. He is a great singer, and very skilled in playing the flute. This is why he is always seen wherever there is a party with his band members; who go from one village to another to play music. According to the narrator, music is one of the things that give him excitement. Although he is poor, he does not have any community title, and cannot take proper care of his family, yet he is a happy man. He borrows money a lot from people all over the community and always, he is unable to pay back the people he borrows from. He later died of a disease called smallpox, which according to his culture, anyone who dies of such a disease, would be thrown away into the forest called the evil forest. The evil forest is considered to be filled with a lot of evil spirits. The most unfortunate thing that could ever happen to anyone, is for a person not to have a gravesite and not given a proper or a customary burial according to the village

standard, or being thrown into the evil forest after death. Judging from these factors, Unoka's life is a total failure. This is why his son, Okonkwo detests anything that reminds him of his father.

Unoka does not hold dearly the community's ways, thus the community does not think of him highly in esteem. His life becomes evidence that the community is responsible in determines who is important and who is not. This is the ideology this thesis is projecting. That is, a person's life is an outcome of ideology made by the society. Ideology control Unoka's life and not any supernatural agents.

Okonkwo's eldest son whose name is Nwoye is another character that worth examine. Nwoye is less aggressive and easy-going, unlike his father Okonkwo, who always scolds him for being too relaxed about things that he considered manly. Okonkwo tries by all means, to make sure his son Nwoye, does not behave like Unoka his father. In his attempt to mold him to the ideological concept of society, and what is being referred to as manly, he failed. Nwoye realizing that Okonkwo his father, partakes in the killing of Ikemefuna, who he takes as his own elder brother, ends up hating his father and tries as much as he could, not to live the kind of life Okonkwo lived; just as Okonkwo tries not to follow his father Unoka's footsteps. Nwoye finally joins the white man's religion (Christianity), and changes his name to Isaac. This act made his father, Okonkwo disowns him.

Initially, Nwoye tries to blend into the culture of his people after much beating and scolding from his father Okonkwo (repression also known as RSA), but the advent of another culture and ideology (colonialism and missionaries) makes Nwoye divert from his people's ideology to the Whiteman way of life. Through the character of Nwoye, it is seen that when one changes his culture, its ideology changes too. Nwoye's name is changed to Isaac the moment he accepts the Whiteman's culture. He denounces his old culture and beliefs.

Finally, Okonkwo, in trying to preserve the culture of his people from the infiltration of colonialism, kills the district commissioner head's servant, sent by the commissioner himself to disrupt an important community meeting. He realizes that the people and culture he works so hard to protect, do not want to stand and fight with him against the colonialists; he then commits suicide. He would, therefore, be thrown into the forest like his own father; he would not have a gravesite, because it is the custom of his people not bury anyone who commit suicide. All the efforts Okonkwo invested, by not wanting to end up like his own father, leads him towards

that path. The grandfather, father, and son end up not being able to live an ideal life according to their culture or according to what they classify as an ideal life. Igboin (2015) states that “none of these three achieved the traditional, metaphysical height that defined fulfilment of a life well spent in Igbo’s religious sphere” (p. 45). This shows that their actions and fates are determined by how the culture operates; its beliefs, customs, laws, and tradition which is humanly-made, interpreted by humans and enforced by humans and not any supernatural being.

The character of Obierika contrasts with Okonkwo’s. Obierika tries to be logical and realistic, while Okonkwo is always after his pride, fame, and honor. Obierika is objective and frequently criticizes some of the archaic laws such as the law that forbids chiefs to climb trees, and human sacrifices. Okonkwo who is a conservative, holds on to societal laws, no matter how illogical it may be. He does this just for him to be seen as relevant and successful and not to be like his father. He counters Obierika by saying that it is good for titled men (chiefs) not to climb trees so that the title will seem honorable, which will bring more respect to the title holder. Okonkwo further compares the worth of their chieftaincy to other clans whose titles are less worthy because they do not hold it in high esteem (p. 55). This indicates that all Okonkwo is after is societal relevance. Why so? Because it is how the society is fashioned after, the ideology of the people. Here are two characters, with the same culture, the same ideology, but different perspectives. This deviation is due to the different families both come from, as stated earlier, Okonkwo's whole life is based on his father’s. This is in line with Althusser referencing to the family as the primary agent of ideological state apparatus.

The pride of Okonkwo is seen in his response to Obierika’s comment. This shows that he thinks his culture is better than others which is similar to most societies. Also, in the novel, during Obierika’s daughter’s marriage ceremony, “as the men ate and drank palm wine, they talked about the custom of their neighbours” (p. 39). This passage talks about different wrong cultural practices. Just as the colonialist thinks the local gods, religion and administration are evil, archaic and barbaric. However, it takes one with great insight and introspects to question his own culture. This quality is seen in the character of Obierika. The author states “Obierika was a man who thought about things. When the will of the goddess had been done, he sat down in his obi and mourned his friend's calamity? Why should a man suffer so grievously for an offence he had committed inadvertently?” (p. 100). It shows

how Obierika applies logic and reasoning to ideology. It also stressed the point that some laws are no longer relevant over time, cause as time goes by, culture should change, because culture should be dynamic.

The culture affects the characters and how they live their daily lives. The people's way of life is so clear-cut, that they even have a particular or ideal pattern of building their house which reflects their ideology. This is reflected in how the narrator described in detail the way Okonkwo's compound is structured. Each compound usually has a thick wall also known as a fence, and it must be built by the owner of the house himself, or inherited from his father. It must not be built by paid labourers. Also, a man must build separate huts for each of his wives, while his would be in the middle which is called obi. This would make the structure of the compound look like a half moon in shape. In his obi, he would build an altar and place the statue of his father in front of it, where he would always make sacrifices to the statue. At the backyard, he shall build a yam bam to store yam tubes which is proof of his wealth (p. 12).

When Okonkwo is about to return from exile, he asks his beloved friend, Obierika to build rooms for his wives in his demolished compound, as for his hut, he couldn't ask him to build it, he will do it himself (p. 130). Wall is what marks territory and gives a fortress, a man who, therefore cannot build the wall of his compound, is believed to be incapable of protecting his family or his lineage. This is why Okonkwo would always insist his son Nwoye stays around him to hear his stories of war and manliness, so he could protect his family when he eventually has one.

To explore the issue of war and the need of being manly further, it is seen in the way they bury warriors. War used to be a very crucial thing, so warriors are held in high esteem. When a warrior dies, he is not buried the same way an ordinary person is buried. He is given a special burial. This could be seen in the burial of Ezeudu (p. 97). This is connected to why Okonkwo is held in high esteem, and he eventually becomes used to such life, unable to adapt when the colonialists take charge. As an honorary way of life, he always tells Nwoye and Ikemefuna about war stories, because he wants them to be among the high and mighty in society. He believes that it is the ideal path for all men to follow as it would favor the culture. A warrior is a protector of the clan against external domination, this is why Okonkwo pursue the course with all his might and life and eventually died for the same course.

Ironically, instead of him to be seen as a great lord, he ends up as lowly as a dog. This implies that the concept of ideology is manmade and it is subjected to change because it is a social construct. Each culture has its own unique and distinct belief which determines an individual's life. Illustrating further that the concept of ideology determines a person's life and the circumstances of living, assuming that the missionaries did not come to the Umuofia community, Nwoye would not have adopted the new religion, and the clan would not have been divided. In other words, the presence of the colonialists, which is an ideological construct, is directly proportioned to why Nwoye left his family and got disowned by his father, and why Okonkwo could not fulfil his lifetime goal, which is not to end up like Unoka, his father. Eventually, he does end up like his father when he hangs himself, and he is thrown into the forest. All these happen as a result of the advent of the colonialists, or a new ideology.

In conclusion, through the character of Okonkwo, it is seen that ideology influence culture likewise culture influence an individual behaviour. Also, through the character of Unoka, it is seen that culture is what set the precepts of success and failure, which is a concept of ideology. Furthermore, the character of Nwoye shows that culture is not innate, it is changeable. Since it is changeable, it means that is manmade ideology. Lastly, through the character of Obierika, the loophole in the culture is made obvious and that is, culture is just a reflection of ideology.

Social Norms and Supernatural Beliefs

Several factors determine the outcome of human existence, it means that there are things that propel humans to take certain actions, which could be referred to as causality. And one of the factors is the collective belief of the society. Often, this belief is physically made but perceived to be spiritually ordained by something greater than man itself. To explore the relationship between social views and supernatural conviction, the novel shall be used to take a stand, and show how the concept of the supernatural having dominion over humans is nothing but an outcome of societal perception – ideological –.

There are some set of rules and regulation that every society operates on. The rules are either written laws or unwritten. As a result of this, the masses must oblige to the norms which could also be referred to as ideology. These norms are conventional, it has passed through several generations and over time is meant to be

believed that the gods or a supernatural being gives humans these laws to follow. It is so because humans hold things which are supernaturally related sacred. This is the way social norms and supernatural beliefs work. Therefore the novel would be used to explain clearly the above claims.

