



GENÇ MÜTEFEKKİRLER DERGİSİ
JOURNAL OF YOUNG INTELLECTUALS

e-ISSN: 2718-000X

Yıl: 5, Cilt: 5, Sayı: 1

Mart -2024

MAKALE BİLGİLERİ

CHİNUA ACHEBE'NİN 'THINGS FALL APART' ROMANINDA KÜLTÜREL,
DİNSEL VE DİLSEL HİBRİTLİK (MELEZLİK)

Cultural, Religious, and Linguistic Hybridity in Chinua Achebe's Novel *Things Fall Apart*

YAZAR

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Yayın Bilgisi

Yayın Türü: Araştırma Makalesi

Makale Geliş Tarihi: 17.02.2024

Makale Kabul Tarihi: 26.02.2024

Sayfa Aralığı: 17-33

ÖZET

Chinua Achebe'in 1958 tarihli '*Things Fall Apart*' adlı romanı bu makalenin konusudur. Avrupalılar, sömürgecilik döneminde Afrika ve dünyanın birçok yerinde, kendi yasalarını ve siyasi yapılarını yaymışlar ve yerli gelenekleri din aracılığıyla kısıtlamış veya yasaklamışlardır. Roman, Afrikalı insanların özellikle Nijeryalı Igbo halkının Avrupa sömürgeciliğini deneyimlediği bir dönemi anlatır. Makale, postkolonyal teoriyi ve Homi Bhabha'nın melezlik (hybridity) kavramını kullanarak, Afrika ve Nijerya'da Avrupa sömürgeciliğinin Igbo halkı üzerinde yarattığı dil, kültür ve dini değişiklikleri açıklamayı amaçlamaktadır. Makale çoğunlukla, başkahraman Okonkwo'nun yaşamından birkaç örneğe ve İngilizlerin Igbo halkına getirdiği değişikliklerle nasıl başa çıktığına odaklanacaktır. Ayrıca, sömürgeciliğin Igbo kültürünü nasıl olumsuz etkilediğini tartışmaktadır. Makalenin sonunda, okuyucular, romandan ve Achebe'in hayatından örnekler kullanarak Homi Bhabha'nın din, kültür ve dil açısından melezlik kavramını görebileceklerdir.

Anahtar Kelimeler: Chinua Achebe, Things Fall Apart, Postkolonyal Afrika Edebiyatı, Igbo, Hybridity, Homi Bhabha, Okonkwo

ABSTRACT

The 1958 novel *Things Fall Apart* by Chinua Achebe is the subject of this article. Europeans propagated their own laws and political structure while restricting or outlawing native customs via the use of religion in Africa and many other parts of the world during the time of colonialism. In the novel, African people, specifically, Nigerian Igbo people experience European colonialism. By using postcolonial theory and Homi Bhabha's concept of hybridity, the article seeks to illustrate all the linguistic, cultural, and religious changes that Igbo people experienced as a result of European colonialism in Africa and Nigeria. The paper will mostly focus on a few instances from the life of the protagonist, Okonkwo, and how he dealt with the changes that the British introduced to the Igbo people. Moreover, it discusses how colonialism affected Igbo culture negatively. At the end of the article, readers will be able to see Homi Bhabha's concept of hybridity in terms of religion, culture, and language by using examples from the novel and Achebe's life.

Keywords: Chinua Achebe, Things Fall Apart, Postcolonial African Literature, Igbo, Hybridity, Homi Bhabha, Okonkwo

INTRODUCTION

Things Fall Apart is one of the most prominent novels of the Postcolonial literature. Unlike many other novels written before *Things Fall Apart*, such as *Heart of Darkness* by Joseph Conrad, this novel was written from the perspective and viewpoint of the colonized people. The novel was written by Chinua Achebe and the focus of the novel is the colonial influence of the Western Christians, specifically British colonial power, on the African people, particularly on the people of the Igbo¹ tribe of the Southern Nigeria. The novel's main character, Okonkwo represents the tragic flow and downfall of the Nigerian people, and with it, its traditional and moral values, language, culture, ethnic identity, religion, and more. The writer of the novel perhaps wants to represent his own, his parents' lives, and his society's life in *Things Fall Apart*. In order to see all the changes that was brought by the colonizers, this article's main focus is using the concept of Hybridity by Homi Bhabha via giving several examples directly from Chinua Achebe's characters' lives. At the same time, before focusing on the novel, the article talks about Achebe's life in a colonized world, gives clear understanding to the terms *postcolonial* and *hybridity* by the means of several scholars such as *Homi Bhabha*, *Mikhail Bakhtin*, *Bill Ashcroft*, and eventually discusses hybridity through linguistic, cultural, and religious perspectives.

