

EPIC LITERATURE AND STRATEGY OF HUMAN RESISTANCE IN THINGS FALL APART: CONTEMPORARY CHALLENGES AND RECOMMENDATIONS

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Abstract

It is not easy to find a human model of resistance in modern kinds of literary epic, but this paper identifies an epic hero in *Things Fall Apart*. Epic uses elevated or dignified language to celebrate a hero by bestowing honour, nobility and giving meaning to human life. African epics immortalise the memories of those who have achieved excellence through struggles against foreign supremacy and leadership. However, the rapid progress in science and technology which began as epic and science fiction stories, sparked many experiments and laboratory work that are shaping the world. African epic literature is scarcely available to drive the continent into an illustrative course of resisting Western influence and control through technology. The principal question is: are African literary kinds of epic capable of forming the consciousness of Africans to resist foreign influence in a world that is becoming highly digitalised? This study examined how *Things Fall Apart* explores the theme of resistance. It shall use the documentary method to identify the epic hero and show how the model of movement of resistance in the said novel could be relevant in the modern world. The study concludes with recommendations for emboldening opposition that will guarantee the sovereignty of Africa.

Keywords: African epic, Epic, Realistic setting, Resistance, Western epic

Introduction

Epics are considered to be legendary tales about real or imaginary people. Every culture develops its epic to achieve specific objectives. African epics have talked on several themes using art, folktales, poems, music and literature. A distinction between ancient epics and modern epics suggests that the former are oral and their authors are either anonymous or collective.

Whereas the latter have authors that are known, their works are documented with the date of publication and commentary on the purpose of the epic. In Africa, the transition from oral to documented epics is relatively recent, and this has produced literary works that reflect the culture of the people, their lived experiences and aspirations. The aspirations of the African people are integrated into myths, folktales, and legendary stories. Most of the tales in African epic literature express different struggles and resistance.

In contrast to the cultural realities vehiculated by modern African epic in some literatures, modern Western epics appear to talk about the future of human beings which is characterized by their journey to other planets, how to counter diversity of threats to modern civilization and the use of scientific fictions, experiments and allegories to influence human beings to adapt to a modern world that is artificially created. The science fiction produced in works of literature is aimed at animating the spirit to aspire to have more freedom in a world dominated by authority and help people exercise their minds to survive in a competitive system. *Lord of the Rings* (by J.R.R. Tolkien) and *Dune* (by Frank Herbert) are examples of Western epic pieces of literature.

The theme of resistance resonates in both African epic literature and the literature of modern Western epics. The novel, *Things Fall Apart*, falls into one of the African epics that describe the cycle of resistance to foreign domination, alteration of cultural values and systems. Achebe's masterpiece, *Things Fall Apart*, infuses the epic hero qualities necessary to fight against a foreign religion and the system of governance that was alien to the people of Umuofia.¹ The presentation of epic in Western literature in modern times opposes the values that inspire the creation of epics in modern African literature. This is because modern Western epic kinds of literature are science-inclined and talk about the future of human beings in a scientific world. The digitalised world and artificial spaces serve as instruments of control, intimidation and oppression. This state of affairs raises a pertinent question: should animal stories continue to enjoy a commanding position in the content of modern African epic kinds of literary works, or should scientific content exert an overwhelming influence over what the authors produce?

This study explores how the African epic literature written by Chinua Achebe (*Things Fall*

¹Chinua Achebe, *Things Fall Apart*, (London-Ibadan-Nairobi: Heinemann Educational Books, 1958), 110.

Apart) could bring about authors whose epic literary works can produce scientific heroes in this time of science and technology and in a world where Artificial Intelligence seem to govern human life. This study shall use the analytical method to highlight the need to resist overbearing control of external influence by creating some kinds of African epic literature to meet the needs of Africans. It will highlight the necessity to groom patriotic citizens and leaders. This work shall first of all explore the theme of resistance in *Things*; afterwards, it will give a realistic setting of resistance in the epic novel; then it will discuss some challenges of replicating the heroic spirit read about a hero; finally, it will make some propositions on how liberation struggle could be achieved through resistance.

