



## An Arrow in White Men's Bow: Fukuyama's Treatment of *Megalothymia* in Chinua Achebe's *Arrow of God*

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### Abstract

Chinua Achebe (1930-2013) is reputed for creating volatile characters and demarcating dichotomies between their dispositions. One of these ambiguous characters in Achebe's *Arrow of God* (1964) is the Chief Priest of Ulu, known as Ezeulu, whose ambivalent desires move in parallels. To reveal this ambivalence, the aim of this paper is to describe Ezeulu's *megalothymia* who, as the Chief Priest of Ulu, rather than being a quintessential symbol of Igbo culture and trusting in his own people, hinges on the British colonizers to remain Umuaro's cynosure. Furthermore, it will be exposed that Ezeulu's desire to be seen superior than his local villagers occasions the legitimizing of the white colonizers' judgment and domesticates their presence. Drawing on Fukuyama's 'quest for glory', it will be exposed that both Ezeulu and white colonizers are pursuing the same objectives, which is experiencing *megalothymia*. In this sense, the focus is on Ezeulu's ambivalent interaction with the white colonizers and, precisely put, his decision to take revenge on villagers by gambling on truth, sadistically, in three different phases. Consequently, his gambles contribute to the collapse of traditional structures, and particularly abandoning Ulu, a deity who is the symbol of Igbo culture and Umuaro's unison.

**Keywords:** *Megalothymia*, Desire, Ulu, Chinua Achebe

### 1. Introduction

With an intricate and periphrastic narrative, Chinua Achebe's third novel *Arrow of God* leads off in medias res dealing with an important milestone of Umuaro<sup>[1]</sup> in 1921 pursuing the story of Ezeulu, the Chief Priest of Ulu (a deity), whose half 'was man and the other half mmo—the half that was painted over with white chalk at important religious moments. And half of the things he ever did were done by this spirit side' (Achebe 192). His mixed involvement with colonial administrators and Christian missionaries, ultimately, led to local people's distrust in Ulu, a hallowed symbol of Igbo culture. Being set in the period between pacification and independence in Umuaro, the novel depicts the long, slow death of Igbo culture during the colonial era. More particularly, the novel displays that the colonial empire is luring for an opportunity to legitimize its rationalization after planting colonial ideology and religion in Umuaro. The novel describes 'a culture on the brink of change [wherein] . . . the effects of colonialism have already reached the villagers' (Scafe 126).

Ostensibly, the thematic understanding of *Arrow of God* has become a fulcrum for debate. Mark Mathuray<sup>[2]</sup>, Umelo Ojinmah<sup>[3]</sup> and Govind Narain Sharmag<sup>[4]</sup> deal with the question of power in *Arrow of God*. Further than that, Blaise

N. Machila<sup>[5]</sup> examines different conflicts developed around the Chief Priest of Ulu (Ezeulu). Additionally, of note is that, the closest scrutiny to the current research is the study which has been done by M. J. Melamu in *the Quest for Power in Achebe's Arrow of God (1971)* alleging that Ezeulu is the victim of his own greed for power. Highly prudent though, Melamu's examination of Achebe's text is and to some extent shares similarities with our study, this paper seeks to extend his interpretation of Ezeulu and his desire for higher recognition in parallels with the colonizers' desire. Investigating Ezeulu and the colonists' desire leads our discussion to premise on Francis Fukuyama's *megalothymia*.

Linguistically, *megalothymia* - the need to be recognized as superior to others - is Francis Fukuyama's coined term derived from *thymos*<sup>[6]</sup>. Historically, *thymos* stems from a Greek expression signifying 'spiritedness' which was originally applied by Homer (800-700 BC) in *Iliad* denoting emotional feelings and internal urge. The term was proposed subtly by Plato in *The Republic (380 BC)*, wherein based on Socrates' dialogue, Plato concludes that there are basically three parts to the soul: 'a rational principle', 'an irrational or

<sup>5</sup> Machila, Blaise N., 'Ambiguity in Achebe's Arrow of God', *Kunapipi*, 3(1), 1981, pp. 14.

