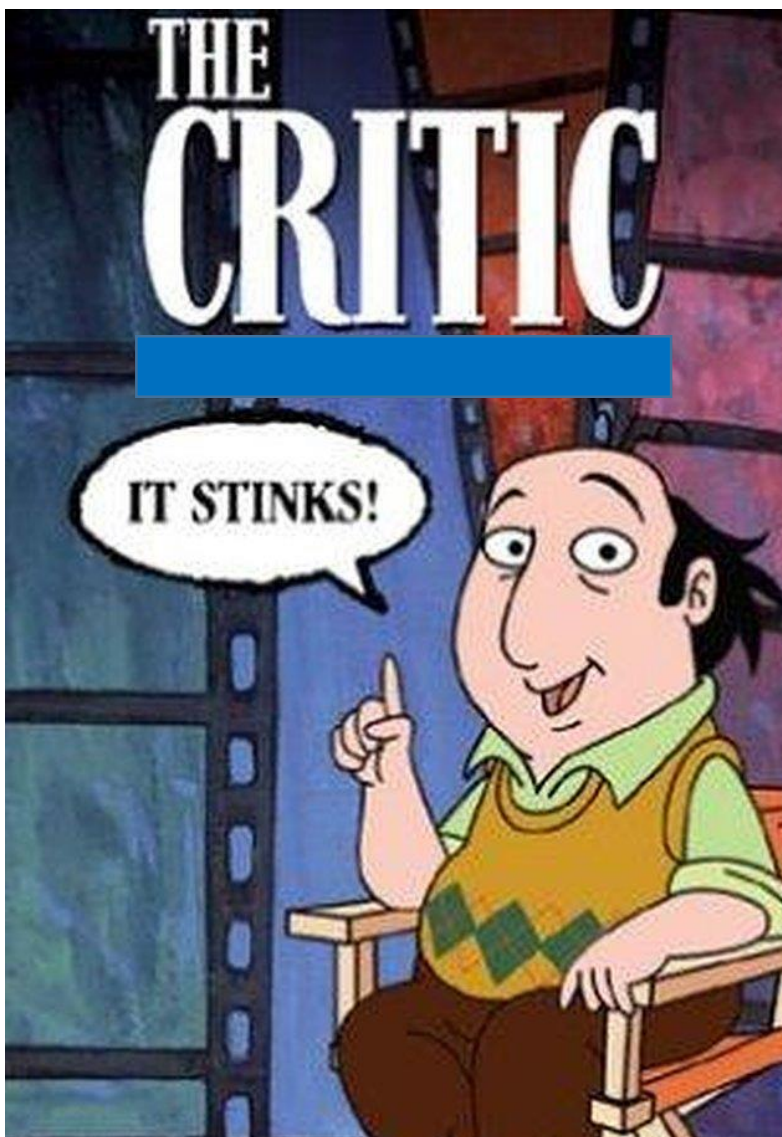




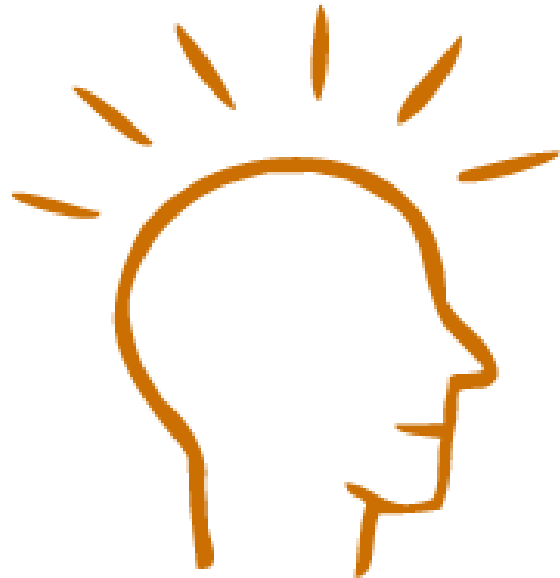
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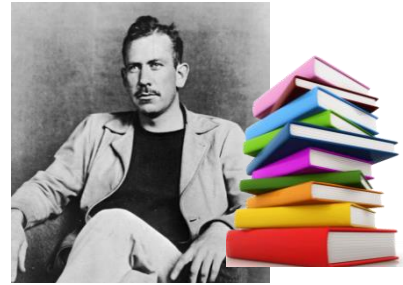
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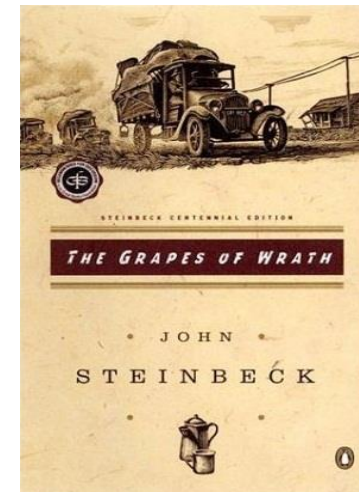
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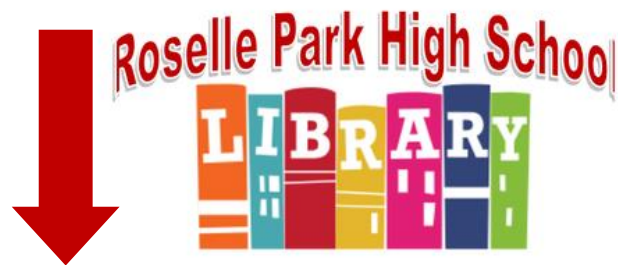
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Tuesday September 19, 2017	World Language Club (Room 5)	2:40PM 3:40PM
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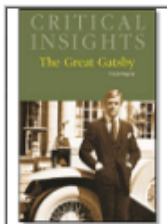
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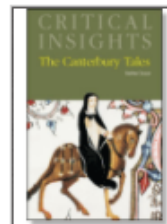
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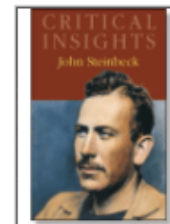
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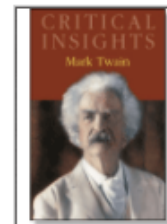
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Jeyifo, Biodun. Critical Insights: Things Fall Apart, Oct2010, p225-244, 20p. (Essay)

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Source: [Critical Insights: Things Fall Apart](#); Oct2010, p268-282, 15p

Document Type: Essay

Publication
Information: Salem Press

Subject Terms: [THINGS Fall Apart \(Book : Achebe\)](#)
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Abstract: An essay is presented on the function of heroism in the novel "Things Fall Apart," by Chinua Achebe. According to the author, the failure of Okonkwo, the hero of the novel, is not caused by individual weakness or destruction of cultural values but rather, it is a function of heroism in the belief system of the Igbos. It also emphasizes that the suicidal act of the Okonkwo was an expression of his experiences and his desire to become a hero who would choose to die than be captured by the enemy.

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The Plight of a Hero in Achebe's *Things Fall Apart*

Patrick C. Nnoromele

Although *Things Fall Apart* remains the most widely read African novel, the failure of its hero continues to generate haunting questions in the minds of some of its readers, especially among those who seem to identify with the hero's tragedy. Central to this discomfort is the question: why did Achebe choose as his hero an aspiring but brutal young man who ultimately took his own life? The author himself acknowledges that he has "been asked this question in one form or another by a certain kind of reader for thirty years" (Lindfors 1991, 22).² According to Achebe, these readers wanted to know why he allowed a just cause to stumble and fall? Why did he let Okonkwo (the hero of the novel) fail?

