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IDEOLOGIES OF PROVERBS IN ACHEBE'S NOVELS: *THINGS FALL APART*, AND ARROW *OF GOD*

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Abstract

This study investigated ideologies in proverbs in Chinua Achebe Things Fall Apart and Arrow of God. Ideologies and values of Igbo society were identified using a semantic - grammatical approach. The study was anchored on the Hallidayan transitivity model and van Dijk's socio-cognitive ideological frameworks. The study found out that proverbs used in the novels not only helped to demonstrate Achebe's artistry as a master craftsman but also adequately revealed major Igbo ideologies. Ideologies found out include masculinity, relationship, achievement, spiritual, imperialism, and anti- imperialism. Finally, the study proved that transitivity is significantly beneficial in revealing ideology in writings and Systemic Functional Grammar and Critical Discourse Analysis had worked well in the analysis of Ideologies of proverbs.

Keywords: Ideologies, Proverbs, Chinua Achebe, Things Fall Apart, Arrow of God.

Introduction

Ideology, an aspect of Critical Discourse Analysis, is described by Luc Herman and Bart Vervaeck (2013) in the context of narrative fiction as frame of values informing the narrative. According to them, three main approaches to ideology can be discerned. Ideology can be approached from a sociological angle with stress on the collective element or from a psychological perspective with focus on the mental schemata involved in the set of beliefs, that is, from the psycho-analytical point of view. The third tradition focuses on language, discourse and semiotic systems as the center of ideological enunciation. Herman and Vervaeck continue to say that, language can only function as long as it is social and ideological. There is no abstract or non-ideological language, for there can't be ideology without a sign system. Every ideology possesses meaning: it represents, depicts, or stands for something lying outside itself. In other words, it is a sign. Without sign, there is no ideology. Ideologies are the ideas that we rarely even consider consciously but which powerfully affect the way we think and live. Together, these many ideologies create our 'system of belief' (some call this our world view or overall 'mind set'). It is the ideologies we share as a society and culture - often called dominant or prevailing ideologies that mould and shape our ways of thinking about the society, the world and its peoples. Ideologies pervade our mind at every turn; they guide our thought; they determine our actions in ways that can be surprising, sometimes shocking, and occasionally tragic' (Herman and Verveeck).

Paul Simpson (1993) from critical linguistic perspective defines ideology as the ways in which what we say and think interact with the society. According to him, an ideology is derived 'from the taken- for- granted assumptions, beliefs, and value systems which are shared collectively by social groups'. Connecting ideology to language, Simpson, maintains that a central component of the critical linguistic creed is the conviction that language produces ideology, in his voice:

> As an integral form of social behaviour, language will be inevitably and inextricably tied up with the socio-political contexts in which it functions. Language is not used in a contextless vacuum; rather it is used in a host of discourse contexts, contexts which are impregnated with the ideology of social systems and institutions. Because language operates within this social dimension it must, of necessity reflect, and some would argue, construct ideology. 6

He goes on to say that one of the issues arising from the critical linguistic rational is 'pervasiveness of ideology'. This means that no use of language is neutral, objective, and value-free, theoretically critical linguistic analysis may be performed on any form of discourse. This study therefore hopes to conduct critical linguistic analysis on proverbs and folktales.

Proverb on the other hand is defined by (Cuddon, 1984) as a short pithy saying which embodies a general truth (Emodi, 2021). Mieder defines a proverb as a short, generally known sentence of the folks which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorial form and which is handed down from generation to generation (Emodi, 2021).

Proverbs in Achebe's novels should not only be seen as unique performances, but also as specific encapsulations of ideological and sociocultural accretions of the Igbo people in Nigeria. The ideological implications may be some of the reasons why the books have global critical acclaim. Although, proverbs call for special attention, because they constitute landmarks in the plot development of the novel, their ideological underpinnings are not readily discernible. Nevertheless, a great preponderance of works done on proverbs usually indicate proverbs' functions within contexts of application giving little or no attention to their ideological foundations. Therefore, this study uses van Dijk's approach to CDA to critically investigate proverbs found in Achebe's two novels with the intention accounting for the imagery, unravel structures, sociocultural bases, and power relations that underpin the sustenance of proverbs.