<sup>6</sup> Also spelled *thumos*, on *thymos* see Francis Fukuyama, *Our Posthuman Future: Consequences Of The Biotechnology Revolution* (2002) pp. 44-118; Harvey C. Mansfield, *Manliness*; Barbara Koziak, "Homeric Thumos: The Early History of Gender, Emotion, and Politics"; Barbara Koziak, *Retrieving Political Emotion: Thumos, Aristotle, and Gender* (2010); Robert Kagan, *The Return of History and the End of Dreams* (2008), p.8; *Ancient Anger: Perspectives from Homer to Galen* (2003) edited by Susanna Braund and Glenn W. Most; *The Republic by Plato* Trans. by Jowett, Benjamin; *Thumos and rationality in Plato's Republic* (2015) by Christina Tarnopolsky; John P. Lynch and Gary B. Miles "In Search of thumos: Toward an Understanding of a Greek Psychological Term" (1980), pp. 3-10

<sup>1</sup> A fictitious compound of six Igbo villages in eastern Nigeria, namely, Umuachala, Umunneora, Umuagu, Umuezeani, Umuogwugwu and Umuisiuzo.

<sup>2</sup> Mathuray, Mark. *On the Sacred in African Literature: Old Gods and New Worlds*. Palgrave Macmillan (2009).

<sup>3</sup> Umelo Ojinmah. "Chinua Achebe: New Perspectives". *Ibadan: Spectrum Books Ltd*, (1991).

<sup>4</sup> Sharma, Govind Narain. "The Christian Dynamic in the Fictional World of Chinua Achebe." *ARIEL: A Review of International English Literature* 24.2(1993).

appetitive principle' and finally 'passion or spirit [*thymos*]' (Plato 124 -125). More simply put, 'much of human behavior can be explained as a combination of the first two parts, desire and reason; desire induces men to seek things outside themselves, while reason or calculation shows them the best way to get them' (Fukuyama xvi). Ergo, through foregrounding the concept politically and psychologically, Fukuyama portrays *thymos* as:

. . . the desire for recognition . . . human beings seek recognition of their own worth, or of the people, things, or principles that they invest with worth. The propensity to invest the self with a certain value, and to demand recognition for that value, is what in today's popular language we would call "self-esteem." The propensity to feel self-esteem arises out of the part of the soul called *thymos*. It is like an innate human sense of justice. (Fukuyama xvii)

For Fukuyama, conceivably, the disturbance rises when a group of people does not recognize the other group's *thymos*; hence, they ignore the equal justice and rights that they require. Similarly, in this study, the subjects under the lens of the discussion, Ezeulu and white colonizers move in parallels in their 'quest for glory' (Fukuyama 183) in form of religious mastery. Additionally, Fukuyama broadens the concept of *thymos* and introduces- except for *megalothymia*-another term, namely *isothymia* which refers to the need to be recognized as merely equal to others. Thereafter, by applying the terms in political and social context, Fukuyama concludes that any system producing political inequality is beefing up *megalothymia* of some of its members, whilst simultaneously violating equal right for the other members of the very same society. *Megalothymia* apparently flows under a variety of guises and takes many forms as it is not specified to one group. Craving for *megalothymia*, Ezeulu desires to be seen equal to Ulu, a deity who is allegedly a source of spiritual power for the villagers. Likewise, the colonial administrators deployed by the imperialistic system (the British colonial administration) make effort to embody its own ideology and religious mastery in Umuaro, in the course of time. The common thymotic striving for recognition shared by both Ezeulu and white colonizers is demonstrated in their 'desire for religious mastery—that is, the recognition of one's own gods and idols by other peoples' (Fukuyama 259). Furthermore, Ezeulu is also viewed as colonizers' foil who alleges to possess high moral standards and superiority in pursuit of higher ranks; while contrarily, there are weak spots and flaws in their personality and interrelation. Their desire for self-benefits leaves both colonizers and Ezeulu (the colonized) victims of a labyrinthine system leading to rupture in old and orthodox bonds.