Exploring the theme of resistance in the epic literature, *Things Fall Apart*

The Igbo people of Nigeria use various artworks to present the excellence of past heroes and to inspire people to undertake noble actions and activities. One of them is *Things Fall Apart*; it introduces Okonkwo as the epic hero who defeated Amalinze the Cat.² The study of epics in Igbo literature includes an aspect of history that gives information about heroic events to engage listeners or readers in imagining a more perfect life. Gabriel Bazimaziki cites Frye, who said that literature is “the place where our imaginations find the ideal that they try to pass on to belief and action, where they find the vision which is the source of both the dignity and the joy of life”³. This implies that human growth involves the application of new ideas to bring out the sense of living. Igbo epic achieves this by creating a feeling of greatness and pride in the minds of those who belong to a particular community and charging those who listen to perpetuate both individual and collective pride of the community.⁴ Therefore, the epic hero in *Things Fall Apart* is a figure of African resistance to imitate.

The conception of seamless life begins by developing the human brain to be goal-oriented. Through oral literature, children are taught to always be in search of something noble. This is

²Achebe, *Things Fall Apart*, 3.

³Gabriel Bazimaziki, “Depiction of human society through epic literary genres: A comparative perspective of the function of two African heroic epics,” *International Journal of English and Literature*, Vol 8, no 5 (June 2017), 64-65. DOI: 10.5897/IJEL2016.0937.

⁴Nkechi Ezenwamadu, “The Intoxicating and Destructive Powers of Beings: A Study of Igbo Epic, *Anukili Ugama* by Rems Umeasiegbo,” *International Journal of English Literature and Social Sciences (IJELS)* Vol-4, no. 1 (Jan - Feb, 2019), 94. <https://dx.doi.org/10.22161/ijels.4.1.18>.

because oral literature, which is a rich source of epic heroes, forms a child's mind to perpetuate the heroic actions of its ancestors.⁵ In other words, oral literature is fundamental in developing the brain of a child to fashion his or her worldview. The inclination to continue with the brave deeds of one's ancestors involves taking risks, which is an essential part of human development. A person who does not dare or take risks does not achieve anything. Okonkwo, like many other epic heroes, took risks by contesting with a renowned warrior in a fierce battle; he was involved in the expedition that led to the death of Ikemefuna;⁶ he admired the courage of his daughter Ezinma and wished she were a boy.⁷ The protagonist in the epic poem *Eke Une* also took a risk by “covering the diamond being used by the Python in its hunting expedition, climbing the tallest trees in the village to get the eagles' eggs, refusing to give back the charm to 'Eke Une' and daring the Python”.⁸ This implies that risk-taking is fundamental in any act of resistance; it brings glory to the hero and to the community which the hero represents. Being goal-oriented and having the kind of passion that gave Okonkwo and Ulku victory are essential in becoming independent. This is because those who depend more do not dare to resist.

The sense of resistance in *Things Fall Apart* is shown in the desire to break up with former attachments that have enslaved the community. This is an integral storyline in some epic kinds of literature. Okonkwo esteemed that there is a need to break away from the white men's religion that was appealing to his people. His reason was that the adoption of the white man's religion by the people of Umuofia was a bondage and a position of servitude to a foreign culture. When Okonkwo returned from exile and discovered that his people had abandoned ancestral worship, he made an effort to liberate the people of Umuofia from what he considered captivity by burning down the place of worship. But could that have been the only means of opposing the installation of foreign culture? Unlike Ulku in the epic poem *Eke Une* who got the support of the elders to break the bonds that existed between them and the “Python” which they had worshipped, Okonkwo did not receive adequate support necessary to break the bond which existed between his people and the “invaders”.

⁵Daniel O. Abonyi1 & Eucharia A. Eze, “Developing the mental and worldview of the Igbo child through Igbo epic poetry,” *Journal of Philosophy, Culture and Religion* Vol 25 (2016), 23.

⁶Achebe, *Things Fall Apart*, 41-42.

⁷Achebe, *Things Fall Apart*, 44-45.

⁸Abonyi1 & Eze, Developing the mental and worldview of the Igbo, 24.

The Igbo people use oral stories combined with masquerade dance to give meaning to human life. The dance by some Igbo masquerades is accompanied by a storyteller who recounts legendary stories of the ancestors of a particular ethnic group. The traits of epic in this kind of performance are situated in the appeal to spiritual beings and fictitious persons. The person telling the story could talk about the survival of a tribe during a disaster, famine or war. In *Things Fall Apart*, the distinction between female stories and men stories stressed the fact that some stories are meant to inspire the listeners or readers into action, while others give only information. The men's stories in Achebe's novel were epic, and they were aimed at instilling zeal and action in fable minds.

