

**The Struggle for Cultural Identity and the Rise of Neo-Colonialism in Africa: A Study of Chinua Achebe's *A Man of the People* and Wole Soyinka's *The Trials of Brother Jero***

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**Abstract**

The post-colonial African continent is nevertheless caught in a battle for cultural identity where traditional values often collide with neo-colonial influences ingrained in governmental and religious establishments. This article critically explores this battle via the prism of Chinua Achebe's *A Man of the People* and Wole Soyinka's *The Trials of Brother Jero*. This research questions how these texts mirror the ongoing legacy of colonialism in governance and cultural systems by using post-colonial theory and critical discourse analysis. Achebe's book questions the emergence of a corrupt political class that upholds the same exploitative policies of the colonial government, therefore supporting ideological and economic dependence. Likewise, Soyinka's work parodies the commercialization of religion and its part in maintaining a controlled cultural awareness fit for neo-colonial goals. According to the publication, both writers show a post-independence African civilization battling with self-definition as outside influences determine its ethical and cultural compass. Moreover, the study shows how literature may be used as a weapon for social criticism and opposition against cultural erasure. The research comes to the conclusion that African literature is still a vital tool for the debate on decolonization as it promotes reclamation of indigenous identity as a way of cultural belief.

**Keywords:** Cultural Identity, Neo-Colonialism, Post-Colonialism, Achebe, Soyinka, Political Corruption, African Literature

**1. Introduction**

A constant battle to establish and recover cultural identity in the face of the ongoing colonial effects defines and shapes the post-colonial African experience most of all. Many African countries, even with political freedom, nevertheless struggle with the legacy of colonialism, especially in terms of religion practices, government, and culture. First proposed by Kwame Nkrumah (1965), the idea of neo-colonialism emphasizes the subtle but ubiquitous impact former colonial powers have on the recent independent nations. All of which hinder the process

of cultural self-definition, this control shows in economic reliance, political corruption, and the ongoing domination of Western cultural ideas (Ngũgĩ wa Thiong'o, 1986).

Examining these post-colonial issues and offering critical analysis of the sociopolitical and cultural reality of Africa has been much aided by African writers. Two classic works offering perceptive criticism of post-independence African society are Chinua Achebe's *A Man of the People* (1966) and Wole Soyinka's *The Trials of Brother Jero* (1964). Achebe's book investigates the emergence of dishonest political leaders that support colonial systems of exploitation for personal benefit instead of encouraging real independence (Ogundipe-Leslie, 1994). By contrast, Soyinka's work parodies the way religious organizations are manipulated, stressing how spiritual leaders use their adherents to keep sociopolitical power and therefore supports neo-colonial ideas (Ireland, 2001).

The fight for cultural identity is not just a historical matter but also a continuous problem for modern Africa. Often causing internal strife and crises of identity, the remnants of colonial education, government, and religious indoctrination still impact society structures (Fanon, 1963). Examining how the characters, ideas, and stories mirror more general post-colonial reality, this article questions how *A Man of the People* and *The Trials of Brother Jero* portray these conflicts. Through post-colonial theory and critical discourse analysis, the research emphasizes the role literature may play in opposing neo-colonial rule and promoting cultural reawakening.

Examining these writings aims to address important concerns: How do Achebe and Soyinka capture the paradoxes of post-colonial African societies? How do their stories reveal the ongoing effects of colonialism on religious practices and government? In the end, this work contends that both books act as potent commentary on the need of recovering African cultural identity from the all-pervasiveness of neo-colonialism.

## **2. Theoretical Framework**

Grounded on post-colonial theory - especially the writings of Frantz Fanon (1963), Edward Said (1978), and Ngũgĩ wa Thiong'o (1986) - this research work agrees with these thinkers' contention

that colonialism profoundly changed cultural identities, hence fostering internalized inferiority among the colonized, in addition to political domination.

Particularly pertinent is Fanon's (1963) idea of "colonial alienation," which describes how colonial control undermined indigenous identities and drove African nations into a transitional state in which they battled between imposed Western standards and native values. Fanon contends in *The Wretched of the Earth* that decolonization has to be followed by a cultural renaissance wherein the colonized reject the imposed Eurocentric perspective and recover their indigenous background. This structure clarifies the cultural alienation is clearly exhibited in *A Man of the People* and *The Trials of Brother Jero*.