When a particular village priest is in need of goat, he uses the name of the gods to lie. This is seen when a priest tells Obiako that his father's ghost is in need of a goat sacrifice in order to be appeals. Obiako being a logical man responded to the priest that how would his father ghost request for a goat when he does not have even a chicken when he was alive? (p 16). This has always been the tactics of using social practices for personal benefit all in the name of supernatural belief.

Part of the social norms which is practiced by the community and perceived to be a divine law or mandate from God is the belief of not burying those who commits suicide in the case of Okonkwo, those who died of a particular disease called the small pox in the case of Unoka, and those women who give birth to twins. This social norm which is seen as a supernatural belief is proven to be an error by the missionaries. Not until the colonialists come and prove that this practice is wrong, they won't have thought or belief so. Okonkwo kills himself, and he will not be buried which eventually make him become a bad spirit roaming the earth, he would not be among the ancestor then, and not being part of the ancestors. He won't eat the yams and partake in the sacrifices his children would make to him when he dies. He has always looked further to participate in ancestral sacrifices and that has been his life time goal. He threatens his children that his ghost would hunt them and kills them if they do not make sacrifices to him after his death. This belief is also false just as the belief in evil spirit (p. 122). Ekeke and Ekeopara (2010) explain three factors the African concept of spirits originated from: 1) they are created by God as a race and they reproduce in others to sustain their race. 2) They are the soul of the dead who lived as humans. They are the soul of humans and animals who has died and reunited to replicate a realm like that of the material (p. 216).

Ideology controls not just the physical but also the spiritual as well; because the spiritual is effective when it is perceived as real. This concept, therefore, is a social construct known as simulacrum, as explained by Baudrillard (1981) who says that a simulacrum is making the unreal real, not by faking it but by bringing it to life and making it seems true. This further shows that the difference between truth and lie is acceptance and belief. The supernatural does not control one's life but ideology

does. The death of Okonkwo, therefore, is a result of the ideological struggle between the local and foreign policies over dominance. The foreign culture overpowers the locals and crushes it and his ambassador —Okonkwo—.

Metaphorically, Okonkwo is described as slippery as a fish in the water, a wide fire in the harmattan, the roaring flame (p. 3); this is at the beginning of the novel, when he seems to be untouchable. This elevated him to some kind of a god like figure, and the people adores and reverence him. Okonkwo is also depicted as fire "Roaring Flame" (p 123), and fire in harmattan season (p 3). During the harmattan season, fire is usually dangerous for it easily goes wide and it could be hardly contained or handled when it spreads. This, therefore, shows why Okonkwo cannot control his attitude toward others, most especially, when he is angry. To further illustrate the metaphor of him being a fish and his clan is the water, which is the source of his power is seen when his community rejects going to war with him after he kills the court guard. He felt alone, as seen in the line: "he knew that Umuofia would not go to war. He knew because they had let the other messengers escape...he wipe his matchet on the sand and went away" (p. 163). He went away to commit suicide because he feels like a fish out of water. The strength of a fish is the water, the source of its sustainability and life. Out of the water, a fish will die, and out of his ideology or society, Okonkwo commits suicide. Water makes fish slippery, and Okonkwo is used to represent this metaphor (p. 6), the water makes him invisible or untouchable, this is when he is in his community, and now that he's no longer in it, he has become vulnerable. The community gives Okonkwo a sort of pride and honor, right from the opening of the novel. It is seen that society made him who he is, his fame spread like a wide fire in harmattan. This tells that he is not the one that spread his fame or makes himself popular, as it is said, he stammers. The community venerate Okonkwo to almost the position of a god that is why Obierika says "he is one of the greatest in the land." But when the community discard him, like a fish out of water, he kills himself and his corpse would be thrown away like a dog (p. 165). This invariably shows ideology as an illusion created by society to replicate reality.

Okonkwo is later referred to as fish on dry land when he was sent to exile (p. 104). When he is sent into exile, he becomes powerless and the chances of him realizing his life goals become slim. At this point, he realized that it is the society through it social norms that made him who he is, he breaks this same law mistakenly by inadvertently killing the son of Eze-udu during his funeral that leads to his

downfall (p. 99). The killing of a clan member, either accidental or deliberate is believed to be an offence against the earth goddess. His crime against the earth goddess is said to have been a female crime (lesser crime) because it is inadvertent. But if it were to be deliberate, it would have been referred to as a male crime (serious crime). As a result, he is allowed to go into exile less than twenty hours, for a period of seven years before he returns, any extra delay would lead to him being murdered by the whole community at large. This will soften the anger of the gods. In addition, his house and entire properties shall be destroyed. Afterwards, a sacrifice shall be made to Ani, the earth goddess as sign of cleansing. This is how social norm reflects supernatural belief.

It is part of the social norm for an individual to be ambitious. The author says that Okonkwo's greatest ambition is to be one of the lords in the clan (p.104). When he is sent into exile, he almost lost hope of his life ambition, this is one of the reasons he wanted the community to repeal the colonialists so his life ambition could come through.

Due to Okonkwo achieves' success and fame through strength, wrestling context, and war, he thinks that everything in society could be achieved through force. This is why Althusser (1968) says that "repression alone will not make a state function properly, consent is needed most" (p. 701), and Okonkwo fails to understand this. He is not proud of having a son like Nwoye and a father like Unoka, because he has idealized how a man should be, aggressive, repressive and anything aside from that is an error. He believes that all humans are stereotyped, all men should behave in a particular way and so should women. That is why he always beats his wives and children, even in the "peace week," when the community forbids such (p. 31). His heart is broken when his son and his father could not fit in with his ideology, but when his daughter called Ezinma fits in, he always wishes that she was a boy. And he says it with pain and regret. Invariably, a girl or lady that is understanding and sensible should have been a boy. The contrast here is Okonkwo thinks that behaviour is genetic and gender base. And a lady is expected to be weak, or soft, any lady who prove or act otherwise would have been better as a man. This is the reason the author states:

he cried in his heart, should he Okonkwo of all people be cursed with such a son... a sudden fury rose within him and he felt a strong desire to take up his matchet, go to

the church and wipe out the entire vile of miscreants gang. But on further thought, he told himself that Nwoye was not worth fighting for (p.112).

The competitive nature of the society, whereby a man's worth is based on his wealth, and social status depends on his strength, determination and participation in societal affairs, leads to Okonkwo being selfish. All he does is for his personal benefits and not for the well-being of others. He thought to himself that "he would wipe out his entire family after his death if his children do not make sacrifices of yam and other rites to him, according to the custom of his people" (p.123).

Again based on selfish interest, Okonkwo calls his five sons and tells them that he will break their necks if they turn against him after his death (p. 138). This leads to the question of how sure he would know in case his children no longer practice the same belief as him since he is dead. Is the dead conscious? There are both ways to analyze this. He may say it to instill fear in them not to leave the cultural way of life or join the white man's way when he is no. He may also say it so that the culture and its ideology would not die, passing from the present generation to the next. To further portray how ideology can determine one's life, Okonkwo's self-centeredness is connected to the way society honor and regard those that are worthy, the desire to be honored makes him do all he does. He even pleaded with his daughters not to marry until they return from exile, which Obiageli and Ezinma, agreed to. He boasts that his future sons-in-law would be affluent men and that no son of a poor man shall come close to his daughters (p. 139). To illustrate further that Okonkwo's pride is caused by societal ideology, he makes plans ahead to initiate both his sons into the Ozo title as soon as he returns so that society would give him back his maximum respect. This is seen from the following quote:

...he knew that he had lost his place among the nine masked spirits who administered justice in the clan. He had lost the chance to lead his warlike clan against the new religion, which he was told had gained ground. He had lost the years in which he might have taken the highest titles in the clan (P 237).

Therefore, he plans all he will do to regain his lost glory but to his dismay, the ideology that promotes such has changed. So, his people did not pay attention to his return. The new religion has taken over, and new ideas are now the talk of the

town such as; the store built by the colonialists, and how palm oil has become a special commodity (p 145). Judging from this, it is obvious that the ideas that are built around a society determine the outcome of the people's lives; the novelist recounts this:

Okonkwo's return to his native land was not as memorable as he had wished. It was true his two beautiful daughters aroused great interest among suitors and marriage...beyond that, Umuofia did not appear to have taken any special notice of the warrior's return. The clan had undergone such profound change during his exile that it was barely recognizable. The new religion and government and the trading stores were very much in the people's eyes and minds... (p. 145).

The ideology has changed, so, it automatically changes the people's ways and interests.

This shows that idealism is the driving force of every society, and that is what determines

Okonkwo's life, not any spiritual force or the gods. A lot of things have changed, there are usually no intercommunity wars and the white man now controls almost every affair of the community. Okonkwo felt nostalgic when he recalls the past way of life, he says that worthy men are no more. Okonkwo sighed as he remembered the past and how they defeated Mbaino community in war, he says that it was the days when men were truly men. He remember the days of Okudo who sang a war song in a way that no other man could. He was not a fighter, but his voice turned every man into a lion (p.159).