From the foregoing paragraph, it is evident that epic kinds of literature are pedagogical and the epic literature *Things Fall Apart* is not an exception. According to Bazimaziki, "Epics are good teachers. One may learn how young generations benefit from their forefathers. Fight for one's right, justice and heroism are other important lessons that can be learnt through the stories of Shaka and Sundiata".⁹ *Things Fall Apart* systematically presents men's stories, through particular storytellers or a hero, that the African continent and Nigeria in particular need to successfully draw inspiration from to conquer the "things that tear us apart". That hero is not idealistic, imaginary or abstract. This informs the need to represent the context, scenario of the epic hero in Achebe's novel.

Realistic setting of *Things Fall Apart* as a springboard for resistance

The epic, as presented in *Things Fall Apart*, weaves so many cultural realities and seems to persuade the reader or listener to prolong the heroic spirit of its protagonist (Okonkwo). This involves creating the consciousness to be hardworking, to seeking success, to conquering fear which cripples people from daring to venture into activities for fear of defeat. The Igbo cultural setting was used to create the epic hero called Okonkwo. Igbo custom and tradition reveal that prayer permeates everything they do: they pray before the planting season¹⁰ and they celebrate the New Yam festival to thank the earth goddess and the source of fertility.¹¹ These acts of piety show the spiritual aspects in the epic work *Things Fall Apart*. The author of the epic poem "Eke

⁹Bazimaziki, Depiction of human society through epic literary genres, 70.

¹⁰Achebe, *Things Fall Apart*, 12, 22.

¹¹Achebe, *Things Fall Apart*, 26.

Une” also showed the importance of prayers in Igbo culture by beginning his epic poem with prayers. This means that prayer and strict adherence to the purity of Igbo religion and rituals described in the novel are essential for any course of resistance to be beneficial and successful. The hero must respect certain ideals and values.

Achebe presented a real world where the hero in his novel will display resistance. The reference to time/season,¹² Igbo cultural setting¹³ custom and tradition,¹⁴ to create a realistic background is part of the literary techniques employed by the author to depict a real world. Some wrestling songs, *folk stories* and *ozo songs*¹⁵ were inserted to fashion the minds of the young to achieve greatness. The reference to seasons was followed by positive signs like rain, time for rest, and moments of joy. Can this discussion spark a season of scientific creativity in Africans? There were, however, seasons and times of sadness and feelings of failure in the novel. In Africa, it is possible to refer to Africa's incompetence in producing advanced technology as a time of sadness.

Achebe used his literary work titled *Things Fall Apart* to create a hero around the character of Okonkwo. The author of this literary work which has been translated into over 70 languages described the protagonist in his work in a way that elevates him to the rank of ancient and mythical persons. Being the epic character, Achebe infused Okonkwo with characteristics to carry out his specific role. He was endowed with physical strength and courage which were intended to show heroic resistance to the invasion of foreign powers and missionaries.

The image of any symbol of resistance often portrays fear. In the epic literature being analysed, the epic hero, Okonkwo, was often described as causing danger, unpleasant emotions and phobias. The terror of Okonkwo was felt when he slept or walked: “his wives and children in their own house could hear him breathe. When he walked, his heels hardly touched the ground.”¹⁶ “He was a man of action, a man of war,”¹⁷ and he ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did

¹² Achebe, *Things Fall Apart*, 4, 10, 20-21, 23, 38-39, 43, 45, 64, 91-92, 98, 115-116.

¹³ Achebe, *Things Fall Apart*, 33, 62.

¹⁴ Achebe, *Things Fall Apart*, 5.

¹⁵ Achebe, *Things Fall Apart*, 36-37, 42.

¹⁶ Achebe, *Things Fall Apart*, 3.

¹⁷ Achebe, *Things Fall Apart*, 7.

his children”.¹⁸ This representation of Okonkwo was necessary to show how a person who leads any movement of resistance should appear. They are not friendly when pursuing their goals.

As is expected in most epic stories and literature, there are high and low moments for a hero. The defeat of the protagonist in Achebe's master piece and his exile were construed to explain the collapse of the Igbo administrative, cultural, religious and social structures. Was Okonkwo defeated because he did not obey the season of warfare, which Bowra talked about?¹⁹ Or was it because the folly of physical strength made him defy some cultural practices, like killing Ikemefuna, killing on the sacred day? One may say that defiance of certain customs by epic heroes has led to their defeat and the collapse of the system and the people they represent. The weakness of the symbol of any movement of resistance calls for a re-examination of strategy in pursuing one's objective.