Particularly in examining how Western ideas of African identity have been assimilated by post-colonial African elites, Edward Said's (1978) term of "Orientalism" well fits this research. Said's thesis shows how self-perception in previously colonized nations is still shaped by colonial narratives, hence fostering cultural discord and supporting neo-colonial ideas (Said, 1978). This structure helps one break apart the two literary works in political corruption and religious exploitation themes.

With his view on the function of language in cultural identity, Ngũgĩ wa Thiong'o (1986) offers even another critical prism. Emphasizing the need of recovering indigenous languages and cultural expressions, he says in *Decolonizing the Mind* that language is important to the process of cultural emancipation. Examining how Achebe and Soyinka use language and humor to question neo-colonial myths and promote cultural reawakening calls for this viewpoint.

Furthermore used is critical discourse analysis (CDA), which focuses on how Achebe and Soyinka utilize language structures to challenge political and religious institutions, thus analyzing the power dynamics ingrained in the books (Fairclough, 1995). Particularly on how they reveal the systems of cultural manipulation in post-colonial Africa, CDA aids in revealing the fundamental ideological meanings in the books.

An underlying theory in play in both books, is the Marxist theory, particularly the application of the dialectical method to understanding society and history as propounded by Lukacs who

reviewed literature as a means of fostering class consciousness and advancing revolutionary ideals. Lukacs also believed that literature should illuminate the contradictions of capitalism and inspire readers to envision alternatives. In the book *A Man of the People*, Chinua Achebe portrays through Odille's speech, how power and wealth can transform ordinary people into very greedy people. Wealth and power in this book are ready tools of oppression of the people who the leaders are meant to serve. While in the *Trials of Brother Jero*, the religious leader -Brother Jero manipulates his ardent follower-Chuma and when Chuma finds out, Brother Jero plans for him to be locked up in a mental hospital through a contact of a politician who believes in Brother Jero. Both books show that the Politicians and religious leaders have separate class from their followers. This dichotomy creates a class consciousness and quest for control and manipulation by the upper class.

This paper offers a thorough examination of the fight for cultural identity and the emergence of neo-colonialism in Africa as shown in *A Man of the People* and *The Trials of Brother Jero* by combining these academic points of view. Therefore, the theoretical framework lays a basis for comprehending how, in the post-colonial African setting, literature becomes a place of resistance and cultural reclamation.

### **3. Literature Review**

Literary and academic conversation has revolved mostly around the fight for cultural identity in post-colonial Africa. This problem results from the ongoing legacy of colonial control, which forced foreign political, cultural, and religious systems on African nations, therefore creating a crisis of self-definition. Particularly in connection to the way African literature helps to challenge colonial narratives, theories of post-colonial identity, neo-colonialism, and cultural hybridity provide vital insights into these phenomena. Scholars like Appiah (1992) and Mbembe (2001) contend that colonialism left behind hybrid identities wherein African nations swing between indigenous customs and forced Western ideas. These hybrid identities undermine the post-independence search for cultural sovereignty and support reliance on neo-colonial institutions.

The academic debate on cultural identity in post-colonial Africa emphasizes how difficult it is to recover indigenous identity in face of neo-colonial forces. *The Trials of Brother Jero* by Soyinka

and Achebe's *A Man of the People* provide sharp criticisms of the political and ecclesiastical systems supporting this fight. From Appiah (1992), Mbembe (2001), Fanon (1963), Ngũgĩ (1986), Ogundipe-Leslie (1994), and Irele (2001), the viewpoints of Appiah, Mbembe, Fanon, Ngũgĩ, Ogundipe-Leslie, and Irele provide insightful theoretical analysis of how these works support the continuous discussion on cultural self-definition. Achebe and Soyinka highlight the ongoing influence of colonial legacies by means of satire, political criticism, and language invention, therefore supporting a recovery of African identity.

#### **4. Neo-Colonialism and Political Corruption in *A Man of the People***

Central concerns in Chinua Achebe's 1966 book *A Man of the People* include governmental corruption and neo-colonialism. Set in an unidentified African nation but drawing heavily on the characteristics of Achebe's native Nigeria, the book looks at how post-independence African politicians copy the repressive systems of colonial control, putting personal benefit above national prosperity. Through his representation of Chief Nanga and other political elites, Achebe questions the abandonment of nationalistic values and the entrenchment of corruption. Theoretically, scholars such as Fanon (1963), Mbembe (2001), and Ngũgĩ wa Thiong'o (1986) provide light on the processes of neo-colonialism and their relationship to political corruption. This article looks at how *A Man of the People* reveals the continuation of colonial systems in government, the way political power is used for personal benefit, and the part the people (masses/electorate) play in keeping dishonest politicians in power.