In order words, men were no longer men anymore but "women", a symbol of peace, gentility or love which Okonkwo sees as weakness and cowardice. He thought to himself: "but if they choose to be cowards, he would go and avenge himself" (p.159). The order of the day has taken a different shape because authority has changed hands. All this has no nothing to do with the supernatural but change of ideology and power which are all aspect of social norms.

Mr. Brown visits Okonkwo when he returns to Umuofia, hoping to make an acquaintance with him and telling him that Nwoye who is now Isaac has been sent to the new training college for teachers in Umuru;" (But out of anger, bitterness, unforgiveness, hate and myopic insight of understanding that change has come), Okonkwo chases him away with the threat that if he should ever come again to his compound, he would cut him down with a machet (p.145). He did this because he

knows that the new ideology is a distortion to his people's social practices which would lead to less belief in the gods and things of supernatural importance.

The Myths Produce by Ideology

The issue of protection is everyone's responsibility, it is not an individual thing, male or female. The culture through various means tell such as storytelling, by using myth and wise saying to school the community members. As part of the belief of the people against spiritual danger, one does not respond when called from far with a "yes". It will rather be "is that me?" Because of fear that it might be an evil spirit who is calling (p. 33). And responding "yes" to the call of an evil spirit, it automatically give it access to carry out whatever bad plans it has against the individual. As illogical as this may sound, it is wildly believed and observed, so it becomes true to those who practice it. The spiritual is highly dreaded, and this fear reflects physically not only in the life of Okonkwo, but the community at large. The fear of evil spirits, fear of calling the snake a snake at night, fear of other dangerous animals, fear of the gods and darkened, and witchcraft, and night birds etc. Fear, then, has become a tool, limiting people's reasoning. Thus, they obey easily whatever myth they believe in. Those who have little or no fear about the norms of the culture seems more logical; Obierika is slow in observing some of the laws, he always scrutinizes the loophole of some law before getting involved. He refuses to participate in the killing of Ikemefuna (p. 53), and he complains about the law of not allowing a titled chief to claim trees and tap wine. This shows that there is no universal concept of what is right or wrong, it only depends on the ideological construct of the society. His statement: "I don't know how we got that law" is invariably questioning the sources of the law and its relevance to contemporary society. If Obierika, who is among the council of elders, does not know how some of the laws come to be, it means that the law has existed for a very long time, passing from one generation to another. Obierika thinks that some of these ancient practice needs to be restructured which is by Popper (1959) who states:

For since each generation has its troubles and problems, and therefore its interests and its point of view, it follows that each generation has a right to look upon and reinterpret history in its way, which is complementary to that

of previous generations. After all, we study history because we are interested in it, (p. 303).

This shows that a culture does not necessarily have to carry on with ancient practices if the ideology does not favour the current generation, besides, each generation has its problems to solve.

Summary

This chapter answers the research question of how culture reflects in ideology through an examination of the character of Okonkwo the protagonist, Unoka his father, Nwoye his son and Obierika his close friend. It shows how these characters react to societal practices differently. And how each of these characters actions are influenced by the way of the culture. The second part answers the second research question of how social norms are reflected in supernatural beliefs. This is seen through the rules of the community and how it makes characters to believe that the rules of the society are divinely inspired so that it must be upheld.

CHAPTER V

Discussions

Introduction

This chapter answers the last two research questions which are: how is religion a societal imitation, and how is ideology a tool of governance and social class? These tools are referred to as agents of ideology according to Althusser. He mentions education, family, religion, social club and the state as the tools or agents of ideology. Therefore, this will be connected to the novel as it discusses how the community of Umuofia represent the Igbo's culture. Also, the themes of supernatural presence will be discussed and shall be connected to several events in the novel. In essence, this chapter illustrates how culture portrays agents of ideology through folktales, folklores, religion and governance. Hence, it answers the four search research questions, focusing mainly on the two last which are: how is religion a cultural/societal imitation, and how is ideology a tool of governance, and social class?

Religion and Social Imitation

Most religions are often based on societal practice, for example, most Buddhists are from central Asia, Hindus from India, Christian from Europe, Islam from Arabs, Catholics from Rome, and Anglicans from England and so on. Religion often entangles with culture and the way society operates. Why so? Althusser explains that it is as a result religion is a tool for effective manipulation of governance in a given society.

Religion an Agent of Ideology

Religion is an agent of Ideological State Apparatus, whereby people are being sensitized to follow law and order without being forced. This method usually comes with an eternal reward after life on earth, either by being among the ancestors and presiding alongside the gods as seen in the novel or going to heaven / paradise. People are promised of going to heaven to enjoy unimaginable blissfulness if they obey the government as also seen in the novel. Both religion in the novel use this means to subject their followers to obey directives. However, there is also punishment from both religions if one does not follow these rules. They therefore

made the people to believe that it is God who says so through its messengers (priests and priestess). Why it is that it is only a set of people who can hear from the God? It is so, because it puts the priests in an advantageous position over others who cannot hear from God.

African Traditional Religion (ATR)

In the quest to know what the gods say, people come from various places to consult Agbala the goddess of the Hill and Cave in order to know about their fate; past, present and future. However, it is stated that no one knows who Agbala is or has seen it for once except his priestess (p. 13). If no one has seen Agbala except his priestess, how certain are they that Agbala is real? Logically, one should only be sure of what he/she has seen, not what is merely heard or speculated. The people's belief in the potency of Agbala is based on what is speculated, not factual. This same religious agent of ideology is the same method of national heroes, legends myths, or history, which are not based on fact but belief, from the point of view of whoever is propagating it. Similarly, this reflects in the words of Popper: "historians often do not see any other interpretation which fits the facts as well as their own does" (p 301). Also, it is the same concept that is used by colonialists in order to condition the peoples' minds, they claim that their God, (unseen) is the real God and the local's gods are false. Judging from this perspective, it invariably shows that the difference between the colonial religion and government from that of the locals, is cultural ideology. Like two different historians, each claiming its interpretation is truer; just as Agbala is told to be very powerful, and the people believe even without seeing Agbala. The people believe in the missionary God without seeing him physically too.

Althusser says that if the masses believe in God, they will believe in its priests, goes to church, kneel and pray. They would confess their sins to the priest and ask him to forgive on behalf of God. Inevitably, this, therefore, makes the priest the visible form of the invisible God.

As it is with the concept of ideology, so it is with the belief in the power of the supernatural, is like a rumor, the more it is being told, the more it spreads, and the more it gains potent. it goes like this; it is like a story someone who knows someone told, never heard directly from the source, it is always based on reference, just like someone who knows another that knows who has seen Agbala, Nobody, in particular, is said to have seen it or behold it directly, as no one has seen the

missionary's God, yet they know that he is the one and only true God. This is to produce authenticity and anxiety in order for the concept to sell effectively, for it to look real and for people to believe it as the truth. And it would eventually become stimulated, just as Budrillard (1976) says that the truth becomes truth when it is believed, he calls it simulacrum (p. 1).

Ideological State Apparatus and Repressive State Apparatus as tools of Religion

Idealization and repression are the two main types of ideology as identified by Althusser in his theory. This is to produce allegiance and anxiety as earlier stated and could be seen in the priestess of Agbala who is greatly feared and respected. As a result of that, she becomes unopposed (p. 13); this is displayed when Chinelo, the priestess of Agbala warns Okonkwo for pleading with her not to take Ezimma away on a particular night:

The priestess suddenly screamed. Beware, Okonkwo! She warned. Beware of exchanging words with Agbala. Does a man speak when a god speaks? Beware!" and to Ekwefi, she says: "Tufia-a! The priestess cursed, her voice cracking like the bark of thunder in the dry season. How dare you, - woman, go before the Agbala of your own accord? Beware, woman, lest he strikes you in his anger (p. 80-81).

This method Chinelo used is quite harsh and aggressive, Althusser calls it repressive state apparatus. She takes Ezimma from her parents forcefully, yet legitimately, using the name and authority of the gods. It is so, because the gods are believed to be the owner of everyone in the community, including lands and property just as the citizens of a country is under its government. When it comes to the gods, the parents of a child is only a caretaker. The same way state authorities and rulers are the visible God on earth, they claim to have dominion over the masses, making rules and regulations for the common good of all, and further enforcing them through ideological and repressive state apparatus.

Okonkwo assaults those around him most especially, his wives and children. They follow his bidding and try to be "good" according to social standards. His strategy is what Louis Althusser refers to as a repressive state apparatus. Also, the missionaries did not come alone, they were with the colonialist who took over the societal administration, as a way of making the people follow their rules; they built courts, local police called "kotma" and prisons. Anyone who throws away twins or does any formal traditional practice that is against the white man's rules will be

arrested and tortured. This is an obvious form of RSA in the novel, repressive state apparatus is used for those who could not be idealized (p. 141).

