



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

Elchahid Hamma Lakhdar University, Eloued

Faculty of Arts and Languages

Department of Arts and English Language



Corruption in Chinua Achebe's Novel *No Longer at Ease*: A Postcolonial Study

Dissertation