ACHEBE IN A COLONIZED SOCIETY

To understand Homi Bhabha's theories in Achebe's novel, it is essential to go back to the history and see when and how colonialism started. Africa was colonized by many powers and ancient civilizations through the history. It was colonized or ruled by the ancient Greeks, Romans, Egyptians, and the Ottomans. However, the most colonized history of Africa starts with the imperialist European powers such as England, France, Belgium, and many more nations. Europeans started to colonize Africa in the 15th century. However, 'official' colonialism in Africa was in 1652. At the beginning, colonialism was done through trade. One could say that there was not much of the colonialism [as well as occupation]. Yet, by the time, trade turned into being the early seeds of colonialism and political needs. Nigeria officially became a British colony in 1884 and got its independence on October 1 in 1960.

¹ Before Nigeria got independence in 1960, spelling of the word **Igbo** was not defined properly. Thus, in the novel, the word Igbo was written as **Ibo**. The new spelling (*Igbo*) is the most accurate version. In this article, only **IGBO** word will be used to make it more understandable for the readers.

Igbo people are indigenous people in Southern Nigeria known as Igboland. In *Things Fall Apart*, Achebe shows how Igbo people experience colonialism and through time how Westerners change everything in Igbo culture, religion, and language. Igboland was colonized by the British in 1850 and its colonial history continued until Nigeria got its independence from the British Empire.

Chinua Achebe's family was influenced as well. He was born and grew up in Igboland in the city of Ogidi. As a child, he experienced a huge colonial influence on himself and his family. His parents were converted Christians. Thus, they stopped believing in the old Igbo religions and traditions. However, they taught Achebe to respect the old Igbo culture. Achebe's real name was Chinualumogu Achebe, which literally means 'May God fight for me' in Igbo language. Perhaps, *Things Fall Apart* and the main character Okonkwo are Achebe's and his parents' representations.

Chinua Achebe studied English Literature at the University of Ibadan. Later, he started to work in Nigerian Broadcasting Service and then moved to the Nigerian capital, Lagos. After writing *Things Fall Apart*, he became popular in 1960s. Another interesting fact about the novel is that it was published two years before Nigeria gained its independence from the British. Achebe was born in a colonial and lived in a postcolonial society. Both periods had their own impacts in his life and identity. We can see the colonial influence on Achebe in the following quote:

When I was a schoolboy, it was unheard of to stage Nigerian dances at any of our celebrations. We were told and we believe that our dances were heathen. The Christian and proper thing to do was for the boys to drill with wooden sword and the girls to perform, of all things, Maypole dances. Beautiful clay bowls and pots were only seen in the homes of the heathen. We civilized Christians used cheap enamelware from Europe and Japan; instead of water pots we carried kerosene cans. In fact, to say that a product was Ibo-made was to brand it with the utmost inferiority. When a people have reached this point in their loss of faith in themselves their detractors need do no more; they have made their point. (Achebe, 1973)

Since Achebe used English in his novels, critics agree on the point that Achebe preferred the language of colonizer over his own local language. However, as Achebe uses local Igbo words and proverbs in the novel, he wants to express that English words are not enough to show the real Igbo culture and traditions. (Riche and Nadia, 2009). Nevertheless, the fact that he preferred

using English instead of his local language could be because of the lack of alphabet or writing that local readers would possibly have faced.

ON TERMS: POSTCOLONIAL LITERATURE AND HYBRIDITY IN POSTCOLONIAL THEORY

Postcolonial literature, which reflects the social, political, and cultural changes brought about by the end of colonial control, is a subgenre of writing that develops from the experience of the people who were once colonized. It includes writings by authors from colonial nations as well as those who emigrated or were born in the diaspora. Themes pertaining to identity, displacement, resistance, and cultural hybridity are frequently explored in postcolonial literature. It presents an alternate viewpoint on history and politics and contests the prevalent colonial powers' narratives. Moreover, it draws attention to the difficulties of cross-cultural communication and power disparities between colonizers and colonized. It is often referred to as post-colonial literature and after-independence literature. Edward Said, a Palestinian American literary critic and professor, coins the following quote about imperial-colonial powers in his 1978 book *Orientalism*. Said gives the following quotation in his book:

Every single empire in its official discourse has said that it is not like all the others that its circumstances are special, that it has a mission to enlighten, civilize, bring order and democracy, and that it uses force only as a last resort. And, sadder still, there always is a chorus of willing intellectuals to say calming words about benign or altruistic empires, as if one shouldn't trust the evidence of one's eyes watching the destruction and the misery and death brought by the latest mission civilizatrice. (Said, 1978).

