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5.0. Introduction

Achebe's trilogy i.e. *Things Fall Apart* (1958), *No Longer at Ease* (1960) and *Arrow of God* (1964) mirrors the Igbo pre-colonial and colonial traditional life grappling with the issues of identity and culture. The Igbo clan tries to protect their unique cultural identity in *Arrow of God* (1964). The cultural patterns of Nigerian Igbo people are reflected through the various rituals customs, beliefs and a sense of communal approvals and disapprovals to face the challenges of the colonial power. However, Achebe has shifted the focus on the politics in *A Man of the People* (1966) with the drastic differences between the tribal bush politicians and the new politicians like Chief Nanga, who is considered as the representative of the common people to oppose the European-oriented post-colonial intellectuals. The novel charts the colonial scenario in Nigeria after Independence with the new issues of identity, which are epitomized as colonialism in Nigeria.

Achebe's first three novels were set in Igbo villages in Nigeria. Achebe's central characters like Okonkwo and Ezeulu are focused among Igbo people just before and after the arrival of missionaries in Nigeria, which fall on either side of political Independence in West Africa in the novels *Things Fall Apart* (1958) and *Arrow of God* (1964). Obi's inner conflict reaches its climax in the 1950s before Independence in *No Longer at Ease* (1960). *A Man of the People* (1966) however, was set in the fictional African country. The novel doesn't expose the certain ethnic groups or the cultural groups of the people in Nigeria. It throws light on the bribery, political corruptness and incompetence experienced by many West African nations in the neo-colonial period. Achebe foreshadows problems of Nigeria in the novel, which occurred later except the military coups. Achebe is known as the trend-setter among the African writers, who explored the European influence among Africans through his novels.

The conflict between different values is described by means of a central dramatic relationship far more vital and convincing than the dismemberment of Obi Okonkwo in *No Longer at Ease* (1960). The central characters are Chief Nanga, the minister of culture, and the school master Odili Samalu. Both of them occupy the opposite ends of the political spectrum and their relationship reveals the basic issues of political morality. At first, Odili Samalu seems very theoretical in approach about public morality, which is an outcome of the European influences but he is completely

disillusioned with the political affairs in Nigeria. His aloofness regarding the 'primitive loyalties' is about the kind of refusal to acknowledge the persistent problems, which make him alienated from the political affairs.

Mr. Nanga, the typical politician and a realist is focused as 'a man of the people' satirically. His love for 'national cake' amounts a genuine sympathy and rapport with the people whom he represents. According to David Carroll;

"He doesn't discount the people's primitive loyalties; even as he exploits them he remains sensitive to their demands, so that there is an ironical half-truth in his assertion that he represents the government 'of the people, by the people, for the people'"(Carroll,1980:120).

The rapturous relationship between local national interests is focused very interestingly about the colonialism in the opening hostilities between two central characters. In such slots, Achebe's bitterness turns against the minister, who masquerades as a man of the people. The central figures in *Things Fall Apart* (1958) and *Arrow of God* (1964) were baffled by the loyalties within the clan; Nanga plays his two loyalties off against each other to exploit both and fulfills neither. The relationship between Mr. Nanga and Odili Samalu is a strange blend of fascination and repulsion which is centred on the problems of public and private morality in the society.

The struggle for power is seen through the politicians and through the generations. Politics is considered as the mainstream of getting the power. Odili rejects the influence of Mr. Nanga but is turned to political benefits through the parties, vacations and other incentives. The struggle for power generates the socio-political issues related to their identity. Odili's poverty is one of the factors responsible for the connection of him with Mr. Nanga, who has been always avoided. It makes him to realize that there are strings attached to every loyalty.

The novel charts the division of the natives in Nigeria into two groups after Independence from White rule. The majorities were poor, but there was a tiny minority who would serve the whites and, therefore, become rich. Bribes are the main sources as people are paid to turn their back on injustice. The novel reflects the issues of disintegration, which started during the colonial period, and focuses forth the confusion, and disorder of the society, which witnesses a total collapse of values. The

satire in the novel captivates the attention apart from the spin of political issues of identity and culture, which keep the Nigerian people vibrant with the changes in Nigeria after Independence. Though the Nigerian people were made free from the clutches of the colonial power, they were set to face the challenges of the native conflicts and the orders of the new governments. The distorted ethical values of them are the outcomes of the western influences, which made them to think about the continuous torture in the sphere of their unjust regime.

5.1. Issues of Identity in ‘A Man of the People’

The issues of identity in *A Man of the People* (1966) are explored with an analysis of the evils around, when the Nigerian society gained Independence. It is about the political corruption and the moral degradation by the distinction between the private and the public domain. Achebe explains the scenario in Nigeria after Independence, which has occurred in the novel;

“Europe conceded independence to us and we promptly began to misuse it or rather those leaders to whom we entrusted the wielding of our new power and opportunity” (Achebe 1976:20).

The ‘titles’ of the Igbo society described in the trilogy were replaced by the western degree of Chief Nanga. The Independence of the nation got the strongest anarchic odds to erase the traditional ethos. However, the novel does not reflect the ethnic cultural groups of the Igbo society, the Nigerian people do not accept the change in their cultural patterns and the issues of their identity are projected through the clash between two central figures. Chief Nanga, the hypocrite politician tries to exploit the situations to become more powerful by throwing down all the ethical standards and Odili Samalu tries to resist him for so many reasons as one of them is his revengeful act with Mr. Nanga. The foremost is capable of using his political power in order to steer the unconventional devices and the latter makes an excuse for preserving the conventional culture just for the sake of holding the political position.

Hugh Webb evaluates the process of refinement, which is visible in Odili’s decision for the moral upliftment of the society. He says that “the contradiction of his individual position with what is projected as a naive searching for the “right” way, himself and the nation” (Webb, 1980:141). The identity of the Nigerian people in the

novel is no better than the colonial period. Achebe doesn't explore the past of the Igbo people unlike *Arrow of God* (1964). He mainly relates the dignity of the Nigerian society inflicted with the evils not by colonial power, but by the African themselves. The yam is considered the crop of progress, is replaced by a 'car' in the postcolonial Nigeria. The traditional values are replaced with a sense of materialism and individualism. The urgent need of the social development made the people to believe in the development of the cities rather than the villages. The issues of identity of them find the new challenges of modernity.

The issues of identity and culture in the new nation are at the point of drastic changes. Achebe remarks;

“One of the most distressing ills which afflict a new nation is a confusion of value. We sometimes make a mistake of talking about values as though they were fixed and eternal...Of course values are relative and in a constant state of flux” (Achebe, 1973:9).

The constant changes in the social patterns of the society make the differences in the traditional values; subsequently the changes in the identity are inevitable. But, on the other hand, the re-establishment of the new values fosters the social issues as far as concerned with the individual and social identities. The issues of the collective identity of the Nigerian people grapple with the political powers of Chief Nanga and the idealist teacher, Odili Samalu. Both of them are influenced by the western ideology, hence the sense of 'status' through the political power afflicts with them as a kind of the crisis between the values. Gleason points out the central figures in the novel with different perspectives of their powers. He says;

“Nanga represents “the opportunist, the rogue of the cities” while Odili is a nostalgic young man and “the romantic hero with his heightened sensitivity and divided consciousness pulling him into ... tragedy” (Gleason, 1965: xvi).

The politicians take over tribal and village trappings to prove their identity as the representatives of the society. However, there are the conflicts between the morality of the village and the political affairs of the nation. Private loyalties become the ultimate values in the absence of the public moral sanctions. Instead of educating

the people and making them to understand the political system, the corrupt government feeds on the ignorance of the masses. The contrast in the ancient Igbo culture is seen in the new ideology. In the novel *Arrow of God* (1964), Ezeulu's decision to send his son Oduche to the white man's school is an act of making the new generation able to resist the colonial impact. The duality in the post-colonial Nigeria poses the issues of their identity. Thiango' Wa Ngugi, remarks about African identity;

“I believe that the African intellectuals must align themselves with the struggle of the African masses for a meaningful national ideal....we must strive for a form of social organization that will free the manacled spirit and energy of our people so we can build a new country and sing a new song” (Ngugi, 1975: 50).

The traditional belief of the Igbo about the leaders ‘to be wealthy means to be good’ has found no place in the post-colonial era. The ancient Igbo proverb “You have the yam and you have the knife; we cannot eat unless you cut us a piece” (NLE: 7) intimates the respect for each other and the integrity in the clan. But the affliction of evils is seen after Independence by adopting half of the Igbo proverb ‘You have the yam and you have the knife’ (NLE: 7), which suits the distortions of the values almost all the characters. They prefer to remain lethargic by means of the reversal traditional patterns, which cause the issues of their identity.

5.1.1 Post-colonial Identity of Igbo people in Nigeria

It is significant to take into account the political and social background of Nigerian people at the cusp of Independence. *A Man of the People* (1966) glares at the social structure of the Igbo people in Nigeria after Independence. Achebe points out the political scenario in Nigeria from the fictitious characters and the events before Biafra War. It throws the light on the issues of identity and the culture of the post-colonial Nigerian society. The Nigerian Independence is described as follows;

“Nigeria got Independence on 1st October 1960 from Britain and the first republican government established between 1963 and 1966. Although, Nigeria gained partial independence in 1960, it was not totally independent until 1963

when the declaration of Independence was signed. The journey to independence started with some constitutional developments, these constitutional developments saw the country attaining self-rule in some quarters in 1957 and total liberation on Oct. 1st, 1960” (https://en.wikipedia.org/wiki/First_Nigerian_Republic).