Defined by Kwame Nkrumah (1965), neo-colonialism is the indirect control of recently independent nations by former colonial powers by political, cultural, and financial methods. By showing a political system that, while superficially autonomous, is fundamentally based on colonial-era governing paradigms, Achebe's *A Man of the People* captures this reality. The dishonest Minister of Culture, Chief Nanga, represents the new African elites who upholds colonial systems for their personal advantage rather than destroying them. As Frantz Fanon (1963) contends in *The Wretched of the Earth*, the post-colonial bourgeoisie frequently acts as a middleman between foreign powers and indigenous resources, guaranteeing ongoing exploitation of Africa. The book shows the subtle but steady hold of neo-colonialism as foreign companies

and international organizations still influence economic policy in African Nations that have obtained 'political independence'.

Achebe defines post-colonial African leadership as fundamentally political corrupt. Chief Nanga represents this corruption by abusing public funds for personal benefit and patronage. A tactic that reflects the colonial divide-and-rule approach, he rewards allegiance with government contracts and bribery. This fits the idea of the "post-colony," developed by Achille Mbembe (2001), wherein African leaders use pecuniary incentives and clientelism to consolidate control instead of democratic government.

Originally respecting Chief Nanga, Odili, the protagonist of the book is disappointed after seeing the minister blatantly abusing authority. Odili faces hostility not just from the ruling class but also from the people (masses), who have been conditioned to tolerate corruption as the usual when he tries to question the system by affiliating with an opposition party. This echoes Fanon's (1963) finding that colonial control not only materially abuses the people but also affects their consciousness, therefore enabling their complicity in the maintenance of repressive systems.

An important feature of *A Man of the People* is its investigation of the reasons for the survival of dishonest leaders. According to the book, the majority typically supports these leaders because of temporary financial gain even if they live under dishonest governments. Chief Nanga's smart wealth distribution helps him to maintain his popularity as it guarantees that important sections of society rely on him. This phenomena is reflected in Ngũgĩ wa Thiong'o's (1986) claim that neo-colonialism operates via cultural deception, wherein the governing class portrays itself as a defender of national interests while attending to personal and foreign objectives.

The book also revealed when political unrest breaks out, shows how unstable dishonest government is by nature. Still, the circle of corruption is intact as fresh leaders who fit the same system of exploitation also show themselves. Achebe therefore offers a fair but negative assessment of post-independence Africa, where political transformation does not always result in systematic reform.

*A Man of the People* by Achebe offers a strong condemnation of political corruption in post-colonial Africa as well as neo-colonialism. Achebe emphasizes the continuation of exploitative governmental systems by showing Chief Nanga as a self-serving leader reflecting colonial officials. Often with the help of the people, the book conforms to the ideas of Fanon (1963), Mbembe (2001), and Ngũgĩ (1986) in showing how African elites control power to maintain domination. In the end, Achebe says, the cycle of corruption will characterize African politics without a basic change in political awareness and institutions.

### **5. Cultural Hypocrisy and Religious Exploitation in *The Trials of Brother Jero***

*The Trials of Brother Jero* by Wole Soyinka is a satirical attack on post-colonial Africa's religious exploitation and cultural hypocrisy. The drama reveals how self-described religious leaders use their religion for personal benefit, therefore supporting neo-colonial ideas and division of society. The protagonist, Brother Jero, is the opportunistic religious leader who trickers his adherents under the cover of spiritual enlightenment. Examining the interaction of religion, power, and cultural identity, Soyinka challenges the decline in indigenous values and the emergence of materialistic religiosity in Africa (Irele, 2001).

The monetization of religion as a means of societal control becomes *The Trials of Brother Jero's* core focus. The character of Brother Jero is typical of religious leaders who in many cases use their beliefs to keep control of the masses and amass fortune thereby. Irele (2001) claims that Soyinka exposes the hypocrisy of religious organizations claiming to preserve moral ideals by means of satire, therefore highlighting dishonesty and exploitation. This echoes a larger dilemma in post-colonial Africa, where religious groups may act as extensions of neo-colonial influence, therefore sustaining reliance on outside ideas rather than encouraging actual cultural and spiritual sovereignty from within (Mbembe, 2001).