Furthermore, in his book *Culture and Imperialism*, Said continues as follows:

Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, White or Black or Western or Oriental. Imperialism gave birth to the notion of 'us' versus 'them'. (Said, 1993)

Now, coming to the term Hybridity, we could say that it is one of the most important terms in postcolonial theory and it was pointed out by several literary scholars. Yet, Homi Bhabha's approach to this term is quite different than many other theatricalians' concepts. One of the earliest linguistic hybridity examples come from Mikhail Bakhtin, a Russian scholar who lived

in the 20th century. His theory of Hybridity in Linguistics had been even there years before Homi Bhabha's concept of hybridity was formed. Nevertheless, his theory of hybridity, as mentioned before, was limited with linguistic approach. Mikhail Bakhtin did not cover the cultural, religious, psychological aspects of hybridity like Bhabha would have done in the future, years after Bakhtin passed away. Bakhtin says:

It is a mixture of two social languages within the limits of a single utterance, an encounter within the arena of an utterance, between two different linguistic consciousness, separated from one another by an epoch, by social differentiation or by some other factors. (Bakhtin, 19th century).

Thus, one could understand from the quote above that every single word has its own meanings based on the usage and context. For example, the word *approach* could have several meanings: such as *understanding*, *acting*, *behaving*, and more. So, each word has its own hybridity, every word is hybrid and is used based on the comprehensive meaning.

In order to focus on hybridity from cultural understanding, we could mention scholars like Australian critic Bill Ashcroft who talks about hybridity being as a defence mechanism to protect the postcolonial. Hybridity of a culture could be the source of cultural exchange and could develop new models of culture in future while leaving the some and old outdated cultural practises in his book *The Empire Writes Back*. (Bill Ashcroft, 1989). However, though his theory has some reality in it, one could not possibly say that his theory of cultural hybridity got a real success since what post-colonial people have faced until now is mostly negative ending, as majority of them have lost their cultural identity and adopted the Western way of life. And that's what we see in *Things Fall Apart*.

However Homi Bhabha's hybridity concept in postcolonial theory is the most referred one among the ones above. Bhabha's hybridisation idea emerged from Edward Said's works and was defined in the book *The Location of Culture* among several other concepts such as ambivalence, third space, mimicry, and more in 1994. Literally, the word *hybridity* means *mixture of two or more things in one unity*. It could be said that Bhabha simply wants to talk about mixture of cultures after a clash between the colonizer and the colonized. It is not a deniable fact that the colonized people, for sure, got affected by the colonizer in many aspects including culture, language, religion, tradition, and more. Unlike other two scholars above, Bhabha's hybrid theory/concept is not limited with one single explanation or unity. As in the

literary dictionary meaning, Bhabha's hybridity covers all aspects of postcolonial people's lives: their cultures, languages, religions, traditions, and more. Furthermore, it is notable to add the fact that Bhabha himself was a hybrid personality since he was Indian Zoroastrian who lived in the UK. He himself is a member of a minority group of Indian population. In the book *Things Fall Apart*, we will see linguistic and cultural hybridity of the author, Achebe, and the characters as well.

CULTURAL, RELIGIOUS, AND LINGUISTIC HYBRIDITY IN *THINGS FALL APART*

1. Cultural and Religious Hybridity

The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.

says Okonkwo, the protagonist of Chinua Achebe's *Things Fall Apart*. Okonkwo explains how the Europeans came and ended the Igbo culture under the name of God and His (?) religion. Achebe wants to say that his ancestors, including his parents left their old traditions, cultures, and mostly their religions, and fallen to the 'trick' of Christians. Starting from the beginning of the novel until the end, readers can see all these change regarding the culture of the Igbo people. A Nigerian scholar Ernest N. Emenyonu says that all the cultural changes happened via colonialism in the novel is [and perhaps in Nigeria and all-around Africa] "systematic emasculation of the entire culture". (Emenyonu, 1990). The town Umuofia started to experience complete changes in everything initialling with religion, and gradually to culture and traditions. Nevertheless, it is important to mention the fact that Okonkwo is the one who cannot easily accept the changes happening in the village and is aware of the systematic planned change structure of the White people. Yet, he is unable to stop all these. Radical changes in Umuofia happened during Okonkwo's exile after he shoot a man. He had to been banished from the village, however, after he came back, he sees tremendous changes in the village. Achebe puts it as following quote from the book:

Umuofia had indeed changed during the seven years Okonkwo had been in exile. The church had come and led many astray. Not only the low-born and the outcast but sometimes a worthy

man had joined it. Such a man was Ogbuefi Ugonna, who had taken two titles and who like a madman had cut the anklet of his titles and cast it away to join the Christians But apart from the church, the white men had also brought a government. They had built a court where the district commissioner judged cases in ignorance. He had court messengers who brought men to him for trial. (Achebe, 1958).

The give quote above shows how easily and gradually Igbo people accepted the Europeans and their religion. As Ernest N. Emenyonu puts in his article, *Chinua Achebe's Things Fall Apart: A Classic Study in Colonial Diplomatic Tactlessness*, Igbo people came to the play of the Westerners and accepted them easily. Perhaps, Achebe wants to say that all the changes happened to Igbo people because of their carelessness and lack of curiosity. Maybe, if there had been more people like Okonkwo, Africa would not have been colonised easily. In the quote above, we can see that even the most respectful man of the village joined the church and accepted the White's faith while leaving his own faith behind. And of course, once the villagers saw that the most respectful man of the village chose the Christian faith over theirs, they also left their religions and converted into Christianity.

Furthermore, religion is not the only tool used in the novel. As it seems from the quote, the White men established their rules and government system which has court affairs. Now, simply, having a functioning government is good for any society. However, we should focus on the fact that Westerners did not consider that Igbo people already had their own government, and a functioning system. But the problem was that it was alien for the White men. The quote above shows how people slowly in seven years changed and became hybrid. They have Black Igbo identity but slowly they leave their old and functioned traditions, religions, and tribe system and turn to the Christian faith.

When reading the novel, it is obvious that Okonkwo is the only one in the village who is against all the colonizers. He, in page 175-176, complains and questions his people and their carelessness towards what is happening in the village. He even asks if they had no gun or machete to fight back:

Perhaps I had been away too long," Okonkwo said, almost to himself, "But I cannot understand these things you tell me. What is it that happened to our people? Why they have lost their power to fight? ... why did they not fight back? Had they no guns and machetes? [...] We must fight these men and drive them from the land. (Achebe, 1958).

Besides, we can see that his hope is not lost. He does not want to accept the fact that his people and village have completely changed, and it is a new world now. He still has the desire to change everything in the village and bring back old traditions. Furthermore, it is possible to say that Achebe wants to illustrate his in readers' minds that Europeans changed everything regardless of the opinions of the locals. Yes, perhaps some traditions of the locals were totally illogical for the Europeans, such as human sacrifices and believing in the old gods and religions. For Europeans, all these traditions were primitive and uncivilised. However, it was the opposite for the Igbo people. They were satisfied and they were already used to live with whatever they had in hand. Achebe may try to show that, locals easily accepted their fates and as a result, the White men's religion brought so many changes. Changes that gradually erased old believes and traditional values of Igbo people. However, local people's acceptance of the European culture was not left to their own choices. Some followed it because they wanted, and some were forced. Yet, at the end, the result would be the same. Everyone would be Christian as in the novel because the locals did not have the ability to fight against the Europeans. They were outnumbered with unity, technology, science, and more advancements that White men had, but Igbo people did not.

Achebe depicts Igbo people strong believers in their traditions and culture until the Europeans came. At the same time, he talks about the *osu* people that are outcast of the society, they are misfits. They live separated from the village people and they have no right to ask for anything. Even for food, they have to wait their turn. Okonkwo's father was not a member of *osu* but he was *osu*-like, he was called *efulefu*, meaning *a worthless man*, since he was a misfit character. Though we are not directly introduced to him as he died ten years before the novel was penned down. However, he is being described as poetry and music lover over fight and masculinity.

Igbo people respected their religions: However, *osu* people had no right to practise their religions. They were outcasted as it says here: "*Osu* could never be admitted to the *Egwugwu*, the highest and most solemn court of the clan" in chapter ten. (Achebe, 1958). Thus, they were in need of a supernatural power to help them and to give some hope. At the same time, Christianity did/does not show any type of discrimination towards certain people like Igbo religion demonstrates. Thus, it was for the White men's advantage that Igbo religion had discrimination towards some people of the society. Once, the *osu* understood that they were not going to be discriminated, they gradually accepted Christianity. "The new religion spread like

wildfire among the *osu*” (Achebe, 1958). The word *wildfire* shows how welcoming new religion was among the *osu*. Thus, *osu* became religiously hybrid.