The author says that religion and education always go together (p. 145). Religion and education are the agents of ideology used by government to control and regulate the masses. It reflects in the lives of the community, as ideology changes gradually, social activities slowly transform, and children, do not always play out at every full moon (p. 156). In the time past, children always play under the moonlight as the author describes it: “on a moonlight night it would be different. They hear voices of children playing in the open field. And perhaps those not so young would be playing in pairs in less open places, and, old men and women would remember their youth” (p. 8). The moonlight which is a symbol of the tread that connects the community in love and unity is broken by the colonials’ ideology, therefore “thing falls apart” not because of supernatural causes rather it is, because of the change of ideology.

When a person has swollen diseases or diseases called smallpox, it will be thrown away in the evil forest so it will die there. Such illness is a taboo to the gods, the point of concern here is, who told them that the disease is against the gods? Did the gods (that no one has seen) told them to abandon people to die in the evil forest? How many persons did the gods tell or only it priestess? This is how Unoka dies (p. 14). Whenever a message comes from the gods, the people are always in haste to carry it out without proper consideration if it will affect them negatively or not. Any message from the gods is believed to be sacrosanct, and must be ahead at all courses. This is in alliance with Althusser agents of ideology who says that religion is a tool used by those in authority to control the people blindly; it is also how society is built.

The Killing of Twins

The killing of twins is part of the people’s culture because it is believed to be the will of the gods too. Even though such practices bring them pain, they obey. Akueni, Uchendu’s eldest daughter has had a lot of twins which were forcefully taken away from her and thrown away as reported by his father, Okonkwo’s uncle (p. 107). Twins are considered to be evil, an abomination to the land or the gods, therefore, they are thrown to the evil forest after birth and left to die there. They

believed that the gods said so, and it must be so. To the people, that is the right thing, in as much as it is coming from the gods, who knows better than the people.

Those who stood their ground to question the gods or its mouthpiece (the priest or priestess) are referred to as strange, in the likes of Obiako who refused to sacrifice a goat to appease his late father's spirit when the Oracle says so, his reply to the oracle is to ask his father if he has a fowl when he was alive? (P 16). From all indications, it shows that it is the priest who is in need of the goat, and the only way to get it, is by using the name of the ancestor. And that is why the priest lie that Obiako's father's ghost is in need of a goat, when he could not have afforded a fowl while he is alive.

Logic over Belief

The ideology that runs the society is enormous, it is constituted by different beliefs and convictions which have a direct impact on the lives of those that hold onto it. The people also think that evil spirit is caused by the dead that is unburied or thrown into the evil forest. This is seen in the novel: “they throw away large numbers of men and women without burial. And what is the result? Their clan is full of the evil spirits of these unburied dead, hungry to harm the living” (p. 25). This is genuinely believed by the locals and held on to tightly because it has been so from the onset. Long ago, before the present generation is born; it has been a notion that is passed down from the previous generation. However, it is later proven to be false, when the missionaries build their church in the evil forest, and no evil spirits attack or kill them as expected by the locals, to the local's amazement, the missionaries grow in numbers and strength daily.

Ani is the goddess believed to have control of all lands on earth, Ani is also the goddess of fertility and agriculture. Whenever the people want to sow anything in the soil, they offer sacrifice to Ani through its priest so that Ani the owner of lands will bless the land, make it fertile. On a critical note, if the soil is not till, and fertilizer is applied, can Ani make it fertile? If no? What is the relevance of sacrificing to Ani the goddess of fertility when one can make the soil fertile without the gods? Unoka's case with the priestess of Agbala who is called Chika proves that the sacrifice to the goddess for this particular purpose is purposeless. Unoka says to her that he makes several sacrifices to the gods always before he plants crops every year so he would reap bountifully, yet his harvest does not yield much, therefore he

comes to the priestess to enquire what is wrong, and why the gods do not accept his sacrifices; but the priestess angrily shouts at him, and says that he is lazy, and he plants his crop in infertile land. The priestess says that Unoka is too lazy to till and nurture his land. She told him to go home and be hardworking, that the gods are not responsible for his problem, his laziness is the cause of why he is poor (p. 14).

Unoka always makes sacrifices to the gods for them to make infertile soil productive, and he ends up dying poor. So, why then do they give credence to their hard-earned efforts to the goddess? Is it out of ignorance, pity or fear of the god installed in them through ideological state apparatus?

The issue of fertility goes beyond land, it also extends to humans too. This is demonstrated with the big tree, “the big and ancient silk-cotton tree which was sacred, spirit of good children lived in the tree waiting to be born. On ordinary days, young women who desire children came to sit under its shade” (p. 37). This is how the villagers live and conform to these beliefs. There is a connection between plants (nature), humans, and the supernatural which is all about the ideology or perspective of a typical Igbo culture.

Religion a Social Imitations

Talking about civility and being humane, the colonialists claim to be more civilized, humane, or modern in terms of their ways of life, while the local seems to be archaic and barbaric to them; however, the scenario below makes one think otherwise.

In Umuofia, Ezegebfi's wife was killed by some men in the Mbaino community and an emissary is sent, in the person of Okonkwo to find out what happened before they will react, either to go to war or not. Nonetheless, when Okonkwo gets to Mbaino, the people acted according to the terms of the Umuofia's, negotiates for resolution and a consensus is reached. The impending war is averted and peace between both communities is restored. The lives and property that would have been lost are saved (p. 9-10). On the other hand, a white man is killed in the Abame community, after some time, the colonialists discover what happened and come with soldiers, using guns to wipe out the entire village, without first reaching out to the locals, negotiating, or seeking for resolution, this is seen from the extract below:

Everyone was killed, except the old and the sick who were at home and a handful of men and women whose chi was wide awake and brought them out of that market. Their clan is now empty. Even the sacred fish in their mysterious lake have fled and the lake has turned the colour of blood. A great evil has come upon their land as the Oracle had warned (p. 111).

Judging from both events, who would be considered to be more civilized or humane? Yet the District Commissioner's manuscript about the locals would be "The Pacification of the Primitive Tribe of the Lower Niger." He also says he has toiled in Africa for years, bringing civilization to various parts. When the acclaimed civilized act in an uncivilized way, a re-examination is imminent.

From another point of view, the Oracle did warn that the Whiteman would bring destruction to their land, in the process of averting the destruction they killed the Whiteman, and in return, they were destroyed. If they had not listened to the oracle, the crisis would have been averted. Why so? Because the white man would not have been seen as a danger to them, and destruction may not have come to their land. Invariably, acting according to the oracle's prediction makes the people kill the Whiteman, which led to them being killed in return, and the entire community being wiped out. In the act of believing, things become real just as Baudrillard (1976) explains that the act of simulating or believing in a thing, a concept or a God creates a representation of that same thing in reality (p. 2). On a critical survey, assuming the gods spoke, could there have been a chance that its priest misinterpreted it? Because the gods never asked them to kill the Whiteman, all the author reveals is that the gods say that the Whiteman will bring destruction to the land. In connection to Gadamer (2012) who says that the process of understanding a communication does not rely on the communicator but on the interpreter. Therefore, the failure of communication is an act of misinterpretation. In other words, one could say that the destruction that falls on the people of Abame, is not the fault of the gods or lack of communication but that of misinterpretation.

The claim that the locals are fetish, barbaric and primitive, and the colonialists bring civilization to them could be countered by the words of the character Obierika, who says that they have heard stories about the colonialists who come with powerful guns, alcoholic drinks and captures Africans as a slave to their

land, at first they thought that the story is a mere allegation until they killed the people of Abame. Uchendu, reply him by saying, there is no story that is not true, because the world is vast, and different people has different culture, and practices (p. 112). If the colonialists bring civilization to Africa and yet capture them as slaves, it makes one imagine if the tale about them bringing civilization to Africa is so. Does a person become civilized by being enslaved? Critically looking at it, how true it would be that they bring civilization to Africa? It may be true to them and be false to the locals at the same time because according to the words of Uchendu, he says that what a culture may consider right, another might see as a taboo. This is to buttress the point that there is no universal concept of what is true or false, it all depends on who is saying it and how it is being accepted. Judging from this, yes it is true that the colonialists bring civilization to Africa (according to them). It has been told over time and has become like the faded coin that has lost its pictures nonetheless, its value is still seen and recognized (Nietzsche, 1980). This is the kind of truth being referred to when it is said that the Whiteman brings civilization to Africa. On the other hand, they are invaders, oppressors, and predators to Africans. The above claim of the colonialists being an invaders is seen from the perspective of Okonkwo and others, who were the custodians of the culture and customs of their people. Within this context, there is nothing like truth or lies, there is only ideology and ideology is all there is.

