

# Review on Origins and Development of Arabic Literature of West Africa

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**Abstract – Writing as the reflection of social change and custom is the point of convergence from which one can assemble the human science of the way of life and find out about ladies' place inside it. The regular African feel after pioneer sway is found in the Negritude Movement, an energizing cry that prodded the majority to stir to the estimation of their own local culture and to break liberated from the mental and physical shackles of feminism power. According to the proverb of Taine, writing is the result of time, race and milieu. All things considered, we locate the social changes of the time reflected in the compositions of the period. This is especially valid for African writing which has in every case steadfastly reflected social changes.**

**Keywords: Africa, Muslim, Writing, Eye, Islam.**

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## INTRODUCTION

In his work Imaginary Homelands, Rushdie even lauds writing for giving a superior adaptation of reality since history might be obfuscated by authentic articulations. No one but writing can give the lie to it' (Rushdie 14). African writing, which has a propensity of didactics, is an instrument of teaching the majority on the current social settings. The writer with his sociological duty attempts to catch the verifiable cognizance of the individuals by talking about the moving sands of time in his works. Such drenching into the social parts of his nation has been called attention to on numerous occasions as the most despicable aspect of African composition. However, the creator can't be accused for being very aware of the advancement in his general public. James Nugget says in his article The African Writer and his Past:

The development of human culture through the ages, society and country through reality is of grave import to the artist and writer. For what has been is personally bound up with what may be. Our vision of things to come, of various conceivable outcomes of life and human potential has establishes in our encounters of the past.

Machete, the West African essayist, hails from Nigeria, which has a lot of striking writing. Nigerian composing is transcendently topical as should be obvious in progress of famous writers like Achebe and Soyinka. Particularly, Nigeria as anticipated in Achebe's reality, sports various writers who show the national notion in

their works. Nigerian composing is portrayed by vivacity and vitality that grandstand the way of life. Among the numerous African countries, Nigeria stands out as one having its very own unmistakable writing.

Ladies writing in Africa, which saw the light of the day just as of late, relegates to itself the capacity of drawing out the historical backdrop of ladies and their encounters as the centuries progressed. This other side of the story uncovers data about African ladies who were quieted by the ace stories that concentrated on the consecrated racial and sexual 'superiors'. Just through such data would we be able to see the part played by them.

History is, as it were, a matter of points of view and viewpoints thus are matters of qualities and legislative issues. However, decisively in light of the cracks in the reflection of the history, we can recuperate its part, looking for those that are lost and in this manner to recoup the recently precluded or avoided from got records of authentic occasions.

## FACTORS RESPONSIBLE FOR EXISTENCE OF POST-COLONIAL LITERATURE

The semantic premise of the term 'post-pilgrim' may appear to propose a worry just with the national culture after the flight of the royal force. As a rule, the term 'pilgrim' has been utilized for the period before freedom and a term demonstrating a national composition. We utilize the term 'Postcolonial, in any

case, to recuperate every one of the way of life those influenced by the majestic procedure from the snapshot of colonization to the present day.

This is on the grounds that there is a congruity of distractions all through the verifiable procedure started by European magnificent hostility. It considers the impacts of European supreme force when Independence. The writing of African nations, Australia, Bangladesh, Canada, Caribbean nations, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island nations, and Sri Lanka is the post-provincial writing.

The investigation of components liable for the presence of the Post-pilgrim writing has consistently been thickly political and social wonder, a training where language and writing have both been called into the administration of a significant and grasping patriotism. A 'privileging standard' was enthroned at the core of the development of English Studies as a layout for the refusal of the estimation of the 'fringe', the 'negligible', the 'uncanonized'. Writing was made as integral to the social venture of realm as the government was to its political arrangement. The components of outskirts and edge compromised the restrictive cases of the inside, they were quickly consolidated. As the post-pioneer social orders tried to build up their distinction from Britain, the reaction of the individuals who perceived this complicity between language, training, and social fuse was to break the connection among language and scholarly examination.

### Development of Post-colonial Literature

Post-pilgrim writing created through a few phases, which can be believed to compare to stages both of national or territorial awareness and of the task of stating distinction from the royal focus. In the principal stage, the writers definitely reflected essential ID with the pilgrim power and the subsequent stage advanced the talk of post-pioneer encounters 'under majestic permit' by 'locals' or 'untouchables' The foundation of 'writing' in the province is under the immediate control of the supreme decision class who alone permit the adequate structure and license the production and dissemination of the subsequent work. The improvement of free writing relied on the repeal of the compelling force and the appointment of language and composing for new unmistakable utilizations. Such an assignment is unmistakably the hugest element in the rise of present day post-provincial writing.