Another example of cultural hybridity comes with Nwoye, the oldest son of Okonkwo. In the novel, Okonkwo is scared that his son is too feminine and is likely to end up like his grandfather. During Okonkwo’s seven-year exile, Nwoye converts into Christianity after seeing a lot of things happening in the village. His mind could not stand and answer the illogical actions of his people. For him, whatever reason they would have come up to justify an action was not quite enough to answer his inner questions. He saw that his religion, tradition and all the practices in the village were weaker and unjust. In contrast to his father, Nwoye finds Umuofia's laws insufferable, which is why he converts. He belongs to the group of outcasts in Okonkwo's society who, like the "low-born and the pariah," find comfort in the new philosophy that Christianity represents (Achebe, 1958).

At the end of the novel, readers see that Okonkwo hangs himself. He ends his life:

Why can't you take him down yourselves?’ asked the commissioner. ‘It’s against our custom’ said one of the men. ‘It’s an abomination for a man to take his own life. It’s an offense against the Earth ... his body is evil, and only strangers may touch it.’ [...] Obierika turned to the commissioner and said ferociously: “that man was one of the greatest men in Umuofia. You drove him to kill himself, and now he will be buried like a dog. (Achebe, 1958).

Okonkwo being masculine and a strong man could not accept all the new changes and the rule of his country by white men. He understood that he could not have enough power to fight back, to be resilient against the Christians and at the end he himself probably would have converted into Christianity and accept White men’s laws. For his masculine mind and comprehension, it would be a cowardly move to obey the Christians. At the same time, he was scared that if he accepted the White men’s rule and religion, his people would make fun of him. They would have questioned his masculinity and power. And perhaps, they would blame him as well. Thus, ending his life was the best option that he could have. In fact, it was the only option given by the White men. He had no other choice left to protect his dignity and fame. However, with his death, it is likely that all the hopes of Igbo people died as well [if any hope had been left]. With his death, the remaining of Igbo culture died.

2. LINGUISTIC HYBRIDITY IN *THINGS FALL APART*

Achebe made the decision to write the book in the colonizer's language. Yet, some readers can mistake Achebe's work for a creole language. A creole language, which combines aspects of both the colonizer's language and the indigenous languages, is a hybrid language that emerges as a consequence of contact between colonizers and the colonized people during colonialism. In contrast, Chinua Achebe avoids using creole in his writing. Achebe writes in English, which was the language of the British colonizers in Nigeria. He does so, nonetheless, in order to question how African cultures are portrayed in Western literature and to give voice to the opinions and experiences of the colonial people. He also uses parts of the native Igbo language and culture in his work. Although Achebe's writing is not traditionally referred to as creole, it does show the impact of several tongues and cultural norms and provides an essential illustration of how the legacy of colonialism continues to influence languages and literatures.

Achebe examined how African writers used English as a form of expression in his 1975 article *The African Writer and the English Language*. Achebe contends in the article that African authors who use English confront a particular set of difficulties and chances because they must negotiate the intricate connection between the language of the colonizer and their own cultural history. African writers who write in English are frequently viewed as having betrayed their cultural heritage, according to Achebe, who points out that English was introduced to Africa as a result of colonialism. Achebe contends that despite this, English may also be a potential weapon for African writers to contest the prevailing perceptions of Africa and to affirm their own cultural identities. Achebe presents a complex and perceptive analysis of the interplay between language, culture, and identity in the setting of African literature in the essay.

A new voice coming out of Africa, speaking of African experience in a world-wide language. So my answer to the question, Can an African ever learn English well enough to be able to use it effectively in creative writing? is certainly yes. If on the other hand you ask: Can he ever learn to use it like a native speaker? I should say, I hope not... The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience. (Achebe, 1975)