The notion of Truth, therefore, creates the avenue for the missionaries/ colonialists to sell their ideas, by condemning the existing idea that has been known and widely accepted as the truth and it did pay off. Gradually the existing truth becomes false seen in this line: “he told them about this new God, the creator of all the world and all the men and women. He told them that they worshipped false gods, gods of wood and stone.” Surely, the locals caved works of art from wood, stone/rock and bronze and they make sacrifices to these items and worship them. Their reason is that the sources of these items are from the Supreme God, honoring this item is also honouring the creator of the items (pantheism). As illogical as it may be, the concept of the missionaries’ “one and only true God” is not logical either. Its major shortcoming is; that none has ever seen this God they claim to be the true God, yet they know so much about it being the “one and only true God”. The missionary through his spoke person told the villagers that his God lives beyond the sky and when everyone eventually dies, he will judge them, select

the good ones and keep them in his palace, while for those who are bad, he will burn them all like firewood (p. 116).

How did they know all this, who has gone to face this judgment and has returned to testify of it? What evidence do they have to support this claim or hypothesis? They propose that good people will be saved and be happy forever and bad people will be punished; therefore, what is good and bad? Is the concept of good or bad universal or limited to every society's norms? Will the One and only True God judge all humans, according to the missionaries' standards of good and bad? Because as earlier stated, the concept of good and bad is determined by each society. The missionaries believe that their template of good and bad is what the universal God will use for all humans. This then becomes the reason for the mission to Umuofia and other places; so they could teach the world and the world at large could be saved. Won't it be unjust for the "One and only true God" to burn people forever and ever using the Whiteman's culture as a standard for its judgment? It, therefore, means that the idea of reward and punishment is a tool used by the agents of ideology such as religion, family, school, etc., to sensitize the masses to act according to what they described as good and bad.

When an idea (illogical) is repeated over time, it becomes believable. This is a method of ideology as Althusser says "ideology has no history...man is an ideological animal by nature" (p. 698). Hitherto, when the missionaries tell the people of Mbanta about the worthlessness of their gods, they think the missionaries are mad because all their lives they have been told about the worth and efficacy of the various gods and their important role in the affairs of mortals. The locals laughed heartily and concluded that the missionaries are indeed mad, they said to themselves, that the gods they have known all their lives, and have called upon, and it always answered them cannot be worthless, Amadora the god of thunder harmless? Including Idemili, the goddess of the river and Ogwugwu too? (p. 117). This is the locals' ideology, and it has become part of them, anything aside from what they have known all their lives is considered strange and senseless. Just as the missionary thinks that the locals' gods are false, so the locals see the missionary's gods as false and illogical too. In, the novel, after the missionaries have finished preaching, the people began asking questions like:

Does your God has a wife? How did your God have a son whom you said he sent to save the world but does not have a wife, who then gives birth to the son then? Among all, they find the concept of trinity as the most senseless thing they have ever heard, which is three separate individuals becoming one God, at this point, the locals began to leave the square where they gathered listening to the missionaries, because they have concluded that, the missionaries are indeed mad (p. 118).

The advent of the missionaries reveals that most of the people's beliefs were false, for example: the belief that twins are evil and must be thrown into the evil forest; the use of human beings as sacrifices to cleanse the land; the osu people as slaves, they cannot mingle with the freeborn and if they shaved their dirty tangled hair, they would die. They were all false beliefs, the missionaries contradict all these beliefs and they did not die, rather they grow bigger and stronger daily (p. 126).

Through the missionaries, a lot of things believed by the indigenes were shown as false, they pay attention to the things the locals are doing wrong and used it to counter them. This is the major reason they were able to convert a lot of the people to the new religion. Surely, it becomes obvious to the indigenes that their traditions are not as concrete or credible as they think. This is also shown in this line: "at last the day came by which all the missionaries should die. But they were still alive, building a new red-earth and thatch house for their teacher Mr. Kiaga. This week they won a handful of more converts" (p. 121).

The villagers then see that their gods could not kill the missionaries as they thought, the osu could cut their hair and not die or mingle freely with the freeborn without any spiritual consequences; twins are not as evil as they thought and so much more. The new ideology (Christianity) becomes a means of escape, especially among those who have suffered most or get entangled by the old ways in the like of Nneka, the wife of Amadi the rich farmer whose four sets of twins have been thrown away (p. 121).

Those that embrace the new ideology of the missionaries at first are those that are looking for an escape route from the local pattern of life and how the society is being governed. Nwoye, Okonkwo's first son, and Nnaka, the wife of Amadi, and the

Osu who are considered as an outcast (p. 118). These people are the first to embrace the new religion because they are hunted by the custom. The leaders of the community did not pay attention to their conversion because they see them as worthless. It could be the reason they suffered most because they do not fit into the construct of society. This shows that some of them leave the old religion to join the new because of suffering, some join because they are searching for the truth, and some leave the old religion for both reasons. The coming of the missionaries/colonialists shows that ideology is indeed an illusion; according to Althusser, it is the “representation of the imaginary relationship of individuals to their real conditions of existence” (p. 693). In a nutshell, faking reality is real. The converts discover that their religion is fake, paradoxically, It would be myopic of them to think that have seen the true way if they believe in the missionary “one and only true God” as well.

Life is sacred to the Igbo, and it is against their culture for a man to take his life due to the sacredness and value they ascribed to life. Therefore, anyone who commit suicide, his or her corpse will be thrown into the evil forest. Okonkwo out of pride and defense of his ideology kills the head of the “Cotman”. And realizes that he is alone, his community left him, the ideology he worked so hard to uphold is lost, and consumed by the colonialists’ he committed suicide. He is fully aware that he would end up like his father, which he has been avoiding in his entire life, yet he kills himself. Why so? Because at the end, he discovered that it is all a mirage, a shadow and a social construct he has been chasing all his life.

The similarity and difference in terms of religious beliefs and practices, is seen from the conversation of Mr. Brown and Akane (p 90). How the locals dispense justice is similar to that of the colonialists. Value goods changed from yam to palm oil and kernel in terms of commerce. In other words, it is just a shift from one ideology to another and there is nothing like the right way or wrong, what may be good in one culture may not be in another due to society's norms values and perspectives.

The new ideology becomes hope to those the society has rejected, and most of those are the poor and ordinary citizens, the outcast and the church accepts them all to form their congregation and they become a formidable force to reckon with. (p. 125). It, therefore, shows that societal laws favour some sets of people more than others.

The issues of the gods and its activeness in fighting for itself as the villagers earlier presume, is demonstrated to be false by the colonialists; nonetheless, the

locals gain a little confidence again in their gods when Okali a Christians who is believed to have killed a sacred python dies. They, therefore, think that the gods could fight for themselves at last. This gives them joy and proves that the missionaries are not right in the claim that their gods are worthless. However, no one knows for certain if Okali kill the secured python or not, and his sudden death might have been caused by some unrelated factor. Nonetheless, it is attributed to the gods and it eventually rekindle the faith of the native in the gods of their land (p. 129).

Ideology as a Tool of Governance and Social Class

Ideology is the acceptable practice of a society, whatever is justified as a right by society, will eventually become right, and what is decided as wrong will be seen as wrong; Althusser calls it “the Beautiful Lies.” It appears that what is right and wrong is decided by the government or those in authority. Thus as part of the privilege of those in authority, ideology is used as a tool for effective governance.

Ideology as a Tool of Governance

The way a person’s think, is reflected in its behaviour and as such, those in authority uses several means to control their subjects’ thoughts in order for them to be submissive to the rule of law. This is achieved through idealization where by a person carries out his civil responsibility without being forced because he or she believes that it is the right thing to do. It is called ideological state apparatus otherwise known as ISA. When this ISA fails, forceful measure is used to main law and order also known as RSA. To buttress this further, authority in every society has means to either achieve this ISA or RSA (Althusser, 1968). He calls this tools agents of ideology. The family, the education system, religion practices and beliefs, the clubs such as social association and peers are all tools of ISA used to idealize the masses for effective governance. While the militia such as the military, the police, law courts and prisons are all tool of RSA used by government to enforce civil obedience.

Before the coming of the colonialists in the novel, the system of education is informal, and it is centered on the people's culture. This means that the primary purpose of education in every society is based on cultural inculcation; education is an agent of ideology according to Althusser. And this is transmitted through three

means in the novel; (1) the parenting, (2) Peer group association and (3) observations and participation in the community affairs.

The Parent Mentorship. Education by parents is a form of home schooling the young ones in order to imbibe societal norms on them. Parents do tell folktales to their children about the ways, norms, values and customs of the community. Folktales become a primary source of transmitting knowledge and awareness about societal ways. This is seen when “Okonkwo encouraged the boys to sit with him in his obi and he told them stories of the land, masculine stories of violence and bloodshed” (p. 42). This is to teach the boys how to be seen as successful men, by telling them stories of the past, historical myth and legend. It appeals to them to become a legend someday by working hard to uphold community laws and orders. It also inculcates in them the knowledge and history of the community.