Theoretical Framework

The theoretical frameworks for this study are Halliday's Systemic functional Transitivity and Van Dijk's Socio-Cognitive Ideological Model.

Halliday's Transitivity

Transitivity is a system of the clause, affecting not only the verb serving as process but also participants and circumstances (Halliday and Mathiessien 2004). The concepts process, participant, and circumstance are semantic categories which explain in the most general way

how phenomena of our experience of the whole world are construed as linguistic structures. According to Halliday and Mathiessien, reality is made up of processes of going on, happening, doing, sensing, saying, being and having.

The transitivity system proposed by Halliday is composed of six processes: material, mental, relational, behavioural, verbal, and existential processes. The process is realized by a verb and it is the central part of the situation. Participants are realized by a nominal group and circumstances are realized by adverbial groups or prepositional phrases.

The presence and type of processes depend mainly on the participants involved, their number and type, as well as on the process itself. Halliday distinguishes six different types of processes. The Material Process includes clauses of doing and happening. In a material process, there is always one participant- the actor. The participants are actors and goals. The Mental Process is concerned with our experience of the world of our consciousness (Halliday and Mathiessien 2004). In a mental clause, the subject denotes a conscious being such as 'I' but the complement is realised by a nominal group that can denote entities of any kind – animals, objects, abstractions, such as greed. The conscious participant is known as senser and the phenomenon is the one which is felt, perceived, known, thought, or wanted. Relational processes are typically realized by the verb 'be' or some verbs of the same class (known as copular verbs); for examples, seem, become, appear, etc, or sometime by verbs such as have, own, possess. Halliday and Mathiessien (2004) state that relational process is divided into two modes: identifying relational process and attributive relational process. The participants for attributive clauses are carrier and attribute while that for identifying clause are identified and identifier. The behavioural process reflects physiological and psychological behaviours. This type of process usually has one participant who is typically a conscious one, called the Behaver. Verbal processes represent the act of saying. Usually three participants are involved in Verbal processes: the Sayer is responsible for verbal process; the Receiver is the person at whom the verbal process is directed; and the Verbiage is the nominalised statement of the verbal process. Existential processes show states of being, existing, and happening. It is recognized as 'to be', 'to exist' or 'to happen'. Existential processes typically employ the verb *be* or its synonyms such as *exist*, *arise*, *occur*. The only participant in this process is Existent which follows the *there is /are* sequences (a non participant) as a subject of the clause.

Van Dijk's Socio-Cognitive Ideological Model.

According to Van Dijk (1998), Critical Discourse Analysis (CDA) is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts. Van Dijk's **s**ocio-cognitive model not only takes into account grammatical, phonological, morphological and semantic micro-structures, but also deals with some "higher level properties" such as the local coherence, overall themes, news topics, schematic structures and rhetorical dimensions of texts. Van Dijk basically perceives discourse analysis as a kind of ideology analysis because, according to him, "ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication including non-verbal semiotic messages, such as pictures, photographs and movies" (Van Dijk 1995).

Van Dijk's ideology analysis consists of a triangle of society, discourse and cognition (Van Dijk 1995). While social analysis pertains to examining the "overall societal structures" (the contexts), discourse analysis is basically text-oriented (syntax, lexicon, local semantics, topics, schematic structures, etc.). What differentiates Van Dijk's model from all other CDA approaches is its cognitive component. For him, it is the socio-cognitive aspect of discourse consisting of social and personal cognition that mediates between society and discourse (Van Dijk 2008). In a sense, Van Dijk adopts a cognitive viewpoint when he defines ideology as "the overall, abstract mental systems that organize socially shared attitudes" (Van Dijk 1995). Ideologies according to him 'indirectly, influence the personal cognition of group members' in their act of comprehension of discourse among other social actions and interactions (Van Dijk 1995). By discourse, he means '(spoken and written) verbal structures and any semiotic (interpretable) aspect of the communicative event that directly sustains the event, such as relevant sound structures and visual (writing, print) structures, face work and gestures' (Van Dijk 2008:). Van Dijk presents a more neutral definition whereby ideology can be either positive or negative. He borrows the term *belief* from psychology to present a general impression of ideology as the 'system of beliefs' (Van Dijk 1998). Thus, for Van Dijk, ideology, in its negative sense, can be taken as a mechanism for legitimizing the dominance (such as the dominating ideology in totalitarian systems), while, in its positive sense, it may be used as legitimizing the resistance against dominance and social inequalities such as the anti-racist ideology (Van Dijk 1998). Van Dijk labels the individuals' mental representations involved in social actions and interactions as "mental models"; models which specify the individual's actions, speech and writing and characterize the way s/he perceives others' social interactions (Van Dijk 1995). He believes that mental representations 'are often articulated along *us* versus *them* dimensions, in which speakers of one group generally tend to present themselves or their group in positive terms, and other groups in negative terms' (Van Dijk 1995). He also states that an analyst who desires to make such an ideological dichotomy transparent needs to analyze discourse in the following way (Van Dijk 1998):