In the novel, Achebe uses many Igbo words, idioms, and proverbs. In fact, one could say that Achebe added new words and phrases to the language of the colonizer. In this case, the colonizer's language gets influenced by the colonized language. As mentioned before, even though *Things Fall Apart* was not written in a creole or pidgin language, the usage of Igbo words creolizes or pidginizes English. (Riche and Nadia, 2009). In the novel, Achebe uses local Igbo words such as *ogone*, *gome*, *oradinwanyi* (*old woman*), *agbala*, *obi ndichie of umofia* (*old people in the village*), *ekwe*, *udu*, *ogone* (*instruments*), and more words make the novel more original and authentic at the same time. Such words show the spirit of the Igbo people and help the readers to understand and experience the local Igbo culture better. Furthermore, Achebe does series and intentional changes in English grammar. He intentionally misuses articles such as *the*, *a*, and *an*. For instance, he writes '*a animal*' instead of '*an animal*' (Achebe, 1958), writes in capital letters in the middle of the sentences: *Had* (Achebe, 1958), and uses '*And*' at the beginning of sentences after a full stop. Such intentional errors are in several parts of the book. According to Homi Bhabha, these linguistic changes are a 'Dissembling image' or 'Sameness in difference' in his book *The Location of Culture* (1994).

The term Dissembling Image, according to Bhabha, describes how colonial powers presented themselves to the colonized globe through symbols and images that covered up their genuine intentions and objectives. To preserve the appearance of cultural superiority and to establish control over the colonial populace, this deceitful image was adopted. The term *Sameness in difference* also describes the process by which colonial powers recognized and assimilated aspects of the conquered cultures into their own cultural identities while simultaneously attempting to impose their own cultural norms and values on the colonized populace. Even if there were still substantial disparities, this gave colonizers and colonized a sense of "sameness." Though, in the book, we see that dissembling images such as *ogone*, *gome*, *oradinwanyi* (*old woman*), *agbala*, *obi ndichie of umofia* (*old people in the village*), *ekwe*, *udu*, *ogone* (*instruments*), and more are used to describe the colonized, not the colonizer, we can say that they were used to show the superiority of the local Igbo culture. Achebe wants to say that their culture is no less than English culture. Thus, even before Bhabha's theory was formed, Achebe had already used it in his writing from the perspective of the colonized.

Achebe uses some idioms and proverbs from Igbo culture such as '*the sun will shine on those who stand on those who kneel under them*' (Achebe, 1958). This proverb's meaning is probably

a call to action, imploring individuals to defend their own rights and oppose being subjugated or ruled by others. The idiom implies that individuals who have the will to stand up against oppression and claim their independence will have a bright future, while those who give in to it will be cast in the background. *Standing* here denotes resistance and independence, while *kneeling* denotes surrender and subjugation. *The sun* here stands for a successful outcome. People are probably going to read the proverb as a message of empowerment and inspiration to speak up for themselves and fight against tyranny. Furthermore, he uses another proverb: ‘*when the moon is shining the cripple becomes hungry for a walk*’. This particular proverb's meaning is believed to imply that when circumstances are good, even those who are constrained or hampered in some manner by physical or other difficulties will be motivated to achieve their aims and desires. *The cripple* in this context signifies someone who is constrained or hampered in some way: the colonial Igbo people. *The moon* in this situation stands for auspicious circumstances.

Achebe exercises his right to enrich his own tongue with new words and idioms. He appears to be attempting to claim that he was compelled to learn English. He is now permitted to add additional words. He bears no liability for the degradation of the English language. In addition, he expertly exercises his right to use the language and introduce new linguistic techniques. And perhaps he intends to illustrate himself in the manner he utilized English by including such a linguistic mix in the narrative.

CONCLUSION

In summing up, we could say that Chinua Achebe’s novel, *Things Fall Apart*, is one of the best examples of postcolonial literature as it portrays many postcolonial concepts and sub-concepts in it including hybridity concept of Homi Bhabha. In the novel, readers can see religious, cultural, and linguistic hybridity of the characters and as well as the author. Okonkwo, the protagonist of the novel, is the representation of whole Africa and Igbo people. Through Okonkwo, readers can see cultural, religious, and linguistic transformation of Igbo people. At the same time, this book shows us how Achebe himself as a writer adds new words from Igbo culture to English language by using ‘Dissembling image’ and ‘Sameness in difference’ theories of Homi Bhabha though the novel was written years before these theories became a matter of discussion. Furthermore, it would be diligent to mention that Achebe’s novel is a true postcolonial literary work example since it was written from the colonizer’s perspective.

Consequently, this paper's main motive was to discuss cultural, religious, and linguistic hybridity in *Things Fall Apart* by giving examples from the novel. At the same time, the article shed light on the colonized Igbo culture and Africa, talked briefly about Achebe's life in a colonized world, discussed different approaches to the term Hybridity by Mikhail Bakhtin, Bill Ashcroft, and Homi Bhabha.

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