As Okonkwo teaches his sons how to be a true men according to the village standard, which is through war, hardness and persistence. The women also educate their children with folklore and fables to be wise and loving. Stories from both father and mother teach different lessons; for the male, it is the protection of the clan against external forces, while for the female, it is peaceful coexistence within the community. After constant beating, nagging and war stories from Okonkwo to his son Nwoye, his perception begins to change, he knows it is the right thing for a boy to possess the characteristic of masculinity according to the ideology of his society and that is to be violent, criticizes the women folk and dominate them (p 42). It is right to be violent according to the people’s definition of what is right, that's how Okonkwo lives his life and teaches his son. However, sometimes Nwoye still prefers “the wrong way”, the stories of his mother, not war or violence (p 42). These stories are fable, love, kindness, entertainment, and pleasure; it is women's stories. This is the category of Unoka, Okonkwo’s father that is why he is considered a woman, and why Okonkwo detests anything that he represents.

Education by Peer Group. There are various associations of age grade in the community by which people learn, learning is not reserved for only the young, but it cuts across all ages. The old also have their peer groups, and whenever it is a full moon, children always come out to play at night in the open, women usually go to a less open place to practice new dance and discussed the next village function, while men sit and talk about current happenings (p. 8). During the moonlight, women meet also to practice new dance steps and discussed. Part of Nwoye's manly attributes and agility is as a result of the influence of Ikemefuna and Okonkwo acknowledges it (p. 42). Ikemefuna influences Nwoye a lot, through the folk tale, as the author says that Ikemefuna told a lot of folktale to Nwoye, even the ones Nwoye already knows, he tells them in a new style, the style of his clan (p. 28).

Initially, children believe the fables their parents and peers tell them, just as they believe in the gods, ancestors and masculinity, which late changes as they grow, and they realize that the tales are just fairy tales or a myth; however, they hold on to the belief of the gods and the ancestors. This is seen when Nwoye starts considering being a man in the way his father and the community want, he refers to the stories his mother had told him as foolish (P 43). To be a man is to hold on to the culture tenaciously; to sacrifice to the gods regularly, fight to defend the community in times of war and dominate the women folks. Nwoye and Ikemefuna listen as Okonkwo tell stories of killing and conflicts with other community, how he overpower his victims and when he first had his first kill, cut off the person's head, and brought it home as a trophy (p. 43).

The Significance of Folktale in the Local's Education. Folklore is an integral part of most cultures and it is the basics or a fundamental method of historical preservation, from one generation to another. It is used to teach morals according to the people's point of view about ethics and way of life. The folktales used in the novel will be reviewed in the aspect of ideology and its connection to the masses.

The men tend to refer to folktales told by the women as foolish, senseless and meaningless because they believe that the safety of the community rests on the mantle of the military or the warriors. Thus any tales that don't have such quality are meaningless. It is part of their ideology that a community's most relevant resource is its military. Those who protect the life and properties of its people from external factors. So stories around warriors, and legendary should be told to the younger

generation to motivate and encourage them to follow suit; and not fable as the women did. Any other tale aside from this, that doesn't create brevity, is a foolish tale; any fable that teaches about love is meaningless. And it is usually women that tell fable and love, thus their tales are considered weak. The men think that love is a sign of weakness.

Tale One: The Ear and the Mosquito. The story of the Ear and mosquito Okonkwo recalls his mother told him (p. 60), when the mosquito asks the Ear to marry it, and the Ear mocks the mosquito that it will soon die due to its short lifespan which is a natural condition is a great lesson to learn from. The mosquito later becomes the ear worst enemy, by sing to mock it whenever it passes by that it is still alive. This depicts respect to all even to those that have no prominence in society; it teaches that none should be mocked on account of their social status or natural infirmity. Okonkwo did not get the idea behind the story and concludes that it is a stupid story just like all women's stories. He fails to understand the moral of the story and commits the same blunder the tale tries to correct by saying it is meaningless and associating it with the female gender.

A person's gender is a natural phenomenon but Okonkwo keeps mocking and belittling the female gender just as the Ear mocks the mosquito's lifespan which is a natural thing. Just as the mosquito comes back to torment the Ear, so is Okonkwo's ideology he holds so tight comes back to get him killed. He holds on too much to his ideology, failing to learn from this particular tale and current happenings around him, he forgets that culture is dynamic just as change is constant.

The above piece reflects the life of Okonkwo, and his pride; humiliating and bullying those that are not as rich as or powerful as him. People such as his wives, children and Osugo whom he called a woman. He boasts while in exile that no poor man will dare comes to ask for his daughter to marry (p. 139).

Tale Two: Snake-Lizard Who Kills Its Mother. The novel is filled with folktales which depict great morals, knowledge and the method kids are being taught (informal education) in order to fit into the ways of the culture. Another tale is that of the snake-lizard who kills its mother after cooking seven pots of vegetables and it reduced to just three pots (p. 66). This tale teaches about the danger of hasty generalization. The snake-lizard later kills himself after he discovers the truth. Also, it teaches against an action that is done on the account of anger. This in a way reflects the shortcomings of Okonkwo.

The novel describes Okonkwo as someone who is violent and cannot control his anger whenever he is angry. When he is angry, and cannot express himself with words because he stammers, he uses his fist. (p. 3). His anger is extreme that the author says that not even the fear of any gods could stop him from beating someone half until he is satisfied with the beating (p. 77). He beats his third wife during the peace week, which is an abomination in the land. This same anger issue is what makes him kill the court servant, which eventually leads to him committing suicide. Judging from the illustration, if Okonkwo pays attention and learns from a logical point of view of these “the foolish women tales”, his death would have been averted and he would have been a fulfilled and happy man.

Tale Three: the meeting in the sky. The tale Ekwefi tells her daughter Ezinma (p. 77) about the meeting in the sky with the sky gods, and how the birds are accompanied by the Tortoise, whom they borrow feathers, and the tortoise later betrays them by eating all the food alone that is meant for them all is also another great story. Due to annoyance that the tortoise eats all the food that is meant for them all, the birds collect back the feather they lend to him which he uses to fly to the sky. And he has no other means to return to the earth than to jump down, which almost gets itself killed and has a fractured shell.

This tale teaches against greed and vividly illustrates the consequence of trying to outsmart others. In addition, it shows the risk of acting alone without the consensus of the community. This connects to Okonkwo who always wants to do things in his way, he makes his mind to go to war alone against the colonialists, even when his people decided not to go to war after he and the five other elders have been released from prison. This decision is what led to him killing the court man. The tortoise and the birds’ story, could be seen from the angle of Marx’s Communist Manifesto.

Metaphorically, the tortoise is a symbol of a capitalist while the birds are the labourers. The tortoise uses the propaganda of the capitalists as being the leader, king or spokesman of the birds to exploit them and get all the best food for himself. Even when the birds were the ones who made it possible for him to get to the sky; just as the labourers efforts are what makes the capitalists rich. The tortoise gets there and neglects the birds, eats all that is meant for all and leaves the scraps for the birds. This is the same way the capitalist pays a little wages to labourers, barely enough for them to have a better life, little enough to survive. Marx, and Engels, (1888):

The survival of the capitalists and its wealth depends on the labourers and the worker sinks to the level of commodity and becomes indeed the most wretched of a commodity that the wretched of the worker is inversely proportion; that the necessary result of competition is the accumulation of capital in a hand few (p. 39).

The birds were angry that they unite, and revolted against the tortoise by taking away their feathers they initially contribute to the tortoise getting to the sky. This suggests that if the labourers should withdraw their support from the capitalists, the capitalists would crash just as the tortoise did, breaking his shell into pieces. This is in line with Marx's ending statement in his *Communists Manifesto* when he says: "workers all over the world unite, you have nothing to lose but your chains" (p. 262). Illustrating this further, it relates to this study from the aspect of manipulation of the vast majority by a relative few. And this manipulation is done through the concept of ideology.

Tale Four: the Kite, duck and chicken. Finally, the story of Uchendu, Okonkwo's uncle about the Kite, duck and chicken (p. 112) teaches about the danger of talking too much. It shows that there is not much treat in the words of those that always talk much. Though the fowl curse and swear at the kite for stealing its chicks yet the kites eat her chicks. However, those who say little or nothing even when offended should be avoided or be scared of, just like the duck whose ducklings are snatched by the kite yet the duck says nothing, and the mother kite advises the kite to return the ducking but eats the chicks. This could be seen in the character of Okonkwo, who is said as a man of few words but action. This makes him feared and respected by his wife, children, his community and the neighbouring community at large. He is always used as an example of a great warrior whenever the discourse is dreadful.

Observations and Participation in the Community Affairs. Unoka fails to teach Okonkwo what he wants, so he got his knowledge and status from observing and participating in community activities. As a point to note, he observed his father and decided not to do anything he does, or be like him in any way, and it becomes his basic principle and main motivation in life.

Due to the desire of not wanting to be like his father, he participates actively in the community's affairs, by involving in a wrestling context, the war against the neighbouring community and decision making. This involvement is what gives him the fame he has when he defeats Amalinze the cat (p. 3); his passion to engage in

communal activities increases to the extent that he becomes among the most influential men in the nine villages of Umuofia; his worth and value in his community are topnotch and he becomes second of the nine ancestral leaders (ewgugwu) in the entire nine villages. In his motherland... he also participated in communal affairs and decision makings. He wants to initiate his sons into the Ozo title holder when he returns from exile, so they could also learn through participation. In the same way, Okonkwo observed and does not want to live the kind of life his father Unoka lived, so does Nwoye observed and does not want to live the kind of life Okonkwo lived.