Ngũgĩ wa Thiong'o (1986) contends that colonialism not only physically subjugated African nations but also changed their theological and cultural awareness. This fits Soyinka's presentation of Brother Jero, whose religious brainwashing reflects the colonial form of control. By substituting alien ideas for local religious traditions, his control of followers reflects the manner in which colonial forces utilized Christianity to pacify and subjugate African nations

(Appiah, 1992). Viewed through this prism, the drama questions how post-independence religious leaders carry on these colonial legacies while posing themselves as messianic leaders pursuing their own interests (Ogundipe-Leslie, 1994).

Using satire in *The Trials of Brother Jero*, Soyinka used a deliberate literary tactic to draw attention to the conflicts in African religious traditions. Brother Jero's deceitful strategies demonstrate the ridiculousness of unquestioning religious loyalty and the cooperation of society in supporting false spiritual leaders by means of their comedy and irony (Soyinka, 1964). He is a parody of modern religious hypocrisy as his extreme piety and self-righteous declarations contrast dramatically with his private ambition and dishonesty (Irele, 2001).

Soyinka criticizes the discrepancy between moral behavior and religious discourse with Brother Jero. According to the drama, religion in post-colonial Africa usually serves as a tool for social and economic control rather than a source of spiritual enlightenment. This is consistent with Fanon's (1963) thesis that colonial systems endure in post-independence countries and change to fit fresh forms including religious exploitation. Fanon's concept of cultural alienation helps explain why people like Brother Jero thrive - his followers, stuck between indigenous customs and enforced religious teachings, become simple targets for manipulation.

Deeply entwined with the larger problem of neo-colonialism in *The Trials of Brother Jero* is religious exploitation. The drama shows how spiritual leaders serve as controllers, therefore strengthening the divides in society that serve the elite. Said (1978) claims that cultural and ideological processes also help to preserve neo-colonial supremacy in addition to political and financial ones. By presenting himself as a moral authority and making sure his followers stay under control and reliant, Brother Jero's persona epitomizes this dynamic (Said, 1978).

Soyinka further criticizes African civilizations for not confronting these exploitative systems. The naive trust of Brother Jero's adherents reflects the larger post-colonial situation in which people neglect to question inherited ideas and power systems (Ngũgĩ, 1986). This is consistent with Achebe's (1966) criticism of governmental corruption in *A Man of the People*, in which ignorance or misguided allegiance keeps the people in line in their own tyranny. The

continuation of such cultural duplicity shows that decolonization has to go beyond political freedom to embrace intellectual and spiritual emancipation (Ogundipe-Leslie, 1994).

*The Trials of Brother Jero* by Soyinka is a stinging critique of religious exploitation and cultural deception in post-colonial Africa. Using satire, the drama reflects more general neo-colonial techniques of control by showing how spiritual leaders shape religion to keep power. The figure of Brother Jero emphasizes how religious organizations help to sustain colonial legacies and show the ongoing deterioration of indigenous values. In the conclusion, the drama advocates a reclaiming of real cultural and spiritual identity in post-independence Africa by calling for critical awareness and opposition to misleading religious practices.

## **6. The Quest for Cultural Identity**

A major focus of African literature is the search for cultural identity in post-colonial Africa and this reflects the fight to recover indigenous customs while negotiating the legacy of colonial control. *The Trials of Brother Jero* by Wole Soyinka and Chinua Achebe's *A Man of the People* both show the complexity of cultural identity development in a culture shaped by political corruption, colonial influence, and religious exploitation. Fanon (1963) claims that the post-colonial subject suffers a crisis of identity, caught between the forced colonial frameworks and the vestiges of indigenous civilization. The subject issues and personalities of both works clearly show this crisis that which African nations are always negotiating between modernity and legacy.

Colonialism replaced Western ideas with indigenous values, therefore upsetting established African social systems. Appiah (1992) contends this produced composite identities that still influence African self-perception. *A Man of the People* by Achebe looks at how governmental institutions and colonial schooling shape cultural identity. Odili, the protagonist, captures the battle of the educated African elite trying to balance their Westernized knowledge with their native background. As Nanga is the dishonest post-colonial leader who uses both systems for personal benefit, his exchanges with Chief Nanga capture the conflict between modernism and legacy (Achebe, 1966).