a) Examining the context of the discourse (historical, political or social background of ideological oppositions and their main participants); b) Identifying groups, power relations and ideological conflicts involved; c) Identifying positive and negative opinions about *us* versus *them*; d) Making explicit the presupposed and the implied; and e) Examining all formal structures involved (lexical choices and syntactic structures, in a way that helps to (de)emphasize polarized group opinions.

Analyzing and making explicit the contrastive polarization of *us* and *them*, as described above, has been central to most of Van Dijk's works (2008, 1995, 1998). The concept of 'ideological square' (Van Dijk 1998) which is related to this kind of polarization designates the following dimensions:

I Emphasizing *our* positive actions or properties; ii Mitigating *their* positive actions or properties; iii Emphasizing *their* negative actions or properties; iv Mitigating *our* negative actions or properties.

Since, the researcher is using van Dijk's socio-cognitive ideological framework in this analysis; the following would be examined in each of the proverbs under investigation. 1. Examination of the context of the discourse 2. Identification of groups, power relations, and ideological

conflicts involved 3. Identifying positive and negative opinions about us versus them 4 making explicit the presupposed and implied and 5 examimg all formal structures involved (lexical choices and syntactic structures) in a way that helps to emphasize group opinions. There are so many ideologies in proverbs in Achebe's works. Such ideologies include masculine ideology, importance of motherhood ideology, anti- imperialist/ colonialist ideology, strength ideology, cultural ideology, kola is life ideology, and repercussion ideology.

Ideologies in Achebe's Things Fall Apart and Arrow of God

There are so many ideologies in Achebe's Things Fall Apart and Arrow of God. These ideologies are discussed in this study using van Dijk's socio- cognitive ideological framework which looks at examination of contexts, the participants involved, power relation, Us and Them relationship, and the lexical structure.

Masculinity Ideology

1. A chick that will grow into a cock can be spotted the very day it hatches 52
2. He knew he was a fierce fighter but that year had been enough to break the heart of a lion.
3. You can tell a ripe corn by its look

Proverb No 1

Examination of the Context of the Discourse

By using this proverb, Okonkwo is complaining about Nwoye to Obierika. This means that one can recognize who someone is very early in life.

Identification of groups, power relations and ideological conflicts involved

The participants: Okonkwo, Nwoye, Obierika

Relations: Unequal relations. Okonkwo and Obierika are friends of equal status while Nwoye is of unequal status to them being a child, and also a weakling like Okonkwo's father. The ideological conflict is that of strength and masculinity on the side of Okonkwo and obierika and weakling on the side of Nwoye. The proverb is uttered to condemn Nwoye's strong effeminate/unmanly attitude. Nwoye, on the other hand, struggles with this idea of masculinity, as he wants to please his father by being aggressive and traditional, but ultimately, he is repelled by the violence in Umuofia rituals and joins the Christians. Nwoye's departure can be linked to this idea that 'it is true that a child belongs to its father but when a father beats his child, it seeks sympathy in its mother's hut.'" Likewise, after being beaten by his father, Nwoye leaves to seek solace in the more feminine and seemingly gentle Christian religion.

Us/Them: 'Us' represents ambition, acquisition of wealth, and differentiated gender roles while 'Them' represents weakness. Okonkwo is ambitious, eager to acquire wealth. Nwoye prefers, to detest anything violence and prefer to stay with his mother.