Ideology as a Tool of Social Class

The way the society operate could be said to favour some set of individual who have high social status, and well respected. This group of individuals are the ruling class of every society. They bend the laws, sometimes they interprets the law to their favour. Aside from the ruling class, in the novel, the society tend to place higher value on men and lower value on women. This special favour seems to put men on advantageous position than women. Among the nine rulers of the community, none where female. Also, those who are poor are despise in the likes Unoka and Osugo, the man Okonkwo called a woman (p. 21). Men who are weak and without social class or standard are referred to as women.

The negative side of social norm usually affects the poor mostly. It could also be seen as a means of class domination, and whenever there is a way out, it is the lowly in the society that are usually the first to embrace it. This is seen from the passage below:

Many of them believe that the strange faith and the white man's god would not last. None of his converts was a man whose word was heeded in the assembly of the people. None of them was a man of title. They were mostly the kind of people that were called efulefu, worthless, empty men (p. 115).

The poor who are the majority in every society, are always the first to revolt against the authority because as it has been stated earlier, they seems to be affected more by most societal law. This could be said to be a tool to subject or keep them on check. And most times it is achieved through idealization and when it fails, repressive

measures would be employed. The missionaries come with an alternative, which is against the monopoly of the culture in order to create another monopoly. This is the irony of ideology, because an escape from one, is an involvement in another. It is all about who it favors most. Althusser says: “man is an ideology animal by nature” (p. 698). When people are suppressed or tired of an ideology or a rule, they usually look toward to something else, thinking that anything is better than their current state. In the way of escaping one ideology, the people find themselves in another. This reveals that ideology is shaped by the society, and cannot be escaped; life in general, revolves round it, and there is nothing like right or wrong but what is said to be by a particular society.

There is perversion and corruption in the white man's government. The DC asked for 200 bags of cowries but the court messengers added 50 extra for their gain (p. 250). The DC asks the messengers to treat the six elders that were arrested with respect because they are the rulers of Umuofia, but they do otherwise, they shaved the elders' hair and beard with a razor, leave them without food for three days, hit them on their head and back with a big button and reign insults on them (p. 155). Indeed, power intoxicates according to Foucault. The court men uses their social position to exploit and dominate the whole community including the community leaders, because power has changed hands.

Women and Social Class. There is nothing that escapes ideology, in other words, everything in society such as language, religion, politics, and commerce are all agreed upon and over time, it become a standard or acceptable way of practice, and this also includes the issue, of gender.

In Umuofia, women are seen as a part of a man's property. For a man to be considered wealthy, he would have to marry more wives, and they are not to talk when men are talking or ask questions that don't concern them. This is seen in the scene Nwoye's mother asks Okonkwo about Ikemefuna's departure, and he rebuked her by saying she is not among the men in the community that makes laws. They are called the Ndichie (p. 12). The Ndichie are the council of elderly males that decides and controls the community's affairs. It is this same practice Okonkwo tries to install into his son Nwoye. That is why he feels happy when Nwoye begins to complain about his mother and women in general.

When a man dies, his eldest son will inherit his youngest wife, who is his stepmother in order to continue his father's legacy with the woman, just as children inherit

properties. This is to buttress the claim that women are men's property. Okonkwo doesn't have this privilege, because his father couldn't marry more than one woman, he is a poor man, so, Okonkwo did not have a woman to inherit, neither barn of yams, nor a title from his father. This is seen in the following lines, "with a father like Unoka, Okonkwo did not have the start in life which many young men had. He neither inherited a barn nor title, nor even a young wife" (p.14.) The adjective "even" tells us more about the statement that women (wives) are common things which most young men inherit from their fathers.

Women have the types of crops they plant. This is seen when Okonkwo's mother and sister who worked so hard but their hard work is not felt because they are women, and they plant women's crops: "his mother and sister worked hard enough, but they only grew women's crops like cocoyam, beans and cassava. Yam, the king of crops was a man's crop." (p. 23). Little value is placed on these crops because it is associated with women and no matter how hard they work, they cannot climb the social ladder class or financial success. Yam that symbolically represent the male folk and it a valuable crop, it is the "king of crops".it is not a woman's crop; the gods through men have ordained it so and so it is. As a corollary, it is until the ideology changed that palm oil becomes much more valuable than yam.

The yam system or patriarchy is believed to be ordained by the gods, which is why it is celebrated as a feast known as the "New Yam Festival" to honour the goddess of fertility and agriculture called, Ani. Viewed from this angle, it systematically means that even the female goddess and other goddesses are aware of the patriarchal system in the society and approve of it without any objection. Value is placed on yam to be better than all other crops, yam is even celebrated as the New Yam Festival, and for one to be considered wealthy or successful, he must have a large yam barn and be able to feed his family day in, day out with yam all through the year (p.71). The shifts from yam to palm oil and kernel when the colonialists take over shows that ideology controls commerce. It also indicates that humans' beliefs are the outcome of societal happenings, not necessarily any supernatural force. Life always goes the way the society thinks and acts. Judging from the explanation, yam a metaphor for masculinity which is the king of all crops is mythical, which indicates that the value placed on men over women is also mythical, a social construct believed to be true and may presumably sign by the gods.

Metaphorically, the tag on women as being weak, based on the community's perspective; and calling unsuccessful men women is a social tag that is false, but believed to be true because of the ideology the society practice. This is seen Okonkwo call Osugo a woman:

Without looking at the man Okonkwo had said: This meeting is for men. The man who had contradicted him had no title that was why he had called him a woman. Everybody at the Kindred meeting took sides with Osugo when Okonkwo called him a woman. The oldest man present said sternly that those whose palm kernels were cracked for them by a benevolent spirit should not forget to be humble... But it was not true that Okonkwo's palm kernel had been cracked for him by a benevolent spirit. He had cracked them himself.

Anyone who knew his grim struggle against poverty and misfortune could not say he had been lucky (p. 21).

Aside from the myopic view that women are related to failure, there seems to be a counter of an idea in the above quote, and that is attributing normal process or outcome of life to be supernatural; which is the belief that man's misfortune is as a result of an angry god and his success is caused by a benevolent spirit. The author clarifies that Okonkwo's success is not a spiritual thing but a normal outcome of hard work. If one's success is a result of his labour, it is logical to say that the sacrifice to the various local gods and the ancestors for a successful harvest is irrelevant. If the gods do not make one rich, but success is determined by hard work and dedication, why then sacrifice to the gods and ancestors for blessings and protection? Little wonder all the sacrifice of protection to the gods couldn't stop the coming, infiltration and division in Umuofia by the colonialists. If the gods are not as credible as the people think, it could also be that the low stake placed on the women folks is irrelevant and a mere ideological belief.

Power, and Social Class. Foucault (1977) discuss how power controls humans, unlike the belief that humans wield power. Power is an aspect of ideology, a controlling force that subjects an individual to act in a certain way; because power is knowledge. Knowledge is effective and a product of desire; the effect of the knowledge of power is what always checkmates Okonkwo to act tough even though

he is not that tough. Considered from this angle, it means that for Okonkwo to maintain his success, he must act in a certain way, and that is not to be like his father. In other words, it is the effect of the knowledge of the power that makes him act in the way he is acting. Going contrary to this might make him feel like he is not different from his father. Thus, power is in control of him to behave in such a manner, he is not in control of the power he thinks he has. If power is possessive, and conforms people to action, it is regarded as an ideology. This is related to the affectation of power and Althusser says that “ideology makes individual subjects of the dominant social order” (p. 697). If it subjects an individual, then it is obvious why Okonkwo kills Ikemefuna, who is his foster child in the interim. Okonkwo is subjected to power, the affectation of an ideology produced by fear, the fear of not wanting to be like his father, rather not wanting the society to see or think he is like his father, who is weak and afraid of the sight of blood. Thus he killed the boy. He did it out of fear and surprise, it was a sudden occurrence and he needs to act (p. 49). When critically analyzed, one could say that Okonkwo kills the boy to maintain his social status.

Paradoxically, he claims to have been doing the gods’ will by killing the boy. Yet he is doing the society’s will, not his or the gods but the community’s. In the sense of, he wants the society to think of him as a great man, he does not want society to think he is like his father. He wants to fit in properly among the elites, which is all that matters in society as it has always been about the society. Power is strong as earlier mentioned, and that is why Okonkwo could not yield to the advice of Ezeudu who has warned him earlier against participating in the sacrificial process (p.45).