Precisely put, peace and security are viewed as prominent longings for Ezeulu and his folks to follow. To achieve this end, they are looking for a type of god or protector who could both safeguard them; and equally importantly, be pliable enough so as to move in parallels with their desires. Therefore, putatively they have had worshiped Ulu as a deity with adequate power to bestow on them what they lacked. Nevertheless, Ezeulu 'knew that the priests of Idemili and Ogwugwu and Eru and Udo had never been content with their secondary role since the villages got together and made Ulu and put him over the older deities' (Achebe 40). He is fully aware that sooner or later one of these deities will challenge Ulu, and in particular he himself,

as the Chief Priest. Compared to other gods, exemplary Chukuw and Chi which have been seen in *Things Fall Apart* (1958), it appears that Ulu is susceptible and prone to be easily abandoned; whenever his ordinance contrasts with people's desires and interests. Ergo, Ezeulu, being aware of his people's inclinations, beholds colonizers' presence as an asset both to preserve his position and peace and, thereupon endures the colonizer's reign in Igboland as an inevitable phenomenon.

Respected by the villagers, Ezeulu is believed to share some features of Igbo's deities like a spiritual hero or '... an ideal image of man that provides orientation or a sense of vocation and thus helps [the natives]... shape ...[their] life into a meaningful whole' (Harries 27). Although Ezeulu does not face death, thematically he shares common features with the concept of tragic hero as his *megalothymia* and stubbornness are regarded as major flaws compelling him to precipitate his abandoning. He is challenged with a long furtive fear which unveils itself to him in different occasions; roundly, he is skeptic to the changes happening in the surroundings, in case these changes would threaten his position and status. Nonetheless, his desideratum to preserve his status as the Chief Priest of Ulu and not losing it after eighteen years results in the downfall of Igbo culture and Ulu's recluse, the source of Ezeulu's potency. Egotistically, deposing from his status is 'painful' and 'away from Ulu he [feels] a little like a child whose stern parent had gone on a journey' (Achebe 160); on that account, he covets to remain cynosure obtrusively. 'In this situation, Ezeulu is constantly tempted to mingle his own wishes with those of the god and then assert his authority over the six villages by means of Ulu's oracular power' (Carroll 89). By pursuing Ezeulu's life through reading the book, conspicuously, one can distinguish that Ezeulu as the cardinal character of the novel reveals extreme duality in his bearings and dispositions. Oddly enough, to elevate his position, on the one hand, he endeavors to adhere to Ulu, the holy deity of the six villages of Umuaro; while on the other hand, he essays to come into terms with the presence of the white colonizers. Through this complex mix of ambivalent feelings, 'attraction and repulsion' (Ashcroft, et al. 10), Ezeulu 'understands power and wants it' (Sharmag 88). Therefore, his tendency towards the white colonizers is to apply their power and to elevate himself to the same position of his Ulu. He asserts that 'the world is like a Mask dancing. If you want to see it well you do not stand in one place' (Ezeulu 46). In relation with 'Mask dancing' image, Govtnd Narain Sharmag contends that: Ezeulu's 'conception of reality is dynamic, not static, and demands moving with the times' (89). More particularly, with the arrival of the white colonizers in Umuaro, it is anticipated that as the Chief Priest of Ulu, Ezeulu acts as a fierce counterforce to a foreign dominance. On the contrary, his megalomaniac and hubristic personality, with some whims of madness, paves the way for the colonizers to fix their position and diffuse their ideology. Although Ezeulu considers himself as Ulu's arrow sent to guide Umuaro, ironically, he is an arrow in the white colonizers' bow directed towards the way he has been pointed at; which culminates in widening the breach between Ezeulu and his folks. The novel begins by referring to Ezeulu's poor eyesight and his weakness in distinguishing the appearance of the new moon. Yet, owing to his megalomaniac stubbornness, he '... did not like to think that his sight was

no longer as good as it used to be and that someday he would have to rely on someone else's eyes' (Achebe 1). Seemingly, his poor eyesight foreshadows the loss of his influence among indigenous people, as the chief priest of Ulu must have astute eyes to have the priority of seeing the new moon before anyone else does. M. J. Melanu (1971) states:

Ezeulu seems to believe that his judgements only are the right ones, and this leads him into a serious error of judgement when he seeks to elevate himself to a level of equality with Ulu, so that in the end he loses sight of the dichotomy that ought to exist between god and man. (235)

His frequent vision and phobia of Umuaro villagers abandoning Ulu, indeed strictly stated, abandoning himself as the Chief Priest of Ulu, spurs him to self-assertively take revenge on his people. Indeed 'anyone who dared to say no to him was an enemy' (Achebe 92), therefore, because of villagers gradual blasphemy and disrespect, he believed that his 'greatest pleasure came from the thought of his revenge' (Achebe 97). Ezeulu's decision to retaliate and teach a 'lesson' to his people is contingent on modifying the kernel of truth sadistically in several coincidences. The self-seeking strategies elected by Ezeulu to modify truth in disparate pictures are the seminal contributors to the collapse of the status quo in native structures, more particularly to abandon his Ulu, a deity whose image is the conspicuous symbol of Igbo culture, bar none. In actual fact, he precipitates the incursion of colonizers' dominance through gambling on truth in several dubious phases. First and foremost, Ezeulu by telling the truth in an improper time and malapropos way to Winterbottom, the District Officer, in whom 'British power is firmly entrenched' (Sharmag 88) in his office, added up to villagers' distrust in himself. Secondly, by denying the truth and also concealing his real intention behind sending Oduche (his son) to the service of the white man and leaving him susceptible to colonizers' influence, widened the distance between himself and his family members. And finally, Ezeulu, through deliberately detaining the announcement of truth (the New Yam Feast which was held to show gratitude to Ulu) on account of taking revenge on the villagers, thoroughly draws on the demise of Ulu's sacrosanctity and value.

## I

Ezeulu's beliefs contradict with what in reality he pursues; as on the one side, he warns that 'the man who brings ant-infested faggots into his hut should not grumble when lizards begin to pay him a visit' (Achebe 132). On the other side, ironically, he himself whether consciously or unintentionally is a major catalyzer in establishing the dominance of the white men, who are likened to lizards in his proverbs. In order to experience *megalothymia*, he clings both to Ulu, as a source of power, and is also inclined towards the colonial power. Admittedly, the first presence of a powerful force, like white colonizers, encouraged Ezeulu to think of their fixed position and favor their desire over villagers', which doubled his begrudge against Umuaro natives. For the same token, when a murderous war between two villages of Umuaro and Okperi on a disputed plot of land breaks out, 'on the day it began Umuaro killed two men of Okperi . . . the fighting grew fierce. Umuaro killed four men and Okperi replied with three' (Achebe 28). The war proceeded to imperil the security of all sides; in other