Lexical Structures

1	A chick	can be spotted	The very day
	actor	Material process	Cir. of location – time
2	that	will grow	into a cock
	actor	Material process	Cir. Manner- quality
3	It	hatches	
	actor	Material process	

By using these actors: a chick, that (it), it, the material processes: can be spotted, will grow, hatches, the circumstances: the very day, into a cock, the writer has tries to bring out the child's masculinity. The child who is to be manly is shown immediately he is born. This is shown by using the circumstances of time – the very day. There is always the Igbo ideology that once a male child is born, there are traces of manliness (Nkea bu dimkpa. Ahu dimkpa afu ogologo imi ya). These are some of the Igbo statements when a male child is born.

No 2 Proverb

Examination of Context of Discourse

The year Okonkwo took eight hundred seed yams from Nwakibie was the worst year in living memory. Nothing happened at its proper time; it was either too early or too late. It seemed as if the world had gone mad. This is what prompted the saying, he knew he was a fierce fighter but that year had been enough to break the heart of a lion.

Participants: Okonkwo and nature

Relation: unequal relationship. Okonkwo and nature cannot be of equal relationship. Okonkwo is a young man of prowess who wants to succeed in life and eventually succeeded irrespective of all odds. 'Nature' as in natural disaster destroys human activities leaving human as in the case of Okonkwo helpless. But Okonkwo being a man of prowess did not allow nature to destroy him. But rather, resisted nature by a show of manliness and succeeded.

Lexical Structures

1	he	knew		
	senser	Mental process		
2	he	was	A fierce fighter	
	identifier	Relational-identifying	identified	
3	That year	Had been – to break	enough	the heart of a lion
	Cir location time	Material process	Cir.	goal

Here, by using the senser 'he' and the mental process 'knew', the speaker is aware of the present situation which could destroy a strong man. The relational process 'was' is used to connect the carrier to his attribute 'a fierce fighter.' The material process 'break' shows the seriousness of the situation. Masculinity is portrayed by using fierce fighter, and the heart of a lion.

Relationship Ideology

The ideology of relationship is discussed with the following proverbs

1. Let the kite perch and let the eagle perch too, if one says no to the other, let his wings break
   (TFA 5).
2. Those whose palm-kernels were cracked by a benevolent spirit should not forget to be humble (TFA. 19).

No 1.

Examination of Context of Discourse

No 1 text discusses about human co-existence which is allegorically designed in the metaphor of birds. The kite and the eagle are both birds of prey, are of the same family, but unequal in both strength and rank. While the eagle represents the rich/strong and operates at a high altitude, the kite represents the poor/weak and operates at a low altitude. In other words, the strong and the weak, the rich and the poor should peacefully co-exist. 'If one says no to the other' he should not exist in the community, "let its wings break". In other word, Nwakibie who is the speaker and who also represents the rich is in that metaphor aspiring for peace. Even if Okonkwo is not for peace, he should be peaceful. By implication, anyone who does not want a peaceful co-existence should die off. If a bird's wings break, consequently, the bird will die. The proverb is an ideology representing the meaning of human relations in Igbo socio-cultural setting. The eagle operates usually at a very high altitude and is scarcely seen in clusters. Birds like kites operate at a much lower attitude. So, the eagle should not abandon its much revered position and condescend to the level of frustrating the lives of the smaller birds. This is a very strong aspect of religious belief in Igbo society. The ideology of inequality is part and parcel of the speaker's cosmological belief in duality in existence. Therefore, if the rich exists, the poor should also exist. The US/THEM polarity here portents whoever does not want human peaceful coexistence and who does. By implication, the two groups need peace.

Lexical Structures

1	(You)	let	
	actor	Material process	
2	The kite	perch	
	actor	Material process	
3	(you)	let	
	actor	Material process	
4	The eagle	perch	
	actor	Material process	
5	One	Says	no to the other
	sayer	Verbal process	verbiage
6	(You)	let	
	actor	Material process	
7	His wing	break	
	actor	Material process	

The writer by using actors: 'you', 'the kite', 'the eagle' and' his wings' two identical preys but different in actions and position, the material processes: 'let', 'perch' and 'break', he is actually concurring to peaceful relationship of two unequal beings. In the case of the context, he is

referring to the rich and the poor. The negative is always necessary and present to balance out the positive. Therefore, if the rich exists, the poor should also exist. It is the presence of the other that enables one to appreciate life from a particular reference point. For example, if the poor does not exist, it would be difficult to conceptualize what the rich is. Subsequently, the belief in polar opposites is a critical necessity in the social discourse of the Igbo milieu. Of importance is the use of elliptical 'you' and type of material process 'let'. The elliptical sayer 'you' always accepts the empty material process 'let'. And the verbal process 'says' and the verbiage 'no to another' depict the altitude of the speaker ie. seeking for peace.