In the novel, those that govern the community decided that Ikemefuna should die, killing Ikemefuna becomes the right thing to do even though it is not appropriate to kill the innocent boy, yet he was killed because his father partakes in the killing of Ogbefeizu wife’s death. Deep down Okonkwo, he knows that killing Ikemefuna is wrong. After killing him, he becomes miserable and depressed. Why would he have been if it is the right thing? Connecting the above idea to the research question, the rulers of the community use their authority to decide what is right and wrong. And the people believed that those in authority represents the gods, thus they obey them. This absolute belief in societal rules becomes a tool, an instrument those in authority use to control reality. Back to the issues of right and wrong; Nietzsche (1980)

compares truth to a coin that has lost its prints, becoming just a metal, yet still retains its worth:

A mobile army of metaphors, metonyms, and anthropomorphisms-in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are; metaphors which are worn out and without sensuous power; coins which have lost their pictures and now matter only as metal, no longer as coins. We still do not know where the urge for truth comes from; for as yet we have heard only of the obligation imposed by society that it should exist: to be truthful means using the customary metaphors-in moral terms: the obligation to lie according to a fixed convention) to lie herd-like in a style obligatory for all. . .(p. 218-219).

Viewed from this light, it seems to show how the will of the gods to kill Ikemefuna, and other matters is nothing but an illusion, a metaphor, a mandate imposed by authority and so it is. That is why Okonkwo in the process of killing the lad, out of emotion, and human sympathy Okonkwo looks away, not wanting to witness the slaying of the boy. (p. 49). However, his subjection to ideology and power is greater than his human sympathy. His action seems to have suggested that he ought not to have killed Ikemefuna. He is filled with guilt that he could not eat or sleep for two days, he was traumatized, and he could hardly walk. In the midst of these, he compares himself to a woman. His idea is that all these are qualities of women, not men (p 49 – 51). Nonetheless, his consolation is that he successfully carries out the will of the gods. This answers the research on how religion is based on societal and cultural practices.

To emphasize the claim that Okonkwo kills the boy to prove a point to the society, that he is not like his timid father, he uses the gods/ religion to back up his action. Foucault's claim as earlier stated, says that power controls a person and not the other way round, this is seen in Okonkwo killing the boy. He does not want to, but he cannot help but kill him. It is the same effect of power that, compels him to

feel satisfied after being remorseful for two days. He refers to Ikemefuna, whose relationship with him is like a father and a son as “that boy” when he ask Obierika why he did not participates in the killing (p 52). Syntactically, the word “that” in the sentence is an adjective that shows a sense of distance and disassociation between the subject and the object of the sentence (Okonkwo and Ikemefuna). Subconsciously, he uses the defense mechanism of disassociation to show why he, Okonkwo should not worry over slaying the boy. After all, he is not his biological son, he is only “that boy,” which is an indication of pride and selfishness as a result of the affectation of power.

From a broader perspective, deducing the conversation between both men, seems to show that the gods are in contrast with themselves when Obierika says that Okonkwo’s act of killing the lad might invoke huge consequences, huge enough for the gods to wipe out his entire family, but Okonkwo counters, by saying why would the gods do such a thing when he is only carrying the gods will. Also, it is part of the society’s belief that the gods reveal things or what they intend to do to the elders, since Ezeudu advises Okonkwo against the killing, and it is believed to have been a message from the gods, why then did the gods authorize the killing in the first place only to go against the killer? The gods cannot be confused, it is just what society tame as right and wrong.

The people seems to have been trapped in their culture and there seems to be no way out, therefore they have to oblige to the situation they find their selves. It is so, considering the statement of Obierika, as he says that he seldom regret that he takes the title of Ozo because those who are title’ holders cannot claim any tree not even theirs to tap palm wine. And the young men who are tapping are not doing a job. They are killing the trees in the villages all in the name of tapping wine. Okonkwo agrees with him, but he says, no matter what, the laws must be obeyed (p. 55). To Okonkwo, culture must be preserved and there is no way out, however, to Obierika, there should be a review of those laws that seems archaic. The law being talked about here is that which forbids a man who has taken the Ozo title to tap drink from a palm wine tree or climb any other tree. However, Okonkwo will do whatever it takes to retain power, which controls him. He further says that other communities do not give high demand to the Ozo title which has soiled its worth so that even beggars can afford it (p. 55). This reveals his desire for power, and more power for him to be relevant in the society and that is all that matters to him (his social class).

Summary

This chapter summed up the various agents of ideology such as family, education, religion, social-club and state. It explains in detail the research questions: How is religion a cultural/societal imitation and how is ideology a tool of governance, and social class? This is achieved by relating the question to the novel and how it is seen through themes. Each tool of ideology is carefully analyzed thematically in the theory of ideology and power by Althusser and Foucault respectively.

CHAPTER VI

Conclusion

Introduction

The study explores the issue of ideology in eastern Nigeria, and the issues that emanate when it encounters another ideology from the western world, the British system of colonialism in Chinua Achebe's novel *Things Fall Apart* (1958). To carry out this study, the researcher uses the Marxist theory of ideology, a version of Althusser's (1968) Ideological State Apparatus and Foucault's (1972) concept of Power.

Summary and Findings

The following are the summary and findings of this thesis in each chapters: in chapter one, the research topic is vividly explored in the background of the study, which is: the quest for humans seeking answers about things beyond their explanation. Things such as the existence of the universe and its bodies, life origin, and reasons for a natural disaster, etc., without any logically result, these humans concluded that something or someone more superior than them must have made it so. Thus, they decided to seek help from the supernatural in problems beyond their solution. This led to the adoration of the supernatural in things that awed them. Therefore, humans worship supernatural beings they have no empirical knowledge about in order to create a relationship. They even make sacrifices to these unseen beings so that their request may not be denied in time of need. This is how the research topic emanates.

In order to explore the topic, four research questions were identified, which are problem statements that set the research on the mark. They are: 1) what are the ways cultures reflect ideology? 2) How do social norms reflect supernatural beliefs? 3) How is religion a cultural/societal imitation? 4) How ideology is a tool of governance and social class?

These four questions, therefore, give the research a purpose and that is "to focus on the belief in the supernatural having control over the physical world," and the study aims to prove that the quote above is nothing but a man-made ideology.

The next chapter (two) talks about previous works done on the novel *Things Fall Apart*, and related issues that have been raised about supernatural effects. This research shows how it is different from other related issues discussed previously by

using a unique theoretical framework in achieving it. Althusser's theory of Ideology and Foucault's Power is then used to answer the questions raised from the novel.

As a way of continuation, the researcher adopted the qualitative method of analysis in chapter three, as a design method in achieving the issues proposed, through Braun and Clarke's (2006) six-phase framework of thematic analysis. Data corpus was analyzed through multiple readings of the primary text, secondary sources, and other relevant or related materials. A pictorial diagram was provided to bring a vivid understanding of the base of the methodology.

Thereafter, factors and concepts of the theory of ideology were drawn from the novel, through characterization, events, and dialogue. And a concrete analysis was done on these themes in chapter four. It further explores how some characters like Okonkwo, Nwoye, Unoka and Obierika react to social ideology and how this ideology determine the outcome of their lives.

The analysis continues in the next chapter (five) as it explores how religion is based on cultural practices. It then show how those in authority use these practices or beliefs to manipulate the common people to rule them effectively. Also, it shows several tools which are also known as agents, the government used to manipulate characters in the novel. These agents are the institution that promotes ideology. They are the family (parents), the school (education), the church (religion), social club (peer group), and the state (military, police, prison and law court).

In conclusion, this study then shows how these agents are used to sensitize and brainwash the masses into following laws and order either through civil obedience or obedience to God. Lastly, this study then shows that no cultural belief supersedes another (Christianity, western life, governance, imperialism is not more important than African ATR, culture or governance) but a mere ideology, nothing more or less.

Recommendation for Further Research

The issue of the supernatural preceding the physical world is as old as man, and this concept has been used by a lot of institutions to brainwash many and make the majority subjects to the few. This same majority has been living in ignorance, producing mediocrity. If humans accept things they cannot find an immediate solution to and then refer to these things as mystery or the work of a supernatural being, it will lead to less empirical and logical facts and the decline of scientific knowledge, which will be dangerous for humanity and the academic field in general.

This is not to say that fate and faith cannot be applied to issues, but it should not supersede logic. Without empirical reasoning, hypotheses being examined and theories being discovered, the world would not have been as developed as it is today.

This study, therefore, creates an awareness, encouraging humans to take control and responsibility for its world as seen through the life of Okonkwo the protagonist. It calls for an individual to utilize their full intellect and faculty of reason as seen in the character of Obierika who always question social belief even though it is believed to be given to the community by their gods. This study is a call for people to accept responsibility for their life and not blame external force or forces when things go wrong as seen in the life of Unoka, and his encounter with the priestess of Agbala, the goddess of Hill and Cave. This study is a call for freedom and liberation of humanity.

Therefore, this study highly recommends other researchers to venture into related study, to create a better world for man, free from the blame game of fate or destiny and to seek empirical knowledge, sound mind, logical reasoning, intellectual freedom, freedom from brainwashing and mental slavery, freedom from exploitation of a nation over another in the name of imperialism, colonization or missionization.

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