In same vein, *The Trials of Brother Jero* questions the loss of indigenous values resulting from religious influence. Using religious jargon to keep control over his adherents, Soyinka shows Brother Jero as a person who epitomizes cultural estrangement. His persona embodies the post-colonial identity crisis wherein people negotiate the conflicts between ancestral customs and alien religious ideas (Soyinka, 1964). Irele (2001) claims that Soyinka exposes the underlying conflicts of post-colonial African identity by means of humor, therefore illustrating how cultural alienation sustains political unrest.

Though colonialism and neo-colonialism provide difficulties, African literature stresses opposition and the reclaiming of identity. In order for decolonization, Ngũgĩ wa Thiong'o (1986) supports a restoration to indigenous languages and traditional customs. Both Achebe and Soyinka interact with this concept by featuring people who question the accepted wisdom. Odili's last disappointment with the political system in *A Man of the People* marks a rejection of neo-colonial systems. Analogously, Soyinka's satirical attack in *The Trials of Brother Jero* challenges viewers to see and oppose religious and cultural exploitation in any form.

Tension between tradition and modernism, indigenous values and forced ideas defines the search for cultural identity in post-colonial Africa. By means of *A Man of the People* and *The Trials of Brother Jero*, Achebe and Soyinka investigate the complexity of identity development, therefore highlighting the difficulties resulting from governmental corruption and religious hypocrisy. Through challenging these problems, their works add to the larger conversation on African self-definition and the need of cultural reclamation against neo-colonial impact.

## **7. Themes, Structure, and Style**

Both Wole Soyinka's *The Trials of Brother Jero* (1964) and Chinua Achebe's *A Man of the People* (1966) use their themes, structural decisions, and stylistic elements to question the sociopolitical scene of post-colonial Africa. Literary works are often strong vehicles for cultural critique. Achebe looks at political corruption, neo-colonialism, and disillusionment; Soyinka attacks religious hypocrisy and cultural estrangement. Both writers show the paradoxes in African countries trying to recover cultural identity by using sarcasm, satire, and symbolic

images. In order to support their political and cultural statements, this study investigates in these two works how themes, structure, and style interact.

Both *A Man of the People* and *The Trials of Brother Jero* examine major concerns like governmental corruption, religious exploitation, cultural alienation, and moral decline in post-colonial Africa. *A Man of the People* by Achebe responds directly to the political disappointment of the post-independence age. The protagonist of the book, Odili, sees Chief Nanga, a politician who epitomizes the shortcomings of African leadership and engage in dishonest behaviour (Achebe, 1966.). As Fanon (1963) contends, black elites who maintained mass exploitation replaced white leaders in post-independence African governments, therefore copying colonial systems of government. Achebe's book parodies this phenomena by showing how political leaders silence criticism by using public funds for their own benefit.

Comparably, Soyinka's *The Trials of Brother Jero* questions the political implications of religious control. Under the cover of spiritual direction, self-described prophet Brother Jero fools his followers in line with the strategies used by dishonest politicians (Soyinka, 1964). Mbembe (2001) contends that religious leaders like Brother Jero flourish in cultures yearning leadership and direction as colonial and post-colonial African government depended on symbolic authority to preserve power. Both books deal with the way colonial influence is erasing conventional ideals. Soyinka emphasizes in *The Trials of Brother Jero* how once a revered cultural cornerstone, religion has been commercialized. Brother Jero shows the perils of unquestioning religious loyalty by using religion for personal benefit (Ireland, 2001). This follows Ngũgĩ wa Thiong's (1986) thesis that colonialism changed African consciousness by substituting foreign religious beliefs sometimes serving elite goals for indigenous belief systems.

Achebe, on the other hand, shows how cultural degradation via the moral deterioration of political leaders. Chief Nanga stands for the abandonment of nationalistic values as he gives personal riches first priority above the benefit of society (Achebe, 1966). According to the book, neo-colonialism shows itself in the ideals people choose as well as in government, which causes extensive ethical and cultural deterioration. Both books catch the disappointment of African post-independence people trying to establish their identity. Odili in *A Man of the People* captures

the educated elite divided between current political reality and conventional ideals. Likewise, Brother Jero's supporters are people who, under colonial legacies, believed in dishonest leaders instead of pursuing personal development (Appiah, 1992).