words, to thoroughly reave the insouciant security which villagers had ideated long ago. Albeit, the war is at loggerheads with Ulu's desire, Ezeulu realizes that his deity is not influential enough to extinguish the war. Hence, subliminally he seeks refuge from the harbor of the white man whose presence is justified as long as he has sufficient power to order. Afterwards, "the white man, Wintabota, brought soldiers to Umuaro and stopped it. . . He gathered all the guns in Umuaro and asked the soldiers to break them in the face of all . . ." (Achebe 28). Viciously, while the white man looks for the verdicts to discern the causes of the war, unexpectedly, Ezeulu tells the truth to him. In response Winterbottom "... called Ezeulu the only witness of truth" (Achebe 3). Apparently, Ezeulu's ambivalent decision to tell the truth can be viewed as a gesture of goodwill to end the war; nonetheless, his decision provides cogent reasons for the white foreigners to establish '... the world of imperialist polemic in which, the native is naturally a delinquent, the white man a stern but moral parent and judge' (Said, *Culture and Imperialism* 148). Consequently, the white man [winterbottom] 'sat in judgment over Umuaro and Okperi and gave the disputed land to Okperi' (Achebe 29). As such, it was a short step to see 'colonized people as children and the colonizers as adults' (Pennycook 60). Confident enough to show his power to the natives, he struggles to foreground his superiority and *megalothymia* via utilizing martial equipment. Likewise, he boasts to possess a type of heavenly capabilities with mechanical apparatus in his service; since it is considered by the villagers that 'the white man has a gun, a matchet, a bow and carries fire in his mouth' and 'does not fight with one weapon alone' (Achebe 85). The white man's '... encounters with native lands [is] generally marked by relations of hegemony, whereby the colonial authority attempts to control the territory of the other from an assumed metaphysical position of superiority' (Marzec 27). Consequently, indigenous people, both from Okperi and Umuaro, gradually acquiesced to the coercive judgment, as the judge (the colonizer) has sufficient power to fixate security. Tellingly 'Okperi was not a very big station. There were only five Europeans living on Government Hill: Captain Winterbottom, Mr Clarke, Roberts, Wade and Wright. Captain Winterbottom was the District Officer' (Achebe 31). Considering their presence and objective, with reference to Fukuyama's remark on the colonizers' 'quest for glory' (Fukuyama 183) it can be deduced that 'the logic of recognition ultimately led to the desire to be universally recognized, that is, to imperialism' (182). Conspicuously, the similarities between the white man and Ezeulu is brought to light as both of them are enthusiastically penchant for ruling and raising their profiles. Ostensibly, Ezeulu's first gamble on truth in presenting himself to the white man opens a wide rift between him as the quintessential symbol of Igbo culture and his own people; that 'every time he prayed for Umuaro bitterness rose into his mouth, a great smouldering anger for the division which had come to the six villages and which his enemies tried to lay on his head' (Achebe 6).

## II

Ezeulu's second strategy to satiate his *megalothymia* is to furtively prevail on realizing the white colonizers' source of power to apply it over the villagers. Discernibly, he consigns one of his own sons (Oduche) to work as a servant for the colonizers. Regarding this matter, David Carroll



reveals that ‘Oduche’s presence among the missionaries is prompted by his father’s need for power . . .’ (Carroll 105). Notwithstanding, Ezeulu conceals his real intention by citing that: ‘I want one of my sons to join these people [outsiders] and be my eye there’ (Achebe 45). Clearly, he knows that the white man’s religion may spur people to break Igbo’s taboos and violate traditional customs. Also, metaphorically he likens the strangers’ religion to ‘a leper’; that if allowed to have a handshake, he wants to come closer to embrace. However, having discovered that his son has proselytized, neither did Ezeulu proscribe him nor bring him back home. In a downbeat assessment, conservatively he ponders that if the prophecies of the many oracles construe and the white men dominate the land in his control “in such a case it would be wise to have a man of your family in his band” (Achebe 42). His obscure dispositions towards the exotic religion and culture is mixed with a compromising of hatred and inclination. The relationship between Ezeulu and white man can be described in Homi Bhabha’s (1946-) wording as ‘ambivalent’ because it appears that ‘the colonized subject is never simply and completely opposed to the colonizer’ (Ashcroft, et al. 10). Viewing ambiguities in Ezeulu’s behaviors, the indigenous compare his inclination towards the white colonizers to his symbolic abandonment of the ancestor’s customs. To them, a Chief Priest like him must have not sent his son to the service of the white men whom he feigns to oppose. Unconventionally, Ezeulu’s ‘. . . desire for the other is doubled by the desire in language, which splits the difference between Self and Other so that both positions are partial; neither is sufficient unto itself’ (Bhabha 50). Therefore, by exposing Oduche, - who is young and naïve- to the white man’s ideology, and more particularly his language, Ezeulu acquiesces his superiority and domination. By ignoring villagers’ impugning, he consciously ponders that there must be benefits in taking on the white men’s ways, more specifically, their language; hence his son who probably will be the next Ezeulu must seize some of white man’s prominent features. Apparently, by showing its supremacy to the natives, the colonizer proves that his interaction ‘not only is a relationship of domination but also is committed to a specific ideology of expansion’ ( Said, *Culture and Imperialism* 186). Similarly, with aim of expanding the colonizers’ religion, Mr. Goodcountry admonishes the convertors against Igbo customs and refers to them as ‘bad customs’, he asserts that:

If we are Christians, we must be ready to die for the faith . . . you must be ready to kill the python as the people of the rivers killed the iguana. You address the python as Father. It is nothing but a snake, the snake that deceived our first mother, Eve. If you are afraid to kill it do not count yourself a Christian. (Achebe 47)

As a sign of refusal to the ancestral culture, Oduche imprisons the royal python which causes a disturbance among villagers. Not only does Ezeulu turn a blind eye to Oduche’s proselytizing, but also he goes further to ironically censure those who have suffered from the white men’s grievance. Put it in another illustration, when Obika (another son) is whipped by one of the colonizers’ agent (Mr. Wright), having heard Obika’s complains, Ezeulu admonished him rather than lends an ear impartially to his plaint, asserting that from what he knows Obika ‘is likely to have struck the first blow, especially as he was drunk when he left home’ (Achebe 88). In consequence, Ezeulu’s

penchant for power drives him to scapegoat his closest ring of devotees. Thus, ‘he scatters the people apart- not only the members of his family, but also the society at large’ (Melanu 234). Precariously, his internal need to power and supremacy urged him to gamble on truth by denying it; which in actual fact alienated villagers with Igbo culture and also Ulu, whose domain of influence was going to shrink away gradually.

### III

Ezeulu’s final strategy is detaining the truth of observing the new moon which leaves after dire consequences. His last gamble to take revenge on his people coincides with colonizers intention to choose ‘indirect rule’(Achebe 55) for the region and seemly no candidate can be more qualified than a spiritual chief (like Ezeulu) in a traditional and patriarchal community. ‘This was what the British administration was doing among the Ibos, making a dozen mushroom kings grow where there was none before’ (Achebe 58). The imperial colonizers in pursuit for dominance and recognition strive to justify ‘moral ambiguities of *thymos*’ (Fukuyama 183); thus in order to achieve this end, they are ‘trying to make use of its positive aspects and seeking a way to neutralize its dark side’ (Fukuyama 183). Likewise, by posing Ezeulu as the indirect rule, virtually, colonizers problem with just political order is solved. Nonetheless, when Captain Winterbottom deploys a messenger to present Ezeulu to him, Ezeulu refuses to go, justifying that the priest of Ulu doesn’t depart his *obi* (compound) and urges that if he intends to have a visit, it must be done in Ezeulu’s place. Contrary to what he said, Ezeulu himself set out for Okperi the next day, to the location of Winterbottom. Unwittingly, Ezeulu refuses the offered position of being an ‘indirect rule which intensively accelerates indigenous people’s departure from Ulu (the symbol of Igbo culture) to Christian God (the symbol of colonizer’s culture). In light of Ezeulu’s refusal to accept the position, the white man imprisons him in Okperi; as there in confinement, idiosyncratically, Ezeulu reviews his vision that ‘his quarrel with the white man was insignificant beside the matter he must settle with his own people’ (Achebe 160). Being detained in the white man’s confinement, Ezeulu finds a propitious pretext to postpone the announcement of harvesting yam. Indeed, the New Yam Festival is considered as the last remained linkage between Ulu and the villagers; since Ulu, a deity of dawn and also fertility must send his blessings via his Chief Priest to his worshipers. Discovering this bond, Ezeulu sees this skein of connection as villagers’ Achilles heel to be used. Similarly, with reference to Ezeulu’s playing with Ulu’s place among the indigenous people, Mark Mathuray emphasizes that Ezeulu ‘. . . reveals a desire to set up Ulu above, beyond and against the clan’ ( 28). Therefore, on his arrival to home after being released from incarceration, contrary to all expectations, he still holds a grudge against the villagers; and to their disappointment, he declines to announce the New Yam Festival on its high time. He lets Umuaro’s crop rot away in the ground as ‘. . . his greatest pleasure came from the thought of his revenge’ (Achebe 160). As a result of Ezeulu’s obstinacy, a severe famine sweeps through Umuaro, leading to impoverishment and even the death of his own son (Obika). In fact, a religious missionary - John Jaja Goodcountry - considers this calamity in Umuaro as ‘a blessing and an opportunity sent by God’ (Achebe 213) to