Achievement Related Ideology

The following proverbs are used for the analysis of the ideology of achievement in Igbo land.

1. The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did.
2. You can tell a ripe corn by its look
3. If a child washed his hands, he could eat with kings.

No 1& 2

Examination of Context of Discourse

The main character, Okonkwo, needs help with his yam crops. Unlike most young men in Igbo Nigeria, Okonkwo has never been able to rely on his father to provide food for the family, and cannot ask his father for yams to plant. Instead, Okonkwo always had to work for himself and provide for his family, even as a young boy. In the third chapter, Okonkwo decides to ask one of the older men, Nwakibie for some yams on loan, rather than rely on his own father. Before presenting evidence to prove his own worth, Okonkwo says, 'The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did'. He then continues by praising himself, saying, 'I began to fend for myself at an age when most people still suck at their mother's breasts'. In answer to Okonkwo's plea, Nwakibie responds with another proverb: 'You can tell a ripe corn by its look.' Nwakibie means that he can judge Okonkwo's character by his appearance and demeanour, so he trusts him enough to give him yams to plant.

Participants: Okonkwo, Nwakibie, two sons of Nwakibie, and two elder men.
Power Relation: Unequal relationship. Okonkwo is in this context Poor while Nwakibie is rich.

Us/them polarization: self recognition/ non recognition. This proverb means that though one may not gain recognition from others for the good things one does, one can always honour himself for doing it. Don't wait for the recognition of others, because not everyone is worried about what you do and how you do. This should not to be taken in a negative sense. No one is obligated to praise you, the best recognition you can get is the recognition from yourself; feeling within that whatever you have done, you should be proud of it, because you have exerted the effort to do it at all.

Lexical Structure

No 1 proverb

1	The lizard	Said	he would praise himself if someone doesn't
	sayer	Verbal process	quoted
2	That	Jumped	From the iroko tree, to the ground
	actor	Material process	Cir of place

Using the sayer 'Lizards' implies a lot in Nigeria. Lizards in Nigeria bob their heads up and down, a motion that looks like a mix between a head nod and a bow. This implies self-congratulations and makes the lizard look as if it is continually praising itself. Lizards, however, are not seen as intelligent creatures. They try to jump from tree to tree, but often they miss the trees, and land on the ground. After taking this embarrassing tumble, the lizard gets immediately to its feet and begins bobbing again, seemingly praising itself. In most situations, people use this proverb to chastise someone indirectly for being unnecessarily arrogant who thinks highly of himself, even if no one else does and even when they fail, just like the lizard that fails when he doesn't reach the second tree. When someone praises or congratulates himself and that praise is undeserved, someone else will say this proverb to a third person.

But Chinua Achebe proverb in *Things Fall Apart is a variation to the above description*. While Okonkwo in *Things Fall Apart* use the same image, 'a lizard praising itself after jumping from a tree and landing on the ground', the implications contradict each other. Praising oneself is a consequence of arrogance and thus a negative quality. Okonkwo, on the other hand, must praise himself because no one else did. The different usage stem from one of main verbs in the proverb: 'falls' versus 'jumps'. Whereas 'falls' implies that the action was unintentional and thus a failure, 'jumps' implies intentionality and success.

No 2 proverb

1	you	can tell	a ripe corn	by its looks
	senser	Mental process	phenomenon	Cir of manner

In No 2 proverb, the senser 'you' mental process 'can tell', the phenomena 'a ripe corn' and the circumstance of manner 'by its look' give the impression that the person being refers to is an achiever. 'You' a second person pronoun is all embracing, 'can tell' means recognition, a 'ripe corn' means maturity and 'by its look' means positive impression of someone's appearance. And this is why Nwakibie agrees to lend Okonkwo the seed yams because unlike other young men Okonkwo does not look a lazy man. By implication, being an achiever he will produce more yam for Nwakabie.