A Man of the People (1966) reveals the changes wrought in the Nigerian life during the post-colonial period beginning with the pacification of the primitive tribes. The traditional values of the Igbo people have been changed by the colonial power and trapped into the uncertainty of the new government. The novel mirrors the traumatic effects of colonialism on the social patterns of Nigerian people. The struggle of the powers is seen in the form of identity issues in the novels of Achebe. The Independence in Nigeria made the beliefs of the people alienated when the people were struggling on the part of the corruption and disintegration or one can say that the dislocation of them from their unified culture. The researcher Dr. Janardhan Prasad points out in the thesis on *‘The Novels of Chinua Achebe: A Critical Study’* (1998);

“Among African novelists, Achebe is sui generis. It is not as if he stands aloof from the mainstream of ‘Protest’ and cuts out a path for himself. He is very much in it; he protests against the imposition of an alien religion on the traditional way of life against colonial rule, and after the independence of his country, against corruption in Government and society” (Prasad, 1998:10).

The central idea of the novel reveals the cynicism of both politicians and the people with the issues of the electoral process, which lead the chaos among the people. Chief Nanga tries to change the social patterns with the help of the army coup. The resistance of Odili Samalu and Max gears the social anarchy. Achebe evaluates the social structure of the Nigerian people by exposing the political weaknesses. The satirical beginning of the novel throws the light on the post-colonial identity of the people. He describes;

“Chief the honourable M.A. Nanga, M.P., was the most approachable politician in the country. Whenever you asked in the city or in his home village, Anata, they would tell you he was a man of the people” (MOP: 1).

The access of the politicians like Chief Nanga to the people of Nigeria is explained in a satirical way by the narrator. On the other hand, there is a question, whether he to be called the man of the people, who lives in a luxurious way in sharp contrast to the people of his country. The anarchy in the country is visible and the disruption of the nation reflects the identity issues of the people. The narrator puts in:

“The country was on the verge of chaos. The Trade Unions and the Civil Service Union made loud noises and gave notice of nation-wide strikes. The shops closed for fear of looting. The Governor-General according to rumour called on the Prime Minister to resign which he finally got round to doing three weeks later” (MOP: 101).

The novel explores Nigeria as a place, where leaders like Chief Nanga became the traitors after getting political powers and sacrificed their country in exchange for middle-class comfort. Odili Samalu, the protagonist, resists him. Achebe’s vision about the individuals must not “give up because ... this is a necessary stage in our growth” (Duerden and Pieterse, 1972: 13). The novel charts the conflict between moral values and corruption through the central characters Odili Samalu and the Minister of Culture, Chief Nanga. Both of them influence the social patterns with the different spectrum of the political powers. Odili as an opponent of Chief Nanga experiences the sufferings of the people and tries to rescue them from the clutches of the corrupt political power.

The reflection of the post-colonial African society to accept the institutionalized corruption of its leadership poses the questions of social identity. Nepotism and corruption glare at the issues of African society after Independence. Chief Nanga’s appeal to Odili Samalu in the public meeting about to take the advantage of his talent to use the public funds as the national cake is an indication of the political power after Independence in Nigeria. Achebe puts in the post-colonial political situation in Nigeria. Chief Nanga, the political leader says;

“By the way Odili, I think you are wasting your talent here. I want you to come to the capital and take up a strategic post in civil service. We shouldn’t

leave everything to the highlands tribes.....our people must press for their fair share of the national cake” (MOP: 12).

The post-colonial Nigerian leaders are reflected in such a way to use their ‘intelligence’ for the material comforts by using their power, which is one of the aspects of the post-colonial paradigm. The power is used at political, social, economic and religious junctures. It is an epitome of their disruption from their traditional way of living in the clan.

5.1.2 Social Identity

The social identity of the people in Nigeria is portrayed that is alienated from the social concerns. The portrayal of the society in Bori and Urua is almost the non-existing ethnic during the colonial area, which has left the people and the nation in shambles. The societal problems engineered by the ruling class as influenced from the colonial powers. The political system maintained ‘the privileged class’ which was set-up by the colonialist. The arrival of Chief M.A. Nanga in the village ‘Anata’ is described by the Narrator to point out the ignorant villagers when the grand welcome is given to Chief Nanga, they seem to be deprived of their rights and merely follow the ritual. The Narrator says;

“the arrival of the Minister.....Here were silly, ignorant villagers dancing themselves lame and waiting to blow off their gunpowder in honour of one of those who had started the country off down the slopes of inflation.....for a voice of thunder, to hush this ridiculous festival.....They were not only ignorant but cynical”(MOP:2).

The political leadership in Nigeria disrupts the avenues of the people to get rid on the social problems. The villagers are keen to honour their leader instead of keeping themselves integrated to face the challenges of their dislocation from the kinships and social harmony. In the pre-colonial period, the people maintained the co-existence among people by following the social order. But after Independence, the people are misled into believing that the western values and education are perverse and malignant. The ancient Igbo culture holds knowledge in reverence as it is reflected in the *Arrow of God* (1964) when Ezeulu sends his son Oduche to the white

man's school. The society after Independence became the puppets in the hands of politicians.

The continuing process of the disintegration of the Nigerian society started in the colonial period and reflects the confusion among the people which is an outcome of the breakdown of the values. Achebe doesn't give the firm impression of the social identity in the novel. It reflects only the beneficiaries of the corrupt political government. Mr. Chief Nanga promises them about their share in the 'national cake' which means the supply of the clean water if they vote him in the election. He says, "Why should they lose their chance of getting good, clean water, their share of the national cake? (MOP: 136). The villagers of Urua didn't go with Odili, who was supposed to be the emerging politician to resist the corruption. The social order of the ethnic clan is weekend during the post-colonial period. The people didn't go against the powerful leadership of Chief Nanga. They affirmed that the white men exploited them, but they are still alive. The one of the elders says;

"Let them eat,' was the people's opinion, 'after all when white men used to do all the eating did we commit suicide?' of course not. And where is the all-powerful white man today? He came, he ate and he went. But we are still around. The important thing then is to stay alive; if you do you will outlive your present annoyance. The great thing, as the old people have told us, is reminiscence; and only those who survive can have it. Besides, if you survive, who knows? it may be your turn to eat tomorrow. Your son may bring home your share" (MOP: 145).

It is evident from the speech of the elder man that the anarchy is the part of their social order during the colonial period and continued after Independence. It gives an impression of the helplessness of the society to go against the anarchy. Being independent, the uptake of the slaveries is seen among the people. The social identity is found trapped by the elite leaders like Chief Nanga.

5.1.3 Masculine Identity

The novel is set during the struggle of Nigeria to obtain Independence despite the patriarchal and imperial power implanted in their culture. It reflects the masculine identity of the Nigerian people through the rivalry between Chief Nanga and Odili

and over 'female'. It denotes the presence of the masculine manipulation of desire by the power to preserve the masculine identity on the part of Nigerian traditional and colonial Igbo identity. The clash between Odili and Chief Nanga is their struggle for masculinity and power. It is evident from the views about to prove the masculine power in order to take an advantage of Elsie. Chief Nanga uses his power to seduce her and exploits her after returning from the exhibition. Odili can't rescue Elsie from Chief Nanga. Odili's scorn against the nasty deed of Chief Nanga about Elsie separates him from Chief Nanga. When Odili informs Max about the misuse of the political power by Chief Nanga, He says;

“Another man had wrenched my girl-friend from my hand and led her to bed under my very eyes, and I had done nothing about it---could do nothing. And why? Because the man was a minister bloated by the flatulence of ill-gotten wealth, living in a big mansion built with public money, riding in a Cadillac and watched over by a one-eyed, hired thug”(MOP:76).

Chief Nanga's plan to marry Edna according to the native custom and law throws the light on the masculine identity of the people after Independence. It suggests that the patriarchal identity of the Nigerian people is embedded in the traditional culture to consider the women as the 'tools' of reputation. “He wants a bright new "parlour-wife" to play hostess at his parties” (MOP: 23). Odili's decision to deprive Chief Nanga of his plan about marriage with Edna leads an act of revenge against him who had spoiled Elsie. The rivalry between Odili and Mr. Nanga is described by the narrator, Odili;

“(m)an (Chief Nanga) had treated me as no man had a right to treat another---not even if he was master and the other slave; and my manhood required that I make him pay for his insult in full measure. In flesh and blood terms, I realized that I must go back, seek out Nanga's intended parlour-wife and give her the works, good and proper” (MOP: 77).

The endless desire of Hezekiah Samalu, Odili's father for more wives and children reflects the patriarchal Igbo society as it was embedded in the traditional roots by possession of more wives is the sign of the richness. Unlike, the wealthy man

Nwakibie had the nine wives and thirty-nine children in *Things Fall Apart* (1958) the masculine identity is visible in the customs of the Nigerian people. Hezekiah had five wives and thirty-five children. The narrator says that “Right now he has five wives--- the youngest a mere girl whom he married last year. And he is at least sixty- eight, possibly seventy” (MOP: 30). On the other hand, Odili’s is trapped between his motives to prove himself the great political leader, take a revenge of Chief Nanga or win the heart of Edna. Odili’s dilemma is an instance of the issues of his identity at the personal and social level as far as concerned the rivalry with Chief Nanga. He says;

“I had to ask myself one question. How important was my political activity in its own right? It was difficult to say; things seemed so mixed up; my revenge, my new political ambition and the girl. And perhaps it was just as well that my motives should entangle and reinforce one another” (MOP: 109-110)

It is all about the masculine identity to use the females as an ‘object’ to prove the superiority of masculine powers. Edna thrashes Odili by calling him 'Mr Gossipper'. She tells him that she will follow the decision of her father, who wants her daughter to get married off with Chief Nanga to get the favour of his wealth and power. The masculinity is reflected between the battle of Chief Nanga, whose position is as the leader of the community and the emerging nationalist, Odili Samalu. Both of them hold the identity as the leaders of the suppressed native people, but their hostility is counted as the exploiters of the communal ethical values. The educated Edna’s engagement with Chief Nanga connects the bond of masculinity in which she is passive and helpless when her father convinces her about the financial security if she accepts Mr. Nanga.