Several commentators have argued that Okonkwo's failure is due to his individual character weaknesses. Many blame it on the fragmentation of the Umuofia society and the destruction of its cultural values by the colonial powers. Yet others stress both.³ There is no doubt that these things played a role in the suffering mind of the hero, but to argue that they are the reason for his failure is, in my opinion, too limited.





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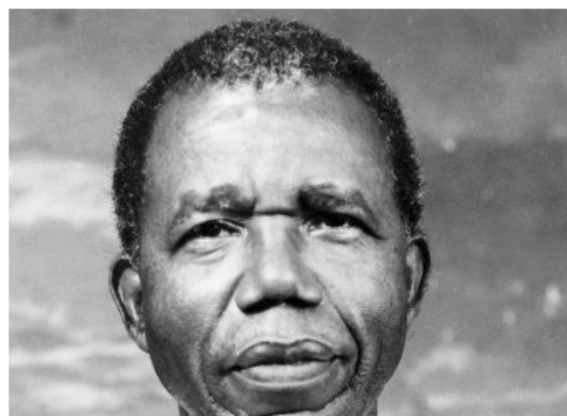
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Born: November 16, 1930; Ogidi, Nigeria



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Authors: [Borman, David](#)

Source: [Ariel](#). Jul2015, Vol. 46 Issue 3, p91-112. 22p.

Document Type: Article

Subject Terms: [*NIGERIAN literature -- History & criticism](#)
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Author-Supplied Keywords: [Chinua Achebe](#)
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Abstract: This paper looks at the critical and popular reception of Chinua Achebe's first novel, **Things Fall Apart**, as an authentic text offering an "insider" perspective on Igbo culture. Drawing from small magazines and university publications in 1950s Nigeria, this paper suggests that early Nigerian authors like Achebe were educated and began writing in a culture that valued a playful exploration of meaning in Western texts. These early publications express multiple uses of the texts students read in colonial school, and I read Achebe's novel as an extension of this playfulness. Although it is generally seen as an example of the empire "writing back," I argue that **Things Fall Apart** actually uses ethnographic accounts of



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4. History as project and source in Achebe's **Things Fall Apart**.By: Mirmotahari, Emad. *Postcolonial Studies*. Dec2011, Vol. 14 Issue 4, p373-385. 13p. DOI: 10.1080/13688790.2011.641912.

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Abstract: Chimamanda Ngozi Adichie's "The Headstrong Historian" is a complex revisioning, completion, and extension of Chinua Achebe's **Things Fall Apart**. A narratological analysis employing Gerard Genette's theories reveals the numerous ways in which Adichie deepens and extends Achebe's legacy, and, in doing so, complicates his account of African identity and history. With significant repetitions and variations in events, characters, and action, Adichie's story develops its source text in areas such as gender, religion, and history. The text's handling of temporality and focalization demonstrates how history involves the future as well as the past. "The Headstrong Historian," thus, presents what Paul Ricoeur calls "human time" as a shared experience in which the traces left by the lives of past generations can be located and drawn on during our continual move into the future. [ABSTRACT FROM AUTHOR]

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"The Headstrong Historian": Writing with *Things Fall Apart*

SUSAN VANZANTEN
Seattle Pacific University
vanzan@spu.edu

ABSTRACT

Chimamanda Ngozi Adichie's "The Headstrong Historian" is a complex revisioning, completion, and extension of Chinua Achebe's *Things Fall Apart*. A narratological analysis employing Gérard Genette's theories reveals the numerous ways in which Adichie deepens and extends Achebe's legacy, and, in doing so, complicates his account of African identity and history. With significant repetitions and variations in events, characters, and action, Adichie's story develops its source text in areas such as gender, religion, and history. The text's handling of temporality and focalization demonstrates how history involves the future as well as the past. "The Headstrong Historian," thus, presents what Paul Ricoeur calls "human time" as a shared experience in which the traces left by the lives of past generations can be located and drawn on during our continual move into the future.