Both books benefit from structural decisions that accentuate their subject issues. Using a first-person narrative, Achebe's *A Man of the People* lets Odili's voice drive the plot. This viewpoint is very important as it offers a close-up view of political disappointment. The reader encounters Odili's inner strife, which mirror more general social battles (Achebe, 1966). By contrast, *The Trials of Brother Jero* uses a dramatic framework and brief sequences stressing the theatricality of dishonesty. This episodic structure accentuates Brother Jero's fractured lying style, therefore supporting the notion of manipulation (Soyinka, 1964). Tracking Odili's path from optimism to disappointment, Achebe arranges his book in a straight-forward manner. This reflects the historical path of many African countries, when promises for freedom gave way to resentment under dishonest leaders (Fanon, 1963).

Conversely, Soyinka's work follows a circular pattern; Brother Jero's plans show that political and religious dishonesty is self-perpetuating (Irele, 2001). This is consistent with Said's (1978) argument of how firmly ingrained colonial power mechanisms are even after official independence. Both books use comedy to expose social shortcomings. Achebe exposes political conflicts by means of irony; originally a supporter of independence, Chief Nanga comes to represent corruption (Achebe, 1966). His self-serving behaviour contrasts with his rhetoric of development, therefore exposing the hypocrisy of post-colonial leadership. Likewise, Soyinka employs comedy and absurdity. Brother Jero is a funny but evil person because of his too strong devotion and cunning strategies (Soyinka, 1964). The comedy hides more critical comments on how religious organizations serve as tools for governmental control (Ogundipe-Leslie, 1994).

Both pieces have a lot of symbolism. Chief Nanga's riches in *A Man of the People* indicates the moral bankruptcy of African leaders (Achebe, 1966). The post-independence challenges of Africa are metaphorically represented in the elections and political betrayals. The beach scene in *The Trials of Brother Jero* is symbolic, signifying the flux of truth as well as the fleeting character of Jero's deceptions (Soyinka, 1964). Jero personally epitomizes colonial-style

leadership, guiding his subordinates like colonial overlords did (Said, 1978). Combining official English with native tongue, Achebe captures the linguistic dualism of post-colonial Africa (Achebe, 1966). This is consistent with the 1986 thesis of Ngũgĩ wa Thiong'o that language is fundamental for cultural identity. Soyinka's dialogue is rich in humor, exaggeration, and biblical allusions, reinforcing the absurdity of religious exploitation (Soyinka, 1964). This stylistic choice enhances the satirical tone, making the play both entertaining and thought-provoking (Irele, 2001).

Both *A Man of the People* and *The Trials of Brother Jero* employ distinct yet complementary thematic concerns, structural choices, and stylistic elements to critique post-colonial Africa's socio-political realities. While Achebe focuses on political corruption and disillusionment, Soyinka examines religious hypocrisy and cultural manipulation. Their narrative techniques - whether through first-person introspection or satirical drama - serve to expose the persistence of neo-colonial influences. These works remain relevant today, as Africa continues to grapple with the challenges of governance, identity, and cultural authenticity.

## **8. Conclusion**

The central themes in Achebe's *A Man of the People* and Soyinka's *The Trials of Brother Jero* still are the fight for cultural identity and the continuation of neo-colonialism in post-independence Africa. These books show how religious exploitation and political corruption impede real cultural emancipation. Achebe's book shows how African leaders maintain the same repressive systems they inherited, therefore highlighting how political leadership fails to escape colonial effects. Using religion as a weapon for social and economic control, Soyinka's work also emphasizes the role religious leaders play in preserving neo-colonial domination.

To oppose these exploitative regimes, both writers underline the importance of cultural understanding and critical consciousness. According to Achebe's and Soyinka's writings, actual decolonization includes cultural, intellectual, and ideological liberation in addition to political freedom. The ongoing fight for an actual African identity calls for a recovery of indigenous values and a questioning of inherited power systems.

These literary works ultimately operate as warnings and calls to action, pushing African nations to face their own conflicts and resist the forces supporting neo-colonial control. By means of political satire and theological criticism, Achebe and Soyinka provide a road map for recovering African legacy against ongoing cultural and intellectual imperialism.

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