No 3 proverb: If a child washed his hands, he could eat with kings

Examination of Context of Discourse

In chapter 1, Okonkwo was introduced as a strong man and an achiever at the beginning of the novel. The narrator presented how hard Okonkwo worked for success, what made him quite worthy of admiration by the community leaders. 'He was a wealthy farmer and had two bans full of yams and had just married his third wife. He had taken two titles.... Age was respected among his people but achievement was revered.' And the proverb followed.

Participants/Power Relations: Chinua Achebe, the writer, Okonkwo, the protagonist of the novel. Unequal relationship.

Lexical Structure

1	A child	washed	his hands
	actor	Material process	goal
2	he	Could eat	With king
	actor	Material process	goal

By using the actors 'a child', 'he' and the material processes 'washed' and 'could eat' and the goals 'his hands and kings' the speaker of the proverb is of the view that if a child overcomes all his shortcomings and mature quickly, he may be in a high ranking position. Overcoming his shortcoming means washing his hands while high ranking position means eating with kings. Overcoming his shortcomings in the case of Okonkwo could be removing the dirt and wash their hands of his ancestors. 'Ancestor' in the case of Okonkwo is his father whom he has washed away and now he has a future of his own. This shows that Okonkwo worked for his future and opportunity and therefore is revered. Here Okonkwo is ready and prepared and had joined the activities of the community in his childhood. He has made positive changes and become successful. This is an ideology of Igbo people giving reverence to achievers irrespective of age.

4.4.4 **Spiritual Ideology**

The following proverbs will be used to discuss the ideology of spiritual wisdom

No 1: Those whose palm-kernels were cracked by a benevolent spirit should not forget to be humble (TFA 19).

No 1 is also a proverb of relationship. This happened at the meeting of Okonkwo's kindred to discuss the next ancestral feast. A man called Osugo contradicts Okonkwo. Okonkwo says: 'This meeting is for men'. Okonkwo calls him a woman because the man has no titles. The statement dampers Osugo's spirit. Everybody in the kindred meeting takes side with Osugo when Okonkwo calls him a woman.

Participants: Okonkwo, Osugo, the Oldest Man present and the rest of the kindred.
Power Relation: The participants are in a hierarchical network of relations. Amongst them are the rich, the poor, the young, the old, the titled elders, and the untitled ones. The rich and the titled elders for example influence their counter parts to their own advantage.

1	Those	should not forget	to be humble	
	Senser	Mental process	phenomenon	
2	Whose palm kernel	were cracked	by a benevolent spirit	
	Actor	Material process	Cir. of manner: means	

Lexical Structure

By using the mental process 'should not forget'' and the material process 'were cracked', the phenomena 'to be humble', and the circumstance of manner 'by a benevolent spirit', the writer is aware of the work of the supreme deity as the determiner and sustainer of destinies. Also

by using the senser 'those' and actor 'whose palm kernels' the speaker brings in intertextual meaning which is used ideologically in the traditional Igbo socio-culture setting. The palm-kernel has a great deal of applications. First, the palm-kernels are manually broken in large quantities to extract the useful nuts. The breakage of the kernels is a very tedious and tiring job that may take days or weeks. Anyone who gets a helping hand can consider one fortunate and should be grateful for that. The nuts extracted from the kernel are sold to make money for survival. Sometimes, the machine may crack the kernels but then the removal of the waste is not an easy one. Apart from being sold to make money, it can be used to prepare oil which serve as medicinal cream used to cure certain children's diseases in Igbo land. In the proverb, the breakage of the palm-kernels is associated with the grim struggle involved in survival. The image of a benevolent spirit helping to alleviate a person's suffering, the Igbo cosmological belief in the Supreme-Being, *Chukwu* and his emissaries are brought into the limelight. The Supreme-Being is seen in the traditional Igbo belief as the determiner and sustainer of the people's destiny in life (Iwuagwu, 1998). Therefore, in the grim struggle to survive in life, if one makes it, one should be grateful to the Supreme-Deity, for he is the one that sustains and helps to achieve breakthroughs in life. Okonkwo's behaviour suggests that he forgets that it is not just through personal struggle that one rises to fame. That is why the oldest man in the gathering calls him back to order by making the proverb. The Igbo perceive the universe as having two worlds- visible and the super sensible worlds- which can further be divided into four, namely, the world of God, the world of spirits, the world of nature, for example *Ala* (earth), and the world of man. In the text, the speaker makes reference to the world of spirits. It is believed, that the spirits are appointed by *Chiukwu* (God) to help him in the onerous task of administering and supervising both the visible and the invisible worlds which he created. The Igbo derive their traditional religion, ritual, and sacrifices from this conceptualization of many gods. In this world view, the world of spirits is not only recognized but revered, too. For it is believed that if such reverence is not accorded, the actors in the world of spirits, such actors would bring bad omen into the worlds of nature and man. That is why Okonkwo quickly says that he is sorry for what he does and the meeting continues.