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Chinua Achebe



Author Chinua Achebe on a Visit to Nigeria

Chinua Achebe (1930-2013) was one of the foremost Nigerian novelists and leading figures in African literature. His novels are primarily directed to an African audience, but their psychological insights have gained them universal acceptance. Chinua Achebe was born into an Ibo family on November 15, 1930, at Ogidi in Eastern Nigeria. He was educated at a government college in Umuahia, and he graduated from the University College at Ibadan in 1954. While working for the Nigerian Broadcasting Corporation, he composed his first novel, *Things Fall Apart* (1959), at a time when Nigerian prose fiction was represented solely by the fantastic folklore... [View More](#)

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[In the following excerpt, Rogers examines the cycle of past, present, and the hope for a promising future which figure...

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African literature is best understood within the context of Ali Mazrui's categorization of African historical...

[Themes and Construction: Things Fall Apart](#)

EXPLORING Novels, 2003

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Tribal Society: *Things Fall Apart* was published in 1958 just

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November 16, 1930
Ogidi, Nigeria

Died

March 21, 2013
Boston, Massachusetts, United States


Occupation
Writer

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 *DISCovering Authors*, 2003

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 *EXPLORING Novels*, 2003

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 *College Literature*, Winter 2017

This article refutes the common claim that Chinua Achebe does not represent women as active participants in his fictional communities until, in his fifth novel, *Anthills of the*

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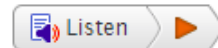

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Women in Achebe's World









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When literary activities marking the sixtieth birthday of Chinua Achebe reached fever-pitch in 1990, the greatest accolade given him was summed up in one metaphor: the eagle on the iroko. Now, anybody familiar with the African landscape knows that the iroko is the tallest, strongest tree in the forest and that the eagle is, of course, the king of the birds. It is not an easy feat to scale the tree; that is why the Igbo proverb insists: "One does not climb the iroko twice." Having succeeded in climbing the iroko, the climber should appropriate all that he finds there: he may not be able to do so again. The eagle, however, can both scale and soar above the tree over and over.

In this metaphor the iroko then represents the field of African literature; the eagle, Chinua Achebe. Achebe has, of course, literarily climbed and soared above the iroko several times. More than those of any other African writer, his writings have helped to develop what is known as African literature today. And the single book which has helped him to launch his "revolution" is the slim, classic volume called *Things Fall Apart* (1958). Having been the first, so to speak, to scale the top of the iroko, this eagle Achebe, and other male eaglets after him, arguably have appropriated all that they have found there.

This paper will explore what is left for female eagles. The focus of my study includes: 1) Achebe's portraiture of women in his fictional universe, the existing sociocultural situation of the period he is depicting, and the factors in it that condition male attitudes towards women; 2) The consequences of the absence of a moderating female principle in his fictions; 3) Achebe's progressively changing attitude towards women's roles; and 4) Feminist prospects for African women. In the context of this study, the Igbo people whom Achebe describes will represent the rest of Nigeria—and a great many of the nations of Africa.

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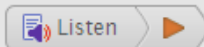
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Women in Achebe's World

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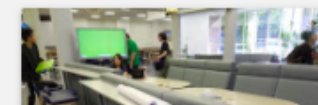
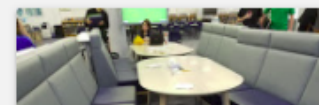
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The Many Faces of Jesus in Steinbeck's The Grapes of Wrath



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The Many Faces of Jesus in Steinbeck's The Grapes of Wrath

Studies in the Literary Imagination, Fall 2013

Many modern American literary works deal with individual responsibility in tumultuous times; in fact, a considerable number even elevate this accountability to such a level that characters are portrayed as altruistic figures in their choice to care for those suffering around them during times of extreme adversity. Focus on altruistic figures can be found in the works of many quintessential modern authors, such as Ernest Hemingway, William Faulkner, Flannery O'Connor, and John Steinbeck. (1) But Steinbeck's work, as I will argue in this essay by considering *The Grapes of Wrath*, takes altruistic characters a step further by aligning them with Jesus. Moreover, in *The Grapes of Wrath*, the various Christ-like characters seem also to incorporate features of the American romantic movement known as transcendentalism in order to locate them within the distinctively modern, American context of the Great Depression.