### Language

One of the significant highlights of royal abuse is command over language. The magnificent training framework introduces a 'standard' adaptation of metropolitan language as the standards of minimizes all 'variations' as polluting influences. (Ashcroft Bill, Gareth Griffiths and Helen, Tiffin.1989:7) Campbell Praed in nineteenth century Australian epic Policy and Passion places in, "To be pilgrim is to talk Australian

slang; to be... everything that is abominable"(Praed,1881:154). The language turns into the medium through which a various leveled structure of intensity is propagated, and the medium through which originations of 'truth', 'request', and 'reality' gets set up. Such force is dismissed in the rise of viable post-pilgrim voice. Hence, the post-frontier composing developed as a noteworthy position to depict their encounters.

### PLACE AND DISPLACEMENT

The significant component of the post-pioneer writing is the worry with spot and removal. The extraordinary post-pioneer emergency of character appears; the worry with the advancement or recuperation of a powerful recognizing connection among self and spot. A substantial and dynamic feeling of self is killed by disengagement, coming about because of movement, the experience of subjugation, transportation, or 'deliberate' expulsion from contracted work. The logic of spot and dislodging is constantly a component of post-frontier social orders whether these have been made by the procedure of 14 settlements, mediation, or a blend of a two. Past their chronicled and social contrasts, spot, dislodging, and an inescapable worry with the fantasies of character and validness is an element basic to all post-pilgrim writing in English. It is hard to account the social and etymological estrangement as coming about because of severe types of colonization, for example, subjection or triumph.

### NATION AND REGION IN POST-COLONIAL LITERATURE

The main post-frontier society to build up a 'national' writing was the USA. The rise of an unmistakable American writing in the late eighteenth century brought up unavoidable issues about the connection among writing and spot, among writing and nationality, and especially about the appropriateness of acquired abstract structures. The thought regarding new sorts of writing was the piece of hopeful movement to nationhood since it appeared this was one of the most intense zones wherein to express 'contrast' from Britain. The American Revolution constrained the subject of discrete nationality, and the monetary and political triumphs of the developing country started to be taken conceded. The self trepidation turned into the source 15 of significant pictures of national personality. So the development of post-pilgrim writing turned into the principal wellspring of post-pioneer contemplates. The investigation of national customs is the first and the most imperative phase of the way toward dismissing the cases of the middle to selectiveness.

### RACIAL DISCRIMINATION

The Post-traveler Literature proceeds from race as a huge part of budgetary and political isolation and

draws in together writers African diaspora whatever their nationality-the African Americans, Afro-Caribbean, and the writers from African nations. The 'Dull Writing' model got one of the immense pieces of the post-traveler composing. It ignores the very mind boggling social differentiation between artistic works, which are made by a Black larger part people of a free nation.

### **Culture in the Post-Colonial Period in African Literature**

The germ of culture, Matthew Arnold says, lies in the veneration for perfection. As showed by him, it involves in the; "... friendly augmentation of the impressive number of powers which make the greatness and worth of human sense, and isn't relentless with the over progression of any one power to the hindrance of the rest". In any overall population, pleasant improvement of human sense is possible only for a limited period. The wheel of the time is never predictable and each time of progress is trailed by a time of diminishing. Furthermore the human advancement has its own developing structure, its own interims and disaster. It may flourish today, yet its model will change, should change tomorrow, to suit the changing needs and the conditions.

Nevertheless, in every single social request there are certain basic characteristics which build up its lifestyle and these ought to be spread, considering the way that loss of culture would mean loss of character for the overall population and, culture is reflected in the excursion for perfection in any overall population. African Literature in the post-pioneer period is consistently inferred by strange basic wars, military guideline, absolutism, ethnic conflict and slaughter. Such issues are continually related to the lifestyle of African life. African culture and people of Africa withdrew during the pioneer time allotment. The post-outskirts African composing reveals the disintegration inside the individual and the contact between the individual the manner in which both record for change that the lifestyle encounters. As war is said to be a more prominent severe dislike that wipes away all minor shades of noxiousness, it is with the impact of the common experience, which slaughtered the obscenities, built up in the African culture. It is verifiable that the 'experience' has been terrible. The post-common composing reveals Africa to encounter an all-out restoration, As Bu-Buakei Jabbi suitably says; "Culture, like life itself, is a dynamic or continuing with method: and its quality every now and again depends on a people's responses to formative loads from inside or to stresses created from outside through scouring with new game plans of characteristics and institutional structure". African social orders are amazing for their mixing of social effects, customs and indigenous European vernaculars. The class 'African composition' recollects oral and created composing for indigenous tongues, for instance, Kikuyu, Hausa, Sotho, Xhosa, Somali and Swahili, close by that