Anti Imperialism Ideology

1 Eneke the bird was asked why he was on its wing and he replied men have learnt to shoot without missing their mark and I have learnt to fly without perching on a twig.

Examination of context

This proverb is uttered during the meeting of the elders when deliberating on how to put a stop to Christianity. The proverb connotes the intention of the elders to root out Christianity and their brothers who are party to this new religion.

Participants: Elders of Umuofia and the. Missionaries

Power relations: Unequal relations. The white and the missionaries are the super power who have grabbed the political system and the religious system of African people. Africans of lower power are meeting to find ways of protecting their system.

Ideology and Linguistic Structures

S/N	PARTICIPANT	PROCESS	PARTICIPANT	CIRCUMSTANCIAL
1	Eneke the bird (Sayer)	was asked (verbal process)	why he was on its wings quoted)	
2	He (carrier)	was (relational)		on its wings (cir of place)
3	he (sayer)	replied (verbal process)	Men has learnt to shoot without missing and I have ... (quoted	
4	Men (actor)	has learnt to shoot (material)		Without missing (manner)
5	I (actor)	have learnt to fly (material)		without perching (manner)

By using the verbal processes 'was asked', 'replied', and the material processes 'has learnt to shoot' and 'have learnt to fly' the speaker is saying for them to achieve their aim of gaining independent they would join the effort of speaking and action to pursue the white away from Africa. By using the image of asking question and replying the question and being always with his wing in readiness of action of flying, they hope to achieve their aim. Anti -imperialists are often seen opposing colonialism, imperialism, colonial empires etc. And this is what the speaker of the above proverb is advocating.

2. As soon as we shake hand with a leper he will want an embrace. (AOG 144). Nwaka uses the proverb in one of his conversations to condemn Ezeulu, the Chief Priest of Ulu, for romanticing with Winterbottom. His romance according to Nwaka has brought a blemish to the traditional culture of his people.

Participants: the white (Winterbottom), Nwaka (Eze Idemili), Ezeulu (the priest of Ulu)
Power Relation: Nwaka and Ezeulu are of equal relation. Both of them are elders of the clan and they have important responsibility to protect- carrier of the community's deities. They are both chief priests – Ezeulu and Eze idemili. Winterbottom, on the other hand, is a colonizer, a supper power, and a controller of African economy.

Us/ Them. The white is the colonizers who disorganized the political and religious life of the Igbo people while the Igbo hold that imperialism is hostile to liberty and tend towards militarism. The anti imperialist see imperialism as evil from which they are fighting to be free.

Linguistic Structures

S/N	PARTICIPANT	PROCESS	PARTICIPANT	CIRCUMSTANCIAL
1	We(actor)	Shake (material)	hands (goal)	with a leper (accompaniment)
2	He (senser)	wants (mental)	an embrace(phenomenon)	

By using the behavioural process 'shake' and the mental process 'want' the participants 'we, he, hands, and embrace, the accompaniment with the leper', the speaker wants to expose the subtle ways by which the white come to deceive the black. The participant 'we' are Africans who could not recognise the intention of the white by accepting the hand shake. After the hand shake, the white would want an embrace. 'Embrace' in this sense means to induce Africans to accept a new idea, a proposal, a set of belief that is foreign to them and with enthusiasm. Africans foresaw this intent and held themselves not to succumb to the whites. Anti imperialist opposed to expansion especially the need for consent of the governed.