A principle tenet in nineteenth-century American transcendental philosophy is that anyone can attain spiritual enlightenment akin to that of Christ. Ralph Waldo Emerson, the father of transcendentalism, created much controversy when he stated in his "Divinity School Address"



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▲ A tribute to Chinua Achebe 1930-2013

Kola, Spring 2013

[ILLUSTRATION OMITTED] We mourn the death of a literary giant, Albert Chinualumogu Achebe and at the same time celebrate his legacy to the annals of Black thought and humanity as a whole. Achebe is one of the sons of...

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▲ Chinua Achebe

 *World Literature Today*, January-April 2005

BORN NOVEMBER 16, 1930, in Ogidi, Nigeria, the son of a Christian churchman, Albert Chinuatumogu Achebe changed his name to Chinua Achebe to reflect his Igbo heritage while attending University College in Ibadan. In...

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▲ Beasts and abominations in *Things Fall Apart* and *Omenuko*


 *ARIEL*, October 2012

Abstract: This article argues that the beast whose spectre W.B. Yeats raises in "The Second Coming" has been a constant presence in Nigerian writing. It discusses two early manifestations of this beast, as they appear in...

Critical Essays 34

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▲ Chinua Achebe and the politics of form

 *Research in African Literatures*, Summer 2011

In his enigmatic preface to the second edition of *Arrow of God*, Chinua Achebe warns us that authors should not play favorites with their own creations. By even raising the question of his favorite novel in a preface to...

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▲ Chinua Achebe and the uptakes of African slaveries

 *Research in African Literatures*, Winter 2009


This paper examines the representation of slavery in the fiction of Chinua Achebe. The author suggests that the complex representation of slavery in Achebe's first three novels offers an insight in how writers of...

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▲ Micro-politics of buttocks: the queer intimacies of Chinua Achebe

 *Research in African Literatures*, Summer 2016

This article places Chinua Achebe's fiction within emerging scholarship on queer sexualities in African literatures. While Achebe's fiction does not disclose specified embodiments of gay or lesbian identities or...



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Nnoromele, Patrick C. "The Plight of a Hero in Achebe's Things Fall Apart." *Critical Insights: Things Fall Apart*, Oct. 2010, pp. 268-282. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=lfh&AN=57519489&site=lrc-live.

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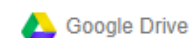
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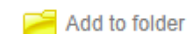
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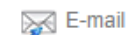
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"The Headstrong Historian": Writing with **Things Fall Apart**.

there are women presenting, most mean female escape womanhood, which Rose Ure Mezu defines as a philosophy that celebrates black roots, the ideals of black life, while giving a balanced presentation of black womanhood. [I]ts aim is the dynamism of wholeness and self—healing.

The iroko is there for women to climb, after all. Educated African women, and those African women and men in exalted, decision—making bodies, must and do realize their duty to make society an equitable place for their less—privileged sisters. Equipped with education, resilience, and the will to survive, female eagles can scale and even soar over irokos, placing no limitations on their capabilities. African women are making meaningful contributions: as lecturers, professors, and presidents of universities; as commissioners and ministers, senators and governors, and chairpersons of political parties; as directors and others involved in literacy movements and campaigns against forced marriages, clitoridectomies, and obsolete widowhood practices. African women can outstrip their fictive counterparts to be partners with men in national progress and development, and to gain individual self—realization and fulfillment.

Born in Lagos, Rose Ure Mezu, Ph.D., teaches Francophone and Anglophone Feminist Literature and theory at Baltimore's Morgan State University. She also has written a book of poems, *Songs of the Hearth*.

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