impose Christian religious mastery. Although, he ethereally attempts to save Igbo people from 'error' and 'ruin', his fiscal intention belies his goodwill citing that:

Whoever made his thank-offering to God could harvest his crops without fear of Ulu ... not just one yam ... as many as they wish according to the benefits they received this year from God. And not only yams, any crop whatsoever or livestock or money. (Achebe 216)

Ambivalently, Ezeulu's revenge on his own people was a catalyzer for the colonizers to use the gap as an opportunity to strengthen his power and hegemony in Umuaro. Therefore, 'Ezeulu's refusal to come running for a chieftainship from Winterbottom precipitates the crisis that culminates in Umuaro people's desertion of their god Ulu for the god of the Christians' (Machila 126). Consequently, whatever has been harvested in the name of Ulu before the natives converting into the white men's religion, superseded with Christian harvest; and the pace of change was so fast that Christians harvest just

. . . a few days after Obika's death saw more people than even Good country could have dreamed . . . many an Umuaro man had sent his son with a yam or two to offer to the new religion and to bring back the promised immunity. (Achebe 230)

Ironically, Ezeulu, with a view to refigure his position and superiority and also elevating his religious status to the same position of Ulu, fundamentally resulted in prompting the indigenous to break with their religion and culture. Moreover, he intensified the pace of Ulu's abandoning whose existence would guarantee Ezeulu's power. Eventually, by looking into Ezeulu's bearings towards the white colonizers, it can be deduced that 'the influence of ideas, of institutions, and of other persons work not through domination but by . . . consent' (Said, *Orientalism* 7).

### Conclusion

In this article, Chinua Achebe's *Arrow of God* has been analyzed in relation with Francis Fukuyama's definition of *megalothymia*. It was shown that both Ezeulu and the colonizers' were seeking *megalothymia* in their interactions with other people respectively, religiously and politically as 'it stands to reason that recognition by all people will be more satisfying still' (Fukuyama 182). More particularly, it has been revealed that Ezeulu's desire to preserve his status with the aim of fastening the slackened bond between Ulu, the symbol of Igbo culture, and his people took several false steps. Likewise, his willingness to take revenge on his people and to teach them a lesson for their disrespect, compelled him to hinge on the white colonizers' influence and neglect the natives' will. Yet, his ambivalent personality and intractable hubris impelled him to gamble sadistically with truth in relation with the colonizers' bearings while he could simply overlook his obstinacy or conceits. Firstly, by telling the truth to Winterbottom, in actual fact, Ezeulu gave him legitimate rights to stabilize his position as a moral king or judge. Secondly, he dubiously turns a blind eye on the true fact that Oduche (his son) under white man's influence has changed radically; to the extent that he distances himself from Ezeulu and Ulu. Conservatively, by keeping Oduche in the white man's service, Ezeulu consents to him to domesticate his presence. Finally, Ezeulu's refusal of the position of indirect rule and his greatest pleasure in detaining the New Yam Festival to take revenge accelerated the boiling point that induced local people to convert from

Ulu to Christian God. In other words, colonists' domination becomes fixated, and so as to satisfy his *megalothymia* he 'rationalizes domination after the fact' (Hart 71). Consequently, Ezeulu's desire both to preserve his status via Ulu (*megalothymia*) and teach a lesson to people of Umuaro again with the excuse of Ulu's will, not only did bring about his own marginalization, but also facilitated the colonizers' domination and recognition.

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