One could envisage that a complexity of factors could be responsible for the downfall of an epic hero. Achebe tried to create multiple scenarios that could lead to the collapse of his epic hero: there was the fact of breaking the custom and tradition of the “Week of Peace” by beating his wife.²⁰ Okonkwo defied the instruction of Ogbuefi Ezudu not to bear a hand in the killing of Ikemefuna because he did not want to be seen as a weakling.²¹ He also desecrated the earth by killing a clansman.²² These actions set the scenario to discuss the downfall of the hero of Umuofia. The devastating effect of killing Ikemefuna made Okonkwo entertain fear; the sanction for homicide broke everything for a man who had dreamed of being lord of his clan and achieved all.²³ The existential build-up to the defeat of Okonkwo and all that he stood for became real when the narrative in Achebe's epic literature focused on the advent of the white men during Okonkwo's many years in exile, and the reception of a new culture, faith and values by the Igbo nation.²⁴

¹⁸ Achebe, *Things Fall Apart*, 9.

¹⁹ C.M. Bowra, *Heroic Poetry*, (London: Macmillan & Co, Ltd, 1964), 136.

²⁰ Achebe, *Things Fall Apart*, 21.

²¹ Achebe, *Things Fall Apart*, 40-43.

²² Achebe, *Things Fall Apart*, 86-87.

²³ Achebe, *Things Fall Apart*, 92.

²⁴ Achebe, *Things Fall Apart*, 97-100.

Different times and seasons were mentioned in the novel. The farming season, the season for harvesting, the season between farming and the time for harvest. The author of the Igbo epic literature, *Things Fall Apart*, carefully introduced each season to underscore the flourishing moments of Okonkwo, who was a great farmer and wrestler. Whenever particular times (such as evening, darkness and night) were mentioned, they were accompanied by tragic events like sickness and death. The addition or presentation of times and seasons is a symbolic and very relevant technique in discussing the fall of a hero. Some Greek epics justify the downfall of a hero by situating his adventure at a specific season which was not appropriate for war. *Things Fall Apart* corroborates this truth by stating that when Okonkwo was devastated by fear and depression, he wished he had killed Ikemefuna during the busy planting season or harvesting, because his mind would have been centred on his work.²⁵ By implication, there are times which indicate when a particular fight should be fought. In Nigeria, for instance, the #EndSARS movement could be a point of reference. There have been instances of police brutality before that movement, but a particular event, which was not different from other isolated cases, gave the people the opportunity to protest.

Contemporary challenges of an epic hero created in literature

African epic literatures abound; people have read them, listened to them and understood them. But have the messages in those epics reawakened the consciousness of Africans to stop further damage to their stolen future? Are the voices and words of those epic powerful enough to remind Africans of their ability to oppose tech systems, policies and laws that demean the dignity of their humanity? The echoes of Africa's past heroes in African epic literature are emboldening when there is a corresponding desire to disagree with decisions that Africans perceive as being imposed and continue to be imposed on them through health care policies, financial policies, and social and structural policies. On the contrary, some attempts to recall heroic deeds are not implemented. Why do people read African epic literature and not feel ignited to take action that will perpetuate a heroic deed? Are they waiting for the author of such epic books to implement the content of what was created?

The inability of Achebe's epic work to spark a movement of resistance in our time could be due to the possible apprehension that the community sometimes take a distance from the hero who

²⁵Achebe, *Things Fall Apart*, 48.

seeks to liberate them at crucial moments. During the exile, Okonkwo lost many privileges, including the right to lead his warlike clan against the new religion.²⁶ The community alienated itself from the goals which Okonkwo wanted to achieve, and this plunged the entire community of Umuofia into abandoning their ancestral worship. By implication, the fear that one will be alone in championing the course of opposition does not encourage the reproduction of heroes that will curb or stop the excesses of ideologies that are alien to African values. When an African develops a scientific framework that will change the narrative but lacks the legislative support of parliamentarians,²⁷ it will be impossible to actualise that vision. This makes Africa depend on foreign aid, technology and expertise to resolve local problems. Meanwhile, dependents are always manipulated and controlled. Their status makes them weak and unfit to object or oppose foreign influences.

From the foregoing paragraph, it is certain, as envisaged by the author of the epic literature, that the defeat of Okonkwo, who embodies a whole value system, caused the collapse of the Igbo culture. The inability to get a mental or concrete aid in favour of a cause is always disastrous. Okonkwo had anticipated the worst when his son Nwoye became a Christian and when members of the same community became complicit with strangers to destroy their rich cultural heritage. Heroes perceive their defeat when compatriots serve as detractors to the detriment of the just fight of honest men and women. Could this unpatriotic attitude be responsible for the condition of Africa in general and Nigeria in particular? The scope of this work would not permit an adequate response, but I think that a separate work which is more elaborate on this question would be necessary. Meanwhile, not getting legislative support and financial backup to undertake scientific research and production of tech equipment places Africa at a disadvantaged position to resist the consumption of what comes from outside. There is also the factor of dissenting voices and betrayal which discourage would-be heroes from venturing into things and externalising the potentials which were nurtured by reading about heroes in epic works of literature.