African writing in Arabic, French, Portuguese, Afrikaans and English possibly dynamically ordinary for those outside Africa. Writing in English is the inside, anyway it can't be fathomed without increasingly significant affirmation of the greater social chains of significance and social loads that overrun African zones.

### **REVIEW OF LITERATURE**

It is significantly woven into academic depictions of outskirts and postcolonial detainment. Thiang O' Ngugi's first novel *Devil on the Cross* (2015) out of a Kenyan prison, Ken Saro-Wiwa's letters battling his confinement for shielding the Ogoni social orders, the stack statements listing South Africa's Apartheid complex like Williams *A Window on Soweto* (2012) or Nelson Mandela's *Long Walk to Freedom* (2016). Also enter the moved fates of the 'African' on the planet. These African imaginative writers translate the overall similarly as internal social levels of leadership in the constitution of Africanness.

Ogunyemi, Chikwenye Okonjo. —*Womanism* (2016), as the title proposes, revealed the anarchic inclinations in the Igbo society, which has the "uncommon social past to parade, like some other human advancement of the world for instance Chinese, Indian or Egyptian"(Rao,2013:10). In case we examine the recently referenced culture, clearly at some point or another of time, ensuing to having reached the peak, it was darkened by the steady powers of insurrection, in any occasion for a long time, which unavoidably suggested a change, a movement, a substitution of old characteristics by a ton of new standards and improvement of another solicitation.

It is this problem of his condition that is performed by his untouchable, which can be scrutinized as a symbolic explanation of the need to oversee his excited peculiarity by its shirking from the group of friends. The proportional unreflective obligation to the mutual ethos in his butchering of Ikemefuna is appeared in his slashing down of the court emissary. Okonkwo's blinding energy drives him to a last exhibit of pride that finally checks him with an awful separation, rendered energetically in the line wherein we finally impression him: "He cleaned his sharp edge on the sand and left" (TFA:145). *Things Fall Apart* (2014) has a more broad degree than is proposed by the pragmatist and utilitarian interruptions of energy. It incorporates what the Manuel has called "a romanticizing limit" as a portraying property of the hopeful inventive personality (Manuel, 2012:5).

"The focal point of the novel' is basically the moral trouble where Obi gets himself. The guidance that Obi gets and his introduction and planning give him the moral commonality with a front line showed youth, yet he doesn't have the strength to proceed

and rehearse it" (Schipper, 2015:50). 31 Obi Okonkwo, the central character in *No Longer at Ease* (2015) is a typical trained Nigerian youth, who, regardless, expected to cleanse Nigeria of its debacles. He was an unbelievable understudy, whose companions and family members pool in their merited money to send him to England for extra assessments according to the standard practice. Therefore, they foresee that him should convey regard and accomplishment to their town.

The storyteller says; "Everybody was fittingly wearing Agbada or European suit who appeared in his shirt sleeves because of the glow. That was Obi's blunder number one... Everybody foreseen that a youth from England ought to be incredibly turned out" (NLAE: 28). *No Longer at Ease* (2017) mirrors the individual quandary that forefront intrinsic social requests face due to brisk Westernization and the central character epitomizes the death of neighborhood social orders. Obi guiltlessly endeavors to keep up the plausibility of his own uprightness as a detribalized, practical, by and large present day man, anyway his reintegration into Nigeria is a failure since he can't adjust successfully any of the battling social orders he experiences. He believes that its hard to mediate the conflicting commitments that are pushed onto him, and his tireless headway in the novel is toward pity and withdrawal.