Other proverbs of Anti- imperialism ideology include:

1. A disease, that has never been seen before, cannot be cured with everyday herbs (133). This proverb conveys the feeling of fear, suspicion and apprehension which people of Umuaro are beginning to nurse as a result of the intrusion of white man.
2. A man who brings anti riden faggots into his hut should expect the visit of lizards. This proverb was uttered in the context when Ezeulu, the hero, was asking Ugoye, his wife, about the whereabouts of their son, Oduche, after the incidence of the python which Oduche locked in his box.
3. A man who knows his anus is small does not swallow an udala seed". This proverb is used to advise people.
4. What a man does not know is greater than him"An animal more powerful than 'nte' was cut in 'nte' trap.

Support of Imperialism (Change)

1. A man of sense doesn't go hunting little bush rodents when his age mates are after big game.169
2. A man must dance to the dance prevalent in his time 189.
3. A man who has nowhere else to put his hand for support puts it on his own knee" (134).
4. If the rat couldn't run fast enough it must make way for the tortoise.

No 1 proverb

Examination of Context

John Nwodika escorted Ezeulu home after being released from detention. Edogo and John Nwodika tied the blood- not. While they are talking ordinarily, Akuebue asked John Nwodika how he came to work for the white man. He told the story of 'dance' and how his friend Ekemezie lured him into the job. It was Ekemezie who spoke the following proverb to him.

Participants: John Nwokike, Edogo, Akuebue.

Power Relation: Unequal Relation. Though John is a kinsman to Edogo, he is a little higher since he has witnessed the white man's power and money. Both Edogo and John Nwokike are higher to Akuebue being a woman who ran away from her husband's house to her father, Ezeulu.

Ideology and Linguistic Structure

A man of sense does not go hunting little bush rodent when his age mates are after big game.

S/N	Participants	Process	participant	Circumstances
1	A man of sense	does not go hunting (material)	little bush rodent	
2	His age mates	are (relational)	big game	When, after

The writer has used this proverb to show that some Africans at the time of colonialism embraced Christianity and white man's education because they believe that there is something good in this new way that could bring change. Ideologically, it is a way of supporting imperialism. Imperialism ideology is a practice or advocacy of extending power and dominion. While this practice is rejected by some, some embraced it because they realised it will bring permanent changes. This is done by using some linguistic structures like the participants (a man of sense, his age mates, little bush rodents, big game), the process of material (does not go hunting) and the process of relational (are). To the speaker of this proverb, hunting little bush rodent represents the old way of traditional African way while 'big game' represents the modern way of the white which is full of gain. The relational process 'are' is used to relate to the main concern of the young people that time. And whoever has toed this line is 'a man of sense'.

No 2 proverb

A man must dance the dance prevalent in his time

Examination of Context

Ezeulu received several criticisms about sending Oduche to learn the white man's religion. In order to justify his action, he made the above statement in a proverb form Oduche.

Participants: Oduche and Ezeulu

Power Relation: Unequal relation. Father- son relationship.

Ideology and Lexical structures

S/N	Participant	Process	participant	circumstantial
1	A man (actor)	must dance (material) process)	the dance	prevalent in his time

By using the material process 'must dance', the participants 'a man' and 'the dance' and the circumstances 'prevalent in his time' the speaker is supporting imperialism. The actor 'a man' is doing an act of dancing i.e. movement from a place to the other. So dancing signifies movement from the old ways to the new way. The new way is the 'one prevalent in his time' and that is the one he wants to dance. Therefore, Oduche dance is the dance of the present day which is the new religion.

The four proverbs above are used to demonstrate pragmatic approach to change and the need for people to adjust to change and make best out of it. They stress the need to embrace the new religion and administration, inevitability of the new government and foreign culture in the traditional lives of Umuaro's people. The proverbs are also used to indicate the dramatic

breakdown of the traditional system and support of the new reality, that is, new religion and government in the traditional setting of the people of Umuaro.

Conclusion

Chinua Achebe is an Igbo man and, therefore, all the proverbs he has used in his novels are believed to be Igbo proverbs. So it is believed that all the above ideologies: masculinity, relationship, achievement, spiritual, anti imperialism, support of imperialism are the ways Igbo peoples have viewed life. The analysis has revealed that proverbs are enlaced with Ideologies. But while Achebe's *Things Fall Apart* is laced with so many ideologies: masculinity, achievement, relationship, imperialism, and anti- imperialism *Arrow of God* is preoccupied with spirituality, imperialist, and anti imperialism ideologies.

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