²⁶ Achebe, *Things Fall Apart*, 121.

²⁷ Transport Day News Paper, *Izuogu Z-600: Story of Nigeria's first indigenous car*, 13 January 2021. <https://transportday.com.ng/izuogu-z-600-nigerias-first-indigenous-car/>. Read also: Maurice M. Iwu and Sarah A. Laird, *The International Cooperative Biodiversity Group Drug Development and Biodiversity Conservation in Africa: Case Study of A Benefit-Sharing Plan*, (February 1998).

Another difficulty in bringing about the qualities and characteristics of an epic hero today is the exaggerated feelings they have of themselves. Even Okonkwo's enemies observed that "his good fortune had gone to his head"²⁸. Okonkwo had an exaggerated sense of his worth, which he manifested through words and actions. He had said to the man who had not taken a title and who contradicted him: "This meeting is for men".²⁹ Again, he danced with a gun that was loaded during a funeral and killed a kinsman. These traits of the archetypal hero are also evident in the epic poem *Eke Une*, where Ulku celebrated lavishly by throwing the naira money around³⁰. Most Africans begin to blow their trumpets even before they execute their ideas. Progress in science and technology is only evident when they are accomplished or near completion.

From the foregoing paragraph, one can deduce that politicians and those who appear to have made it are considered heroes of their family, ethnic group and community. This consideration makes them develop an exaggerated sense of themselves. The attitude to overblow one's achievement simply because an office or title has been attributed to a person does not reflect the quality of progress being talked about in this work. When a person is inspired to contest in the "game of thrones" (or of ascending to the throne), that person should also show a corresponding competence to lead and be productive in a manner that meets the current aspirations of the people. The case of Raw Materials Research and Development Council (RMRDC) in Nigeria, which brandished "kilishi technology as a landmark achievement"³¹ is not a formidable way to resist foreign influence and control.

The dispositions of "political heroes," "heroes who have made it," and "yahoo heroes" cause multiple setbacks and affect the nation and those who are dependent on a good atmosphere to thrive. The lifestyle of the heroes just mentioned cannot encourage people to fight cheating, corruption, embezzlement, theft and other vices that hinder national development. The wasteful manner in which politicians and yahoo boys spend money cannot be considered altruistic but self-aggrandisement. It is the opposite of Okonkwo, who invested a few yam seedlings he borrowed from Nwakibie to build a better future.³² The inclination to adopt Okonkwo's attitude by politicians when they borrow or ask for aid is a sign of resistance to total dependence on foreign help. As it is said, "he who feeds you, controls you".

²⁸ Achebe, *Things Fall Apart*, 22.

²⁹ Achebe, *Things Fall Apart*, 19.

³⁰ Iwu Ikwubuzo, "The myth of Iyi Une and Obike's Creative Imputes in Eke Une," *Nsukka Journal of The Humanities*, n0. 14 (2004), 176.

³¹ <https://placng.org/Legist/after-33-years-rmrdc-brandishes-kilishi-technology-as-landmark-achievement/>

³² Achebe, *Things Fall Apart*, 16-17.

It is normal to praise a hero. The hero in *Things Fall Apart* was praised when he won a contest against an old-time champion. He was called *Dike*, the “Roaring Flame”,³³ just like Ulku was called “Great son”, “community son” and go-getter” in the poem *Eke Une*.³⁴ However, the attitude of praise singers when a person has made it in Nigeria does not encourage the heroes to focus on their goals as leaders of a resistance movement. Some people who flock around an achiever become spies or mercenaries of an enemy; some depend on the family or community hero and neglect their personal development. By implication, when the hero dies or is not able to sustain his affluence, the dependent also suffers. Another consequence is that in Nigeria, too much dependence on the community hero could lead the hero to steal, accept corruption and embezzle public funds. Some praise singers tend to collect more from the one who has attained self-accomplishment in a manner that impoverishes the hero. An epic hero is a source of inspiration and a reminder to withstand external actions and influences that could lead to the collapse of a system. Therefore, people are not supposed to relate to heroes as scavengers to get something out of them. False praises are not an incentive to resist the enemy, nor do they indicate altruism in serving the people. How best can one appropriate the qualities of a hero in an epic literature like *Things Fall Apart*?