### ARROW OF GOD (1964)

Gayatri Chakraborty (2014) is portrayed as the continuation novel to *Things Fall Apart* (2013). It made the Achebe to win the pined for Jack Campbell New Statesman Award. It reveals the impact of government on African culture. Achebe relates to the three key players who upset the indigenous society of Umuaro. At first, there is a Priest-32 ruler, who is contributed with a huge ability to be rehearsed considering a genuine worry for his kinfolk. Second, there is the common administrator Winter base, employee of the Britannic grandness, who goes about as an operator between the regal will and the welfare of his family. Finally, there is the Christian priest undertaking that fills in as a middle ground between the pastor of the Igbo society and the boondocks association. The story is set in provincial Nigeria during the 1920s in a southern bit of the country, where the Igbo people abide. The story begins with a war between two neighboring areas of nation Igbo land: Umuaro and Okperi. In any case, we don't have the foggiest thought regarding the points of confinement of Okperi, we do understand that Umuaro is involved six towns. These six towns are associated by their adoration for an ordinary god, Ulu.

### A Man of the People (2015)

Achebe endeavors to depict issues in *A Man of the People* Soyinka (2014) thinking about the postcolonial substances. He scorns the degenerate chiefs of Nigeria. It is about the senseless and oblivious locals, who were moving themselves weak, holding back to

brush off their explosive to pay tribute to the priest M. A. Nanga, he who had moved the nation down the inclines of swelling. The locals acknowledge the degenerate government official as the typical and reasonable being who didn't let out the delicious piece that favorable luck had set in his mouth Odili Samalu goes to the funding to take a vital post in the common help. As we discover "Achebe handily moves from the political to the individual" (Solcke, 2016:148). Mr. Nanga, a man of fifty, having a child and a spouse, tweaked Odili's better half Elsie from his hand and drove her to bed under Odili's very eyes. Elsie's assault by Nanga represents the poor status of ladies in Africa; African culture depicts ladies as a rule as absurd, powerless, needy, pointless, and tempting.

### ANTHILLS OF THE SAVANNAH (2016)

The Civil War made a deep imprint in the minds and annals of African history and, it is reflected in the literature of the nation. Examples abound like Buchi Emecheta *A Wreath for the Maidens* (2012), Sircar, Roopali (2013), Ekwensi's *Survive the Peace* (2014), Soyinka's *Season of Anomy* (2015) and Emecheta's *Destination Biafra* (2016).

Women in Nigeria were not idle at the time of the civil war. Igbo women undertook demonstrations in the streets, on various issues like protesting against massacres, urging secession and condemning the Soviet involvement in the war. During the war, the organization of women distributed materials and supplied information to the army. Many women even joined in the civilian-militia units, as pictured in Achebe's *Girls at War*. Women's role in the war was praiseworthy: women's market network and other women's organizations maintained a distribution system for food. They joined local civilian defense militia units and in May 2017 formed a 'Women's Front' and called on the Biafran leadership to allow them to enlist in the infantry (van Allen 84). Much women writing too surfaced after the civil war, describing the horrors faced by women in the War. Works like Nwapa's short story *Wives at War* (2015), the novel *Running for Cover* by Seidman, Ann and Frederick Anang (2012), a play *Into the Heart of Biafra* by Catherine Obianuju and Rose Njoku's *Withstand the Storm* (2016) are some of them.

The tales of these Cali ban's sisters are encoded within these narrative pieces, similar to the colonized man's experience in the male canon. The traditional and modern beliefs and attitudes as well as customs are reflected in the literature representing the West African concept of reality. The literature of the nation is a —rendering and an elaboration of a certain cultural ethos which might explain his people's attitude to events of central importance in the development of African society.

The Igbo women too had a role in traditional politics. The Omu'was in charge of the women in the village with her chosen ilogo' (cabinet). Women were also organized in associations like Inyemidi'(wives of a

lineage) and Umuada' (daughters of a lineage) that cited as peer groups. The Inyimidi gathered regularly for mikiri', a forum for women's issues. During the mikiri' rules were formed about farming, livestock and the market, women discussed problems about men; strategies for solving them (including sexual, housework or childcare strikes) were arrived at collectively (Morgan 2014).

## CONCLUSION

As pundits call attention to, so as to accomplish genuine freedom, the African lady should initially beat the backwardness exacted on her by colonization and decolonization, which made her second-class and oblivious. Next she should lose the male authority and the male centric society with its declaration of a thousand centuries by battling for her equivalent offer in force and benefit. And at last she should deal with herself – defeat her picture of the negative paired and make her own specialty on the planet. At that point Africa could gladly flaunt a really developed lady who has taken in the best of all that the ages had given her. Jameson considers stories a social emblematic act 'and that it draws out the political unaware of the general public.

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