It is evident that the ‘economical’ part of Mr. Odo makes him to take the adverse decision about Edna’s marriage with Chief Nanga. The women in the novel represent the passive act in compare to the men. The urge for getting the favor of girls like Elsie or Edna enforces the patriarchal identity of the society to displace the women from the traditional cultural bondage of the society. It highlights the insecure women in the post-colonial period when the political power comes in force as the dominant masculine ideology. The male-dominated customs of the society are embedded in the post-colonial era without any control over the inevitable promotion

of the masculine power. Elsie didn't go for revenge after Mr. Nanga's misuse of her in the presence of Odili in the house. Mrs. Nanga doesn't come out of her 'bush' identity and indirectly permits her husband to plan the marriage with Edna, who supposed to be the 'parlour wife' of him. Hezekiah Samalu's wives didn't complain about their poverty as they take the responsibilities of their children by earning from the farming and other trading devices. It is evident on the part of the women that they should respect patriarchal customs being submissive about the inequality and insecurity. The masculine power gets the dominance in the fields of political, social and familial relations to prove their powers.

5.1.4 Feminine Identity

A Man of the People (1966) portrays the kind of progression in the identity of women focusing on the significant parts of them during the post-colonial period. The shift from the women's myopic identity to more broad-based activation of an event in the formation of the identity of central characters mirrors the psychological journey of the fiery political activist Chief Nanga and the idealist teacher Odili Samalu. Mrs. Eleanor Jean's appearance in the novel; "She was heavily painted and perfumed and although no longer young seemed more than able to hold her own if it came to that. She sat on the Minister's left, smoking and fanning herself" (MOP: 14). The traditional identity of the women is the sharp contrast to Mrs. Jean when she calls Mr. Micah to Chief Nanga. The narrator says that he had never heard the name of Chief Nanga, who is called by the Christian name. He puts in; "Hi Jean, hi John,' replied the Minister whom I had never heard anyone call Micah until then" (MOP: 44). when she flirts with Chief Nanga eagerly in presence of her husband that makes the difference in the traditional cultural patterns of the Igbo society in Nigeria after Independence. The use of the political power of Chief Nanga's to flirt with women is the aids to his political campaign.

The portrayal of the feminine identity by Achebe is the complex analysis of the attitudes of the society towards women. It marks the new ideology of the society to experience the change in their culture. Chief Nanga's welcome in the village at Anata Grammar School with the dancing groups of women draw the attention of the villagers. Odili, the narrator says;

“Five or six dancing groups were performing at different points in the compound. The popular 'Ego Women's Party' wore a new uniform of expensive accra cloth. In spite of the din you could still hear as clear as a bird the high- powered voice of their soloist, whom they admiringly nicknamed 'Grammar-phone'. Personally I don't care too much for our women's dancing but you just had to listen whenever Grammar-phone sang” (MOP: 1-2).

Nigerian people during the post-colonial period give an emphasis to the cultural values of the society. But it is noted that the struggle of the women for getting equal status in the society is reflected as they were being considered as the submissive parts of the society. The portrait of Mrs. John is contrast to the traditional Igbo women reflected in the early novels. Her emancipation is considered as the modern educated woman but undermined her status by her act with Odili and Mr. Nanga. Being married, her sexual desire charts the destructive values of the society. She is a clever and humorous woman. She relates her thoughts about sex with Odili;

“Sex means much more to a woman than to a man,' said Jean reflectively stirring her cup.

'Does it?'

'Sure. It takes place inside her. The man uses a mere projection of himself.'

'I see..... I think Jean sensed my feeling; she was such a clever woman” (MOP: 53-54).

In such act, Mrs. Jeans is described as the bold and dominant figure and represents the attentiveness of the women when she teases Mr. Nanga about the equal rights of the women. She says; “I done talk say na only for election time woman de get equality for dis our country” (MOP: 19). Her argument is about the inequality of the women and they have been treated equally with rights in the society during the elections to win their votes. In contrast to the identity of Mrs. Jean, the ‘bush’ wife of Chief Nanga is presented in the novel as the women with no ambitions. Generally, the women portrayed by Achebe are the most revered as ‘the mother is supreme’ or ‘the mother is gold’ as per traditions of the Igbo people. She confesses that being a wife of a minister is the curse. She accepts her old woman’s role and permits her husband for

a modern young 'parlour wife'. Ironically, Achebe portrays the dominance of the men and submissive women in the society. Mrs. Nanga sacrifices her life for upbringing the children without being uprooted as a scapegoat.

The portrayal of the women is about the helplessness of them to get the favour of men. They sacrifice their purity in order to become successful in their professions. They fall prey of the male aspects like Chief Nanga. Mrs. Agnes Akilo, the sophisticated woman, who wants to succeed in her business as a lawyer jointly owning her private firm with her husband sacrifices her chastity. Chief Nanga says that she should not waste her money for opening the firm of solicitors. Chief Nanga says;

“Look, Agnes, why don't you use my wife's bedroom instead of wasting money,' said Chief Nanga... 'Thank you, M.A. But I (Agnes) think I had better go to the International. Maybe you could come and pick me up for dinner?’ (MOP: 49).

It's an exploitation of the women by the corrupt political leaders like Chief Nanga, who departs by saying that “Agnes is She who must be obeyed” (MOP: 49). In certain modes of the successful professions of the women, they are favoured by the men in such a nasty way, which poses the issues of the feminine identity. Odili's relationship with Elsie is not up to the mark of social ethical values. He wants to spoil her by taking an advantage of her friendly relations with him. But Chief Nanga takes over of her in his house and uses her as a tool of the sexual fulfillment. He says to Odili, “After all she is not your wife. What is all this nonsense? She told me there is nothing between you and she, and you told me the same thing” (MOP: 73).

The feminine identity reflected in the novel is submissive, dependent, and emotional and helpless. The practical woman like Mrs. Agnes has exposed the sense of helplessness. Mrs. Jean is trapped between the ethical and traditional values and experiences herself at the loss of female identity. She insists on the equal rights of the women and not to be thought of them only for votes. Edna Odo is portrayed as the saleable commodity. Mr. Nanga is ready to pay the bride price as the 'parlour wife'. Her identity is fully based on her sense of financial support to her family, which makes her vulnerable to take the decision about her marriage with Odili. Elsie's traumatic sexual experience with Chief Nanga without making the fuss over the

political 'ideology' is an instance of the submissiveness of the women in Nigeria. The issues of the feminine identity have the implication on the traditional status of women. It is believed traditionally, that the women are for the private life while men enjoy the public life. The same beliefs have been carried out after Independence, only the traditional patterns of their lives had been replaced in the so-called 'educated' community.

5.1.5 Political Concerns

Achebe as a strong supporter of the Biafra Independence movement (which started in 1966) relates the political concerns in the novel with the focus on the Post-Independence scenario in Nigeria. The conflicts between the traditional and urban life of the Igbo people reveals the issues of the identity due to the political influences after the treacherous modern life of the Igbo during the colonial power. The word "bush" represents the rural areas of the African people, traditions including a sense of polygamy of the tribal society. The urban places are described as the centres of the political powers which were deeply rooted in the corruption. Achebe comments on the root cause of the Nigerian Leadership;

"The trouble with Nigeria is simply and squarely a failure of leadership. There is nothing basically wrong with the Nigerian character. There is nothing wrong with the Nigerian land, climate, water, air, or anything else, The Nigerian problem is the unwillingness or inability of its leaders to rise to their responsibility, to the challenge of personal example, which is the hallmark of true leadership" (Achebe, 1984:1).

In a satirical way, the word 'bush' relates not with the primitive innocence of the people but it carries out the sense of the urge to clean the corruption and later it draws in by its political force. The novel begins with the sentence "Chief the Honourable M.A. Nanga, M.P., was the most approachable politician in the country" (MOP: 1) that is about the issues of the political power and the source of the enrichment of the self. The narrator reveals;

“Tell them that this man had used his position to enrich himself and they would ask you---as my father did---if you thought that a sensible man would spit out the juicy morsel that good fortune placed in his mouth”(MOP:2).

Chief Nanga and Odili occupy the opposite ends of the political spectrum, and their relationship poses the issues of political morality. Odili’s father is a local leader of the P.O.P. in Urua village. He expects that Odili should give up the government job and join the politics and buy a car. Odili as an idealist teacher tries to eradicate the corruption through the work as a teacher in Anata Grammar School. Chief Nanga’s influence on him as a politician fascinates the world of the political spectrum. Chief Nanga’s political concern throws the light on the anarchy and the corruption in the post-colonial period in Nigeria. His ambiguous nature as the political opportunist is the political concern about the self-interest. He doesn’t have any detachment with political morality or of the national good. The narrator says about him; “people like Chief Nanga don't care two hoots about the outside world. He is concerned with the inside world, with how to retain his hold on his constituency and there he is adept” (MOP: 23).His casual approach towards the outside world leads his concern in the political sphere is about to survive with bribery, corruption and intimidation. Robert M. Wren comments on the political system of Nigeria;

“Only the powerful could manipulate the political system....Although public services were in theory independent of the political system...in fact political authority affected and manipulated services even to the lowest levels....Good things were withheld from any one perceived as the enemy, and penalties were assessed. A bureaucracy responsive to political pressure assured that only to the victors belonged the spoils. The system itself became the mechanism for despotic rule, and made despotism inevitable” (Wren, 1981:98).

The politicians in the novel are depicted as the ‘hypocrites’, who identify themselves that they are the introducers of the social welfare. Both of them contest to be ‘man of the people’ but the army coups change the history of the nation. Odili’s attitude to make the difference without the support of the people has examined the social structure of the Nigerian society that is deeply rooted in the power relations. David Carroll says; “The politicians may take over tribal and village trappings to

prove that their present roles are a continuation of traditional ones” (Carroll, 1980:143). The politician Chief Nanga’s luxurious life is an instance of the difference between the native masses and the urban leaders. The narrator says;

“The surprises and contrasts in our great country were simply inexhaustible. Here was I in our capital city, reading about pails of excrement from the cosy comfort of a princely seven bathroom mansion with its seven gleaming, silent action, water-closets!”(MOP: 41).

The politicians like Chief Nanga were the representatives of the unstable government and by their political aspirations; they created unrest among the people though the insecure and unstable national integrity. The strikes of the Trade Unions and Civil Service Unions made hue and cry against the bribery and corruption. Achebe describes;

“The country was on the verge of chaos. The Trade Unions and the Civil Service Union made loud noises and gave notice of nation-wide strikes. The shops closed for fear of looting. The Governor-General according to rumour called on the Prime Minister to resign which he finally got round to doing three weeks later” (MOP: 101).

The social unrest after Independence in Nigeria is an outcome of anarchy and chaos due to lack of proper indigenous groups. The division of the society between urban and rural constitutes the social disorder. Odili and Max tried to resist the disorder by launching the new political party Common People's Convention (CPC). It is about the new avenues in the quest for a new political order. Odili’s intention to change the existing political order is not supported by his pure motives. It leads the duality in his mind to take a revenge of Chief Nanga’s act with Elsie by using the political weapon or to deprive him away from Edna Odo. When Odili attends Chief Nanga’s meeting in disguise, it reflects the dangers of walking into enemy territory between each other. Ball John quotes Achebe’s view on the postcolonial political situation in Nigeria. He says;

“It is not a question of protest against Europe or simply protest against local condition. It is protest against the way we are handling human society in view of the possibilities for greatness and the better alternatives which the artist sees” (Ball, 2003:109).

It is evident from the novel that the political concerns elucidate the contradictory pressures among the people in Nigeria through the rivalry between Chief Nanga and Odili. It drags both of them into the political race. Odili’s detached disillusionment to reject Nanga’s offer with scorn makes a point for moral disposition as well as his anticipation to get a political power with the help of his friend Max stands for the urge for the national cake that stands for society’s hope for salvation. He says;

“The real point surely was that Max's action had jeopardized our moral position, our ability to inspire that kind of terror which I had seen so clearly in Nanga's eyes despite all his grandiloquent bluff, and which in the end was our society's only hope of salvation”(MOP:129).

Odili’s decision regarding society’s hope for salvation is neither shining nor monumental but symbolic in terms of the changing identity of him through his experiences about the political realities. The villagers are found helpless by him in the spheres of national politics. They elect the political leaders but do not have control over the corrupt system. Odili’s opinion about the people;

“The elders and the councillors of Urua and the whole people, he said, had decided that in the present political fight raging in the land they should make it known that they knew one man and one man alone---Chief Nanga”(MOP:135).

It sounds like the traditional communities of Igbo people in Umuofia (*Things Fall Apart*) and Umuaro (*Arrow of God*), who revered their politicians at the mercy of the issues of their clan. When the radio declares that the people in Urua should not lose their share of the national cake; it allures the people to go with the same political system rather than the change in their leadership. Max is the victim of the new change

by which Odili is desired to come up with the new hope for the salvation of the society. Max's girlfriend Eunice takes a revenge of her lover's death by shot dead of Chief Koko. Odili's broken arm and cracked skull during the election is an example of the political anarchy. The narrator says;

“No, the people had nothing to do with the fall of our Government. What happened was simply that unruly mobs and private armies having tasted blood and power during the election had got out of hand and ruined their masters and employers. And they had no public reason whatever for doing it” (MOP: 145).

In the political turmoil of Nigeria, Chief Nanga didn't escape from the arrest and the military coupe had taken over the government system. Everything remained unchanged and private loyalties become the ultimate values in the absence of the public moral sanctions. The political concerns of Chief Nanga and Odili had stolen the traditional ethnic identity of the people by throwing them into the complexity of the modern state. “In the affairs of the nation there was no owner, the laws of the village became powerless” (MOP: 149). The traditional relationship between leader and the people became a parody of the Independent Nigeria. It can be argued that the political concerns made them to think that “No man ever won judgement against his clan” (AOG: 230). It is all about the pride and anarchy of the politicians to rule the people with their self-interest.

5.1.6 Satirical Elements

The satirical elements reflect the follies of the society through the political concerns with no solutions to their political malady. But the evaluation of the political leadership is made through the weak idealist teacher who supposed to be turned into the political favours. Odili Samalu as a narrator points out the political ‘ideology’ in Nigeria in the limited sense apart from his personal life. The unsophisticated villagers see the things more clearly than the narrator. The ‘bush’ woman of the village attacks on Odili and Chief Nanga by saying that “they are both White man's people” (MOP: 107) rather than the people of the Nigerian society. It is a satirical comment from the perspectives of their deeds about the welfare of the society. Odili's envy against the richness of M.A. Nanga is exposed in the beginning of the novel when he meets Chief

M.A. Nanga at the Ananta Grammar School. He is captivated by political power rather than praising Chief M.A. Nanga. He says;

“The Minister stepped out wearing damask and gold chains and acknowledging cheers with his ever-present fan of animal skin which they said fanned away all evil designs and shafts of malevolence thrown at him by the wicked”(MOP:08).

Achebe’s narration in the trilogy draws the attention towards the ethnic identity of the Igbo people of Nigeria, but the corrupt government in *A man of the People* (1966) ignores all the principles of support that traditionally apply to the political context. The new socio-political grouping, the new beginnings of the social pattern after Independence are the major concerns that made Achebe to depart from the narrative practice in the novel. The corruption in the political spheres and the dichotomy between the native and urban identity in Nigeria hold the main source of the post-colonial African identity in a satirical mode. The realistic presentation of the Nigerian leadership reflects the society at clinches. It is about the new era that started in Nigeria with the new dimensional identity of the Nigerian people. Lindfors comments;

“It is associated to a new phase of writing by the author in which he takes a hard look at what we in Africa are making of our independence- but using Nigeria which I know best”(Lindfors,1997:23).

The title of the novel “*A Man of the People*’ itself reveals the satirical tone. The use of ‘A’ instead of ‘the’ is kept the readers curious about the common man of the people, who brings the share of a ‘national cake’ to all. But it has not been identified till the end of the story. The novel begins with the ‘Chief the Hounarable M.A. Nanga, M.P., -----‘most ‘approachable politician in the country.....as a man of the people’ (MOP: 1) and ends with the evaluation of the political powers of the leaders “you chop, me self I chop, Palaver finish” (MOP: 149).It refers to the forgiveness of the masses about what happened yesterday, without the willingness of the rulers’ power which cannot be sacrosanct.

Odili is provoked to resist the corrupt government due to Mr. Nanga's rape of the young girl, Elsie. It is not out of the sympathy for her, but it is his manhood that was insulted by Mr. Nanga. Odili had regarded Elsie as his own sexual preserve. It is satirical that "emancipation meant people like that other lady lawyer who came to sleep with illiterate Chief Nanga for twenty-five pounds"(MOP: 128-129). Chief Nanga's sexual encounter with Mrs. Agnes is a molestation. As far as concerned to the emancipation of the women, Mrs. Eleanor Jean's highlife and sexual appetite is referred in a satirical way with the issues of the early perceptions of the white man. Mrs. Jean remains "half undissolved like some apparition as she put her thighs on in the dark" (MOP: 68) It is the contrast to the ethical values of the educated women were exposed either in the way of their urge to live in the modern way or the helplessness against the political powers in Nigeria.

Chief Nanga, represents the elite class of the people of Nigeria, It reflects the contrast to the issues of the people. He prefers to safe his identity in the government rather than the well-being of the society. Mr. Nanga's selfishness as an opportunist by the means of corruption is noted as the political satire on the issues of the natives. The narrator says;

"Chief Nanga was a born politician; he could get away with almost anything he said or did. And as long as men are swayed by their hearts and stomachs and not their heads the Chief Nangas of this world will continue to get away with anything"(MOP:66).

The western life-style of M.A. Nanga is an instance of the indifference of him with the native culture. He prefers to speak in Pidgin English rather than in his own language. Even his children "who went to expensive schools run by European ladies spoke impeccable English..." (MOP: 32). The contrast between Mr. Nanga and Mrs. Nanga makes the difference about their outlook. His cook had brewed locally processed coffee because "The Minister's usual Nescafe had run out at breakfast and he had not time to get new tin" (MOP: 35).

It is an instance about the elite people like M.A. Nanga to show interest in the change governed by the colonial power in Nigeria. It gives an idea about the change in their cultural patterns of the society. Achebe tries to reflect the changing old identity of the pre-colonial Nigeria by the portrayal of Chief Nanga, who spouts old

values and uses his power to abuse the system. The social system in post-colonial Nigeria explores the issues of identity not only alienated from the earlier modes of their living but also alienated in nature. The satirical elements in the novel mirror the paradigm of cultural resistance through the issues of their post-colonial identity.

5.1.7 Disruption of Traditional Ethical Identity

The disruption of the ethnic identity of the Nigerian society after Independence is related to the cherished practice inherited from indigenous cultural patterns. It could be argued that such issues do not only cause the influence of the colonial power but also they are related to grapple with the changing cultural patterns. Ethnic identity in Nigeria among Igbo people refers to a group of people sharing a common ancestral social order with rites, rituals, traditions and language. It is seen as socio-cultural patterns that differentiate one from another. Max Weber defines 'ethnicity' as "A group of people generally recognized by themselves and by others as a distinct group with such recognition based on social or cultural characteristics" (Weber, 1947:138). They preferred to lead their lives within the groups. After Independence, the ethnic groups scattered into the urban areas and the ethnic identity appealed for the purposes of the financial and political support. According to John Mbiti;

"Ethnic identity, be it in rural or urban areas, remains a powerful force to reckon with, although it varies like temperature, from time to time, depending on prevailing political circumstances"(Mbiti,1969:102).

It makes a point that the ethnic identity is a fluid and keeps changing as per the cultural patterns. The novel reflects the differences in its fluidity consequently the issues of identity of the people find the way of disruption after first Independence in Nigeria. The political system reflects the roots of its disruption. It is noteworthy that the social issues do not have the concrete repairing though their sharing and integrity. The colonial powers divided Nigerian people by destroying the boundaries of the ethnical groups on the ground of the Independent nation to prevent the ethnic conflicts like the issues of Umuaro and Okperi in *Arrow of God* (1964). Though the ethnic complex is not exposed in the novel. The issues of their ethnic identity are visible through the elements of the social power. M.A.Chief Nanga tells Odili, "We shouldn't

leave everything to the highland tribes” (MOP: 12). It denotes an idea that the Nigeria doesn't have highland tribes after Independence. On the other hand, the fictionalised nation is highly promoted by the phrases like 'national cake' rather than the ethnic sharing.

The disruption of the ethnic identity is exposed by the description of the regions. The narrator says, “The radio, our national Crier, took up the message, amplified it and gave it in four languages including English” (MOP: 136). The messages in the ethnic groups were being passed by the town crier throughout the villages to keep the people vibrant about the entire situations. The dislocation of the ethnic identity during the post-colonial period made a way to the one-sided information eliciting the judgements of all. The corrupt like the Minister for Foreign Trade, Alhaji Chief Senator Suleiman Wagada identify him as a member of Islam, the dominant religion of the Northern region of Nigeria. It seems one of the responsible factors of the disruption of the ethnic identity.

Chief Nanga and Odili are from the same area, they speak the same language, yet their rivalry is not man against man. The complexity between them is reflected through the elderly person's speech, who is supposed to be the local councillor. He says;

“The village of Anata has already eaten, now they must make way for us to reach the plate. No man in Urua will give his paper to a stranger when his own son needs it; if the very herb we go to seek in the forest now grows at our very back yard are we not saved the journey? We are ignorant people and we are like children. But I want to tell our son one thing: He already knows where to go and what to say when he gets there; he should tell them that we are waiting here like a babe cutting its first tooth: anyone who wants to look at our new tooth should know that his bag should be heavy” (MOP: 125).

The conflict in kinship among the ethnic tribe is on the toe by the clashes between Chief Nanga and Odili. The bond of ethnic integrity about “Kinsman in trouble had to be saved, not blamed; anger against a brother was felt in the flesh, not in the bone” (NLAE: 04) is replaced by rivalry. Obi's loyalty for Nigeria and his people is seen in the *No Longer at Ease* (1964) when he writes a poem about Nigeria. Achebe says, “During his first winter in England he had written a callow, nostalgic

poem about Nigeria. It wasn't about Lagos in particular, but Lagos was part of the Nigeria he had in mind" (NLAE: 13). The civil order in *Things Fall Apart* (1958) reflects the unity among the people when Okonkwo settles the disputed issue with the villagers of Mbaino. The colonial-influenced political system in Nigeria eradicated the ethnic identity. Elections promoted the corruption and rivalry. As a result, the politicians manipulated the masses of voters in the sense of moral bankruptcy. It can be argued that the local colours of the people were destroyed in the way of their urge to grapple with the new changes in Nigeria.

5.2. Issues of Culture in 'A Man of the People'

The decade of the First Independence was one of the distressing periods in the history of Nigeria that wherein the culture got dominated by the political influences. The ancestors of the Igbo society and other several indigenous groups kept the cultural patterns vibrant with an amazing tenacity in spite of the disastrous colonial rule. Achebe presents the cultural issues in *A Man of the People* (1966), which were swept away the traditional patterns of their culture by the new change. In his fictional attempt to assess the patterns of change, it predominantly reveals the various forces hastened the old values of the people. According to the narrator, 'The Daily Chronicle', mentioned in an editorial about the cultural of Nigeria. It reveals, "Away with the damnable and expensive university education which only alienates an African from his rich and ancient culture and puts him above his people...."(MOP:4). It is a remark about the influence of the western education that made the people alienated from their roots of the cultural patterns.

The tribal cultural values kept the people integrated before colonial and post-colonial influences. The changes in the old values disrupted the people from each other. Odili, the narrator gives an insight about the western influences in Nigeria, when he comes to know that Chief Nanga plans to marry the girl Edna calling her as 'parlour wife' though she deserves to be someone's first wife. He says, "Just think of such a cultureless man going abroad and calling himself Minister of Culture. Ridiculous. This is why the outside world laughs at us" (MOP: 23). The security of the women was the priority among the Igbo people before colonialism in Nigeria. The middle-aged woman Mrs. Jean identifies the distorted facets of the cultural change by her sexual appetite. Chief Nanga's sexual act with Elsie is an instance of the change in the ethical values.

The cultural aspects of the Nigerian people are portrayed to describe 'highland tribes'. The yam as the principal crop of the tribe is replaced by the cash crop coffee. It suggests the part of East Africa. The people eat bitterleaf soup and egusi, and jollof rice; they speak African Pidgin English which is the parallel between the novel's history and events in Nigeria. The new generation is alienated from the roots of their culture. Mr. Nanga's origin is not identified in the story that makes a point about an alienation of him from the lineage. Odili abandons the old gods. His father Hezekiah Samalu is identified as an important man in the village Urua as the District Interpreter. But Odili rejects all that fame and hate, which his father had sought in the village. Odili's interest in the political God is an instance of the issues of the cultural heritage. Hezekiah Samalu's position in the village is depicted as a symbol of the superficial morality.

The differences between the clan of Umuofia in *Things Fall Apart* (1958) and the people of Urua in *A Man of the People* (1966) mirror the issues of their culture. Okonkwo goes to the priest of Ani to pay a fine for the violence of the 'Week of Peace'. He offers a goat and a hen as a part of their cultural beliefs. The people used to bring the bribe to the house of Hezekiah Samalu, The narrator describes the fine is replaced by the bribe in the British imposed culture of Nigeria. He says;

"There were all those people who brought my father gifts of yams, pots of palm- wine or bottles of European drink, goats, sheep, chicken. Or those who brought their children to live with us as house-boys or their brides-to-be for training in modern housekeeping" (MOP: 29).

The materialistic Nigerian society keeps away the highly tribal relations. The 'bush' people were captivated by the changing cultural patterns. The nation becomes the open prey of the bribery. They worship the political gods instead of their gods of the shrine. Although, the novel concludes on the 'coup' and army taken over, it doesn't find the solution for the cultural issues, which brought out the social change. Evalds comments on the social change. She says;

"The whole country welcomed the change. We have experienced a totally corrupt and incompetent civilian regime, and the military seemed disciplined and right at the time" (Evalds: 1977:17).

Odili preserves the hope for morality. It could be argued that the issues of the culture in Nigeria pertain to the socio-political systems. But the trials of the 1960s didn't destroy the souls of the people like Odili. He tries to foster the social identity of the Nigerian people by preserving the culture.

5.2.1 Hybridity in Cultural Patterns

The hybridity in the Nigerian culture poses the issues of their cultural identity. With colonialism, the distinction between the society namely the elite and the villagers draws the line about the hybridity in their cultural patterns. Most of the African Leaders like M.A. Chief Nanga belonging to the elite class didn't value their own traditional culture and the importance of their indigenous groups. Homi K. Bhabha comments on the influence of hybridity in the cultural patterns that is generated as the dominating discourse to reflect the issues of the culture among natives. He says;

“If the effect of colonial power is seen to be the production of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions, then an important change of perspective occurs”(Bhabha,1994:173).

The silent repression of the traditional values of Nigerian society is reflected in the novel. The elite class of the society is allured by the new modes of the life-style in which there is no legacy of the native ethical values. The Self-centred opportunist like Chief M.A. Nanga shows no interest in the problems of the villagers. He seems the inheritor of the western ideology and almost influenced by the White man's approach towards the natives even after the Independence. The hypocrisy of the political leader in the speech is seen as the protest against the hybridity in the culture. The narrator explains the views of Chief Nanga. He says;

“From today we must watch and guard our hard-won freedom jealously. Never again must we entrust our destiny and the destiny of Africa to the hybrid class of Western educated and snobbish intellectuals who will not hesitate to sell their mothers for a mess of pottage....” (MOP: 6).

It is totally opposed to the views of the ancient Igbo culture. He wants to remarry a girl like Edna as per native customs of the clan. On the other hand, “he wants a bright new "parlour-wife" to play hostess at his parties” (MOP: 23). The arrangement of the welcome programme for Chief Nanga in the village Anata exhibits the layers of the hybrid culture among Nigerian People. The traditional dancers for celebration of the festivals or rituals were replaced by the professional paid dancers for entertaining the people. The narrator says, “The Minister danced a few dignified steps to the music of each group and stuck red pound notes on the perspiring faces of the best dancers. To one group alone he gave away five pounds” (MOP: 14). The celebration of the *New Yam Festival* in *Things Fall Apart* (1958) is the reflection of the traditional culture of the Igbo people. The festive mood among the women and children gives an idea about it. Achebe describes;

“The New Yam Festival was thus an occasion for joy throughout Umuofia.....Okonkwo’s wives.....They had then drawn patterns on them in white, yellow and dark green. They then set about painting themselves with cam wood and drawing beautiful black patterns on their stomachs and on their backs. The children were also decorated, especially their hair, which was shaved in beautiful patterns” (TFA: 28).

The social gathering of the Igbo people during the *New Yam Festival* is replaced after Independence by the celebration of the *Christmas Day*. The narrator explains the glamour of the Christmas festival among the people. The education and job opportunities made available by the Whitemen along with the influence of their culture.

“At Christmas the village of Anata, like many other rural communities in our part of the country, always gains in numbers and glamour at the expense of the towns. Its sons and daughters who have gone out to work or trade in the cities usually return home with lots of money to spend. But perhaps the most pleasant gains are the many holidaying students from different secondary schools and training colleges and the very occasional university student. We call them holiday-makers and their presence has a way of immediately raising

the general tone of the village, giving it an air of well-dressed sophistication. The boys I saw that morning wore Italian-type shoes and tight trousers and the girls wore lipstick and hair stretched with hot iron; I even saw one in slacks, which I thought was very bold indeed” (MOP: 96).

The celebrations before arrival of the colonies in Nigeria and the cultural patterns of them after colonialism make the point that the drawing beautiful black patterns of *Uli* on their stomachs and backs is substituted by the lipstick. The Italian-type of shoes and tight trousers reminds the traditional anklets and the '*jigida*'. It is about the hybridity in the cultural patterns of the Nigerian people. Chief Nanga calls his wife as the 'bush wife' and likes to speak in Pidgin English. The meetings of the Igbo people at the '*ilo*' (market place) to decide the policies to justify the righteousness of someone are taken over by the parties arranged by the students on the university campus to discuss the scandals. It is the deterioration of their traditional culture influenced by the colonial power. The narrator says;

“But one evening there was a party organized by the Students' Christian MovementI saw Elsie standing in a group with other student nurses and made straight for her.she kept calling: 'Ralph darling.' I remember wondering why Ralph... a medical student in Edinburgh.....the entire university campus---changed to calling me RalphOur hall began to buzz with excitement as word went round, and we stood in little groups all along the corridor, waiting..... then held up a condom bloated with his disgusting seed” (MOP:24-25).

The 'titles' for the Igbo people in the traditional clan were bestowed for their greatest achievements. Achebe remarks, “Okonkwo rested his fame on his solid personal achievements by throwing Amalinze, the Cat in the wrestling match” (TFA: 1) in the novel *Things Fall Apart* (1958) Ekwefi falls in love with him for his dandy performance in the wrestling matches. But he didn't have the enough money to pay the bride price for her. He was unable to convince her father at the end. But Odili Samalu succeeds to impress Edna Odo's father with the branded-new Volkswagen. He puts in;

“I returned to Anata with a brand-new Volkswagen, eight hundred pounds in currency notes and assurances that more would be forthcoming..... Her father came out to look at the car.....After a very long and thorough inspection he pronounced it a tortoise and chuckled to himself.giving her all the reasons why she must not marry Chief Nanga” (MOP: 101-102).

The hybridity in the cultural patterns of the Nigerian people is seen in the form of celebration of the festivals, life-styles, clothing, and the language. The novelist focuses on the changing scenario in Nigeria after Independence, which is marked by the colonial influence. The differences among the elite and the peasants draw the line between traditional culture and the hybridity.

5.2.2 Proverbs

Proverbs play the significant role in the matrix of Igbo culture as a means of analyzing the several aspects and phenomenon of their cultural issues. The use of the proverbs has been continued to play the pivotal role, which are known as the body of institutions and the storehouses of the philosophical, cultural, ethical and moral expressions. Donatus Nwoga says that the “proverb is a terse statement which figuratively gives expression to the point of traditional wisdom relevant to a given situation” (Nwoga, 1981:16). It represents the epistemological worldviews of the Igbo culture. The proverbs inspire the people for their good conduct and imbue patriotism. By using proverb, one can always weave the traditional ideology “in any situation to be wise, believe it always to be safe and practice it always to be holy” (Gideons,1899: D).The proverbs of the Igbo people represent the values of society; the values which the people live and die for. The implication of the proverbs marks the identity of the people along with the cultural heritage.

While playing with the boys, Odili was taunted by them that “Bad child that crunched his mother's skull” (MOP: 28). Odili’s mother had died, when she gave a birth to him so he was called as an inauspicious boy by the people. There is a wise saying of the people that “it is better the water is spilled than the pot broken. The idea being that a sound pot can always return to the stream (MOP: 28). It was a philosophical idea about the grief of the women, who had lost their children at the birth. The people console them by the wise saying of the Igbo. It is evident from it

that the Igbo people are aware of the role of the women in the familial context. They are supported emotionally during the great loss of their children at the birth.

The women in the Igbo society are proud of their daughters. They appreciate the beauty of their daughters and expose them in the context of their importance in the society. Odili is fascinated by the beauty of Mrs. Akilo when Chief Nanga introduced her to him. She had come from another town which was eighty miles away. She had not washed off the dust of her face, still looking beautiful. Odili remembers the traditional proverb of the clan.

“The village woman whose daughter was praised for the beauty says, “You haven't seen her yet; wait till she's had a bath.”⁴⁸⁻⁴⁹). It is about the hidden beauty of the women. It makes a point that the women must not be judged by the external appearances, but the real beauty of them should have been taken into account after their bath. Though, it is ridiculous to evaluate the beauty of the women in such a way. It throws the light on the typical beautiful identity of the women.

The Igbo people believe in the abilities of the people rather than their age. Chief Nanga's eloquent speeches make him a dominant figure. Odili compliments him for his influential speech in the book exhibition. He responds to him by using the proverb, “When an old woman hears the dance she knows her old age deserts her,” replied Chief Nanga in our language” (MOP:68). It is notable that the experience and interest don't make any barrier in getting the success in anyone's life. Chief Nanga retrieves the philosophical idea from the proverbial storehouse of the Igbo people and justifies his commitment for the people as a man of the people.

Chief Nanga's sex with Elsie is a shameless act according to Odili. She cried out for the help, but Odili couldn't make it possible to resist Chief Nanga. He becomes repentant about his decision that he should not have called Elsie to introduce Chief Nanga. He didn't pay attention to the inconsequential things and got trapped into the dilemma to console Elsie. He says, “It was like the man in the proverb who was carrying the carcass of an elephant on his head and searching with his toes for a grasshopper” (MOP: 72). It's all about the strange reaction of Odili towards Chief Nanga. Being a good companion of Elsie, he couldn't avert the nasty act of Chief Nanga with her. The power of Chief Nanga made the difference and Odili got helpless to protect Elsie from him.

The act of the greediness is described in the novel through Josiah's behaviour with the blind man in the shop. As a result, Josiah was ruined in his business no one

went to his shop and Josiah had to disappear from the village. The narrator explains it in the proverb that “It was not just a simple question of a man's cup being full. A man's cup might be full and none be the wiser” (MOP: 87). It throws the light on the idea that the man should not be arrogant and greedy till he loses his handful of belongings for the act.

The proverb “if you fail to take away a strong man's sword when he is on the ground, will you do it when he gets up...?”(MOP: 93) is about to seize the opportunities in the right time. Edna Odo’s father convinces her that she should avail the opportunity to use the fame and money of Chief Nanga if he desires to marry her. It conveys an idea that one must be very wise to grab the opportunities. The opportunity never knocks your door again and again. It is an advice of the Igbo people that the man who loses the opportunity has to wait endlessly. Odili was advised by Edna’s father by explaining the following story as a part of the proverbs. He says;

“My in-law is like a bull,’ he said, ‘and your challenge is like the challenge of a tick to a bull. The tick fills its belly with blood from the back of the bull and the bull doesn't even know it's there. He carries it wherever he goes---to eat, drink or pass ordure. Then one day the cattle egret comes, perches on the bull's back and picks out the tick....”(MOP:114).

He explains that Chief Nanga is like a bull and Odili is the tick which will not survive for long though he had challenged Mr. Nanga by contesting the election. Common People’s Convention (C.P.C.) instructed Odili in the proverb that the “Man no fit fight tiger with empty hand” (MOP: 114). It means that Odili cannot fight without money with Chief Nanga in the election. The Igbo people believe that the person should not fight the tiger with the empty hand. Chief Nanga convinces Odili that he should not go to contest the election. Hezekiah Samalu, being the head of the People’s Organization Party (P.O.P), didn’t help him. It is the proverb of the Igbo that “When a mad man walks naked it is his kinsmen who feel shame not himself” (MOP: 118). It suggests that if someone makes a mistake inadvertently that is not the serious crime, but being familiar to the act be punished by all including the kinsmen. The proverb “You have lost the sky and you have lost the ground” (MOP: 121) suggests that the people should not opt the two options at a time. Odili makes guilt to reject the offer of Chief Nanga to accept the money for withdrawal of the candidature in the

election. His father tells him in the wise saying of the Igbo proverb that he had lost the opportunity by his rejection and challenged Mr. Nanga for nothingness. Chief Nanga reveals Odili's acceptance of the money from C.P.C. as the bribe. He is referred in the proverb, "If Alligator comes out of the water one morning and tells you that Crocodile is sick can you doubt his story?" (MOP: 122). It poses the issue of the identity of Odili as a deceivable man like an Alligator. On the other hand, it conveys an idea that the people are wise enough about not to believe in the falsification. It notes that no one can make the people fool all the time.

Odili's is exposed by Max during the election as an ideal emerging politician. He convinces the people by saying that "A goat does not eat into a hen's stomach no matter how friendly the two may be. Ours is ours but mine is mine" (MOP: 126). It has an implication that the people should believe in the innocence of the man like Odili. A cursory look at the above listed proverbs of Igbo reveals the moral, ethical and social outlook of the traditional beliefs with particular purpose to achieve the meanings. The Igbo proverbs in the sense of the thoughts could be evaluated as "the guardian, the soul and the nucleus of Igbo philosophy" (Igwe, 1986:6). They denote the meanings for the well-being of the people.

5.2.3 Morality Issues

The morality in any society brings about a sense personal responsibility which manifests itself a good conduct. The violation of the ethics is considered as the immoral acts. The traditional social rules form the certain boundaries to regulate the moral codes with appropriate judgments. The group-oriented morality is embedded in the cultural patterns of the society. It plays a significant role in the matrix of the cultural heritage. A sense of guilt and shame is based on the opinions of the people. Milton Singer points out about the group –oriented morality. He says;

"there is no scientifically demonstrable reason why in group-oriented morality -- heavily influenced by the community's rigorous enforcement mechanism including shame and taunting, improvised, denigrating songs — members of such groups could not develop inner remorse or guilt" (Piers & Singer, 1971:99).

It could be argued that the moral issues are basically the inevitable parts of the social patterns. They are considered as the core parts of the ethical elements. The novel charts the issues of morality of the Nigerian people as a token of the deterioration of their cultural patterns. Chief Nanga as a Minister of Culture posed the issues of their embedded culture by his lust for exploiting the women by using the advantage of his power. The narrator puts in that the Chief Nanga who talks about the emancipation of the women in Nigeria after Independence and spoils them by an elicited manner. The narrator says;

“if emancipation meant people like that other lady lawyer who came to sleep with illiterate Chief Nanga for twenty-five pounds a time (as he confided to me next morning), then they could keep it”(MOP:129).

It is really heart-wrenching act of Nanga, who keeps on his intension in an immoral way of behaviour with the solicitor Mrs. Akilo Agnes. Mrs. Eleanor Jeans' unsophisticated manners present the downfall of the moral bindings during the post-colonial period. Achebe portrays the realistic moral issues in the fictional story. The young generation in Nigeria was under the influence of the western panorama of the culture. The narrator puts in;

“how we were outraged at the University to see a film of breast-throwing, hip-jerking, young women which a neighbouring African state had made and was showing abroad as an African ballet. Jean probably saw it in America. But whatever the case her present effort though pleasing and suitable in the circumstances was by no means good highlife which in essence might carry the same message, but not in this heavy, unsubtle, altogether unsophisticated way”(MOP:51).

Odili observes the fact that the morality in the traditional Nigerian society was up to the mark of its ideals. The materialistic approach of the people in the post-colonial period made them to think about the 'share' in the national cake rather than to continue their moral values. Chief Nanga's 'bush' wife permits him to marry a 'parlour wife'. It suggests that the ethnical identity of the Igbo clan fall apart due to the western influence in Nigeria. The society accepts Nanga as a corrupt politician

because they do not want to get deprived themselves of the basic necessities. It is about the moral bankruptcy of the Nigerian people tolerate the social and individual malaise.

5.2.4 Western Influences in Nigeria

The novel reflects the political struggle between Africans with focus on the influence of British people and other Westernized countries. The culture of the people after post-independence got influenced by conflicts between the emergent elitist middle class and the general people. The elite class is one of the influences of the west. Chief Nanga's attitude to exploit the opportunities by using Western Education to support his position among the people is the outcome of the western influences. He considers himself very closer to the natives, who is far away from the intellectuals and presents the western style of living and thinking. It is evident from the novel that the exploitation of the colonizer is continued by new rulers. It is an influence of the West in the political spheres of Africa.

The disillusionment of the narrator over the political issues is seen about the colonial and Western influences. He puts in;

“Let us now and for all time extract from our body- politic as a dentist extracts a stinking tooth all those decadent stooges versed in text-book economics and aping the white man's mannerisms and way of speaking. We are proud to be Africans. Our true leaders are not those intoxicated with their Oxford, Cambridge or Harvard degrees but those who speak the language of the people. Away with the damnable and expensive university education which only alienates an African from his rich and ancient culture and puts him above his people....”(MOP:4).

Chief Nanga's role like British colonizer by exploiting the opportunities embodied in plundering the wealth of the people. He uses the political power to mute the voices of the educated class in Africa, who are supposed to be the great pillars of the national development. Chief Nanga attacks western educated class by saying that they do not have any loyalty to their country. It is a satirical that the person like Chief Nanga himself is the follower of the western culture. The power of the West is represented through the manners of the American couple, especially Jean. She calls

Nanga as Micah. Odili says that he was surprised how Jean calls Chief Nanga as Micah and Odili become more surprised when Chief Nanga doesn't give any reaction but willingly accepted and replied her sweetly. Odili explains the impact of the Western culture in Nigeria in relation to Chief Nanga's intimacy with the western people. He points out;

"Hi Micah, hi Margaret,' said the woman (Jean).

'Hi Jean, hi John,' replied the Minister whom I had never heard anyone call Micah until then. But he seemed quite pleased, actually. I was greatly shocked. These two people were no older than I and yet had the impudence to call Chief Nanga his now almost forgotten Christian name. But what shocked me even more was his reaction. I had turned quickly and anxiously to watch his face contort with fury. But no. He had replied sweetly, 'Hi Jean, hi John.' I couldn't understand. I was dead certain that if I or any of our people for that matter had called him Micah he would have gone rampaging mad. But perhaps I shouldn't have been so surprised. We have all accepted things from white skins that none of us would have brooked from our own people" (MOP: 44).

It makes a point to know that African culture got influenced prominently by the western style. There is a wide gap between the rulers, who are known as the elite class of the society and their people. As result of this, those rulers always are needy for outside powers to support their regimes. The Western influence on Africa in the different layers such as political and cultural aspects is represented through Chief Nanga's diplomacy and adaptation of western culture. The narrator says;

"Many of us vowed then never to be corrupted by bourgeois privileges of which the car was the most visible symbol in our country. And now here was I in this marvellous little affair eating the hills like yam---as Edna would have said. I hoped I was safe; for a man who avoids danger for years and then gets killed in the end has wasted his care" (MOP: 111).

According to Marx, the bourgeoisie is a class that holds the power to possess the means of production. It generates income for the society. But it is used for the benefits of self by exploiting the people. In the sense, the African bourgeoisie didn't

make the people free from the clutches of the colonized influences. The cook, who works in the house of Chief Nanga, preserves his self-respect by the means of European customs. It is suggested that even the native people like cook has the deep sense attributed to the western influences rather than their own cultural patterns. On the other hand, it makes a point to note that the people in Nigeria believed that they could get the job opportunities by adopting the Western Education. It is a kind of the dominant influence of the Western language and style in Nigeria. The narrator points out the dominancy of western influences in the Nigeria culture. He says, “Just think of such a cultureless man going abroad and calling himself Minister of Culture. Ridiculous. This is why the outside world laughs at us” (MOP: 23). It is the Western power that destroys the cultural heritage of the people of Nigeria in one and other ways.

5.2.5 Love and Marriage

The issues of the culture of the Nigerian people pertaining to love and marriage system during the post-colonial period seems to be changed. The women identity portrayed by Achebe in the novel is very different than his trilogy. The earlier novels *Things Fall Apart* (1958) *No Longer at Ease* (1960) *Arrow of God* (1964) portray the identity of women in the context of the cultural ethnicity of the society. Chief Nanga’s married life is depicted as the amalgamation of the adjustments and the search of the modernity. The contrast between the ‘bush wife’ and the intended ‘parlour wife’ suggests that Mrs. Nanga doesn’t grumble over the act of Mr. Nanga and ‘parlour wife’ Edna wants financial security.

Odili’s love for Elsie is not a pure and he just makes the fun of his relations with her. The deep sense of love is not portrayed in the modern life like situations. Odili shifts his focus on Edna Odo is an instance to take a revenge of Chief Nanga, who molested his girlfriend Elsie. It is not a genuine love of him with Edna that makes a point of the love in a practical sense. Eunice’s love for Max is an exception that makes a sense of morality. After death of Max in the car accident she takes a revenge of Chief Koko and justifies herself from the blow. As far as the chastity of the women is concerned, the married women like Mrs. Jean who is exposed as the desirous for the sex either with Chief Nanga or Odili. She says;

“Sex means much more to a woman than to a man,' said Jean reflectively stirring her cup.....'Sure. It takes place inside her. The man uses a mere projection of himself” (MOP: 53-54).

It is a kind of nasty love of Mrs. Jean with Chief Nanga and Odili. Her attitude seems to be very strange in compare to the Nigerian customs. Odili says, “While Jean flirted eagerly with Micah, I was having some very serious discussions with her husband, who it appeared was one of a team of experts” (MOP: 44). On the other hand, Mrs, Akilo Agnes seems helpless to preserve her chastity when she falls prey of Chief Nanga and sacrifices herself to settle her firm of solicitors with her husband. She prefers to go to the International Hotel with Chief Nanga to hide the act. Chief Nanga says, “Look, Agnes, why don't you use my wife's bedroom instead of wasting money....'Thank you, M.A. But I think I had better go to the International” (MOP: 49). It is evident that the love and the marriage relationships explore the issues of the culture of the Nigerian people.

5.2.6 Customs and Traditions

The social customs of the Nigerian people got were dominated by the materialist approach of the people. The traditional way of the rituals and customs presented in the novel *Things Fall Apart* (1958) are almost erased during the post-colonial period. The arrangement of the festivals was replaced by political concerns. The people used to gather for the purpose to get their shares in the ‘national cakes’ in spite of thinking about the welfare of the society.

The festive mood of the people in arranging the wrestling matches was replaced by the dancing groups of the girls to welcome their politician. The narrator says;

“Five or six dancing groups were performing at different points in the compound. The popular 'Ego Women's Party' wore a new uniform of expensive accra cloth. In spite of the din you could still hear as clear as a bird the high- powered voice of their soloist, whom they admiringly nicknamed 'Grammar-phone’” (MOP: 1-2).

The performing of the dances for the arrival of Chief Nanga leads to the people to praise their leaders to get the favour of their power rather than to arrange the festivals make to think about the lost values of their cultural patterns. The custom of the Igbo people, who used to be informed about the social patterns by the town-crier is not seen to make the people united in the most critical situations. The town-criers play the role to promote the reputation of the political parties by creating awareness among the people about incentives of the political streams. The narrator puts in;

“Two nights later we heard the sound of the Crier's gong. His message was unusual. In the past the Crier had summoned the village to a meeting to deliberate over a weighty question, or else to some accustomed communal labour. His business was to serve notice of something that was to happen. But this night he did something new: he announced a decision already taken. The elders and the councillors of Urua and the whole people, he said, had decided that in the present political fight raging in the land they should make it known that they knew one man and one man alone---Chief Nanga”(MOP:135).

It makes us to note that the politicians use their rapport with the people to win their favour rather than to make them to believe in the strength in unity. It suggests that the divisions among the people are made right from the issues of their rights to think about their share in the political funds. The traditional reverence to the leaders of the clan by firing the guns into the air got changed in the customs to praise and salute their corrupt political leaders. The arrival of Chief Nanga in the Anata village is described by the novelist in an artificial welcome custom of the society. The narrator says;

“These people never came out except at the funeral of one of their number, or during some very special and outstanding event. I could not remember when I last saw them. They wielded their loaded guns as though they were playthings. Now and again two of them would meet in warriors' salute and knock the barrel of their guns together from left to right and again from right to left. Mothers grabbed their children and hurriedly dragged them away. Occasionally a hunter would take aim at a distant palm branch and break its mid-rib. The crowd applauded. But there were very few such shots. Most of

the hunters reserved their precious powder to greet the Minister's arrival---the price of gunpowder like everything else having doubled again and again in the four years since this government took control”(MOP:2).

The traditional patterns of the society got dominated by the new change brought by the Independence in Nigeria. During the election, the women and children participated with a great zeal to play the role of the supporters including the ‘bush wife’ of Chief Nanga. It reminds that the traditional Igbo women and children used to participate in the social functions of the clan in the decorative way to grace the festive mood in the novel *Things Fall Apart* (1958). The changing scenario in the customs of the Igbo people throws the light on the ‘political’ concerns among the people in Nigeria after Independence. The narrator says;

“Chief Nanga sat, smiling and cool in his white robes. His wife looking grandly matriarchal in a blue velvet 'up- and-down' fanned herself with one of these delta-shaped Japanese fans, clearly too small and inadequate. Occasionally she lifted the neck of her blouse in front and blew left and right into her bosom” (MOP: 138).

The cult of the emancipation of the women is trapped by adaptation of the western clothing and the patterns. The attitude of the people about earning and spending money had considerably changed. Edna’s father says that poverty makes him impossible to break the customary ‘Kola’. His greed for the money by taking the bride-price for Edna from the prospective son-in-law represents the materialistic approach rather than the customs of the Society. He says, “He (Chief Nanga) will bring and bring and I will eat until I am tried” (MOP: 93). The exchange of the small bundles of broomsticks (TFA: 52-53) during the settlement of the bride-price is replaced by taking a “strong man’s sword when he is on the ground” (MOP: 93).

The customs of going to the temples to pray the gods have been substituted by offering the prayers to the Jesus Christ on the Christmas days. It is seen as the major change in the religious customs of the people. The Christian population gathers in Anata seems too extravagant in celebrating the Christmas. The narrator says;

“At Christmas the village of Anata, like many other rural communities in our part of the country, always gains in numbers and glamour at the expense of the towns. Its sons and daughters who have gone out to work or trade in the cities usually return home with lots of money to spend” (MOP: 96).

The sharing the ‘kola-nut’ and palm-wine during the festivals was substituted by the bottles of the beers. “Bring me a beer!” the man shouted and hiccupped (MOP: 97). In such way, the traditions and the customs of the Nigerian people are found changed with the changing time and pace. Achebe attempts to assess the patterns of change that overtook the land and the people, His concern appears to be rather for the old values than for the various forces, which hastened their loss and dislocated them from their culture.

5.2.7 Dislocation of culture

In the post-colonial period, the multicultural co-existence had got the top priority among the colonized nations. The influence of the western power began to reflect in the cultural patterns of the Nigerian society which had been started shifting their focus from the colonial era. Achebe focuses on the cultural change in the ethnic identity of the Nigerian people as a kind of discourse to widen the space of literature. He opined that the people will have better prospectus. He says;

“if people bring their gifts to the great festival of the world’s cultural harvest and mankind will be all the more richer for the variety and distinctiveness of the offerings” (Achebe, 1990:89).

Achebe elucidates the evils of his own country rather than the western colonial power which was responsible for downfall of the cultural identity. Nigerian cultural issues made a way of the deterioration due to the nepotism and the corruption in the political sphere. The issues in Nigeria didn’t occur with the problems of the people, but they got the grip due to the inefficient and corrupt political leaders. He says;

“The trouble with Nigeria is simply and squarely a failure of leadership. There is nothing wrong with the Nigerian character. There is nothing wrong with the Nigerian land, climate, water, air, or anything else. The Nigerian problem is

the unwillingness or inability of its leaders to rise to the responsibility, to the challenge of personal example which are the hallmarks of true leadership” (Achebe, 1984:22).

A Man of the People (1966) reflects dislocation of the culture of Nigeria by multifarious socio-political evils. The corrupt political leaders, bigots, political opportunists made the people alienated from their culture. The internal tribal sharing got weakened to come with the cultural practices such as the traditional social activities. The polygamy of the politicians resulted into the rifts of social and economical injustice, inter-tribal rivalry and the issues of their integration. The disruption of culture in Nigeria is reflected through the selfishness of the people. Achebe comments about the rivalry of the people like Chief Nanga and Odili Samalu. He says, “at one time as a friend, rejected as an enemy at another and finally smuggled in through the back-door as an accomplice” (Achebe, 1984:25).

Chief Nanga’s intension for the emancipation of his tribe rather than the development of the nation explores the divisions of the people in the different groups such as the Christians, Natives and the Muslims. He says, “We shouldn’t leave everything to the highland tribes. My secretary is from there; our people must press for their share of the national cake” (MOP: 12). It is an evident that the social identity disrupted due to the corruptness and the cultural issues made the people deprived of their ethnic identity. The struggle of the indigenous people like Igbo is seen to cope with the new culture and the social order of the regulating authorities. The cultural patterns of their society like beliefs, values, habits and traditions got entangled by the new change. The root cause of the dislocation of the Nigerian culture is seen due to the differences among the elite people and the natives.

5.3. Summary

Achebe focuses on the identity issues of the people in Nigeria after Independence. It has been elucidated that the falling apart from the ethnic group-oriented identity, the people in Nigeria were in the search of the harmonious co-existence of their culture. The roots of the alienated identity are visible in the conflicts between the elite class of people and the natives. The urge for getting self-supported in the social context makes the people to follow the corrupt political system. The

polygamy of the authorities is one of the reasons that they couldn't cope with the changes brought by the colonizers.

The issues of culture are portrayed in a great disruption of the traditional values of the society. The moral issues reflected in the novel are prominently about dislocation of their traditional values. People believed in the change brought by the corrupt political powers. The customs, traditions, rites, rituals of the Igbo people are almost replaced by the new cultural patterns. The dilemma of the people to get hold on the political situations creates confusion among the people, subsequently the culture issues led to the chaos and anarchy. The emancipation of women is shown as a kind of farce which doesn't allow them to decide their prospectus. They are portrayed in general as foolish, weak, dependent, frivolous, and seductive. The division among the people on the social issues makes a sense of their disintegration even after Independence.

Major Findings:

- The novel explores the issues of the identity of the Nigerian people after first Independence.
- Achebe reflects the conflicts within the elite class of the society and conflicts between the elite and native people of Nigeria.
- Identity issues during the post-colonial period are more vulnerable than the ethnic pre-colonial identity.
- Cultural patterns of the Nigerian people are changed after Independence in Nigeria in form of their destructive cultural identity.

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