How to employ a heroic spirit in the struggle for liberation

Some, if not all African epic literatures were not created to meet the modern needs of people in Africa. The world is becoming a digital world and there is a need to spark the sense of greatness of Africans in science and technology. How can African literatures create epic stories that are contemporaneous in the age of Artificial Intelligence? Should the African epics be preoccupied with science-tech or with stories concerning the animal kingdom? I think that the authors of African epic kinds of literature should wake up the creative and industrious minds of young people by indicating authentic African models. The resistance movement by Africans in Africa will succeed if only Africa can become a tech giant. The crucial moment begins with having African epic kinds of literature that is science fiction. But can Africa still be authentic when it moves away from telling stories about animal kingdoms? Surely, Africa will remain authentic in the content it creates for the consumption of Africans. Authors in African epic literature could

³² Achebe, *Things Fall Apart*, p. 108.

³³ Ikwebuzo, *The myth of Iyi Une*, 177.

henceforth think of developing the theme of resistance that is science-tech related.

In politics, some heroes in African works of literature could be sources of inspiration for future leaders to defend their subjects, their territory and also provide for them. In *Things Fall Apart*, for instance, the positive heroic spirit of Okonkwo to resist foreign domination is a necessary force for good leadership. There are deeds of some leaders created in the literature of the Igbo epic which surpassed even Alexander the Great. Some of the leaders enumerated by Gabriel Bazimaziki changed the history of South African tribes, Mali, and conveyed messages about the fame, heroism and the glorious experiences of people.³⁵ Hence, modern African epic does what it is supposed to do in the consciousness of those who aspire to leadership positions when they truly reflect the great heroes of Africa. A formidable African leader is a symbol of resistance to events, factors and persons intending to destabilise Africans.

The epic hero Okonkwo did not inherit anything from his father Unoka: “he neither inherited a barn nor a title, nor even a young wife. But in spite of these disadvantages, he had begun even in his father's lifetime to lay the foundations of a prosperous future”³⁶. The tragedy is that most youth want to inherit everything from their parents. Modern African epic should be guided by the heroic characteristics of Okonkwo to emphasize that personal effort is necessary to achieve independence. This also calls for commitment and patriotism in building a renewed nation. In essence, people show a greater disposition to defend what they have acquired with effort or laboured for than that which has been bequeathed to them. Human beings are responsible for charting the course of transforming their society because “the gods cannot do for humans what they can do for themselves”.

Conclusion

This study was preoccupied with answering a principal question, which centred on whether African epic kinds of literature can inspire the spirit of resistance vis-à-vis artificial spaces and the digital world that are created and used as instruments of control, intimidation and oppression. Experience shows that heroes in different works of epic inspire ordinary men and

³⁵Bazimaziki, Depiction of human society through epic literary genres, 64.

³⁶Achebe, *Things Fall Apart*, 13.

women to oppose situations that restrain their accomplishment. Such experience motivated an investigation into whether a hero could be found in any African epic as a model. The hero, Okonkwo, in *Things Fall Apart*, was a good model for any kind of resistance against foreign domination and control.

This work examined Achebe's work titled *Things Fall Apart* and underscored instances of resistance to the alteration of indigenous culture and religion by foreigners. The author inspired courage in the minds of young people by situating the hero in the Igbo cultural setting and making references to seasons, times and other traditional values. This scenario signifies that it is possible to also resist aspects of the "artificial world" and digitalised spaces that are considered objects of control, domination and alteration of what makes Africans African.

This work identified some challenges in adopting the attitude of opposition against foreign powers. Some of the challenges are due to poor functioning of a system while others are either collective or personal. Some propositions to form and nurture the minds of Africans who will adopt and perpetuate the heroic spirit of resistance include developing more African epic kinds of literature that are science fiction, making recourse to past African heroes whose polity surpassed even that of Alexander the Great and teaching young Africans that the attitude of dependence suppresses the spirit of resistance in this age of science. It is better to begin like Okonkwo, the hero in *Things Fall Apart*, who did not inherit anything from his father.

This work does not pretend to have exhausted the theme of resistance in the selected African epic literature that was examined. Further research could investigate how African epic kinds of literature like *Things Fall Apart* could be of help in resolving the problem of individualism and the disintegration of African communal life caused by compulsive attachment to artificial spaces and tech-science rather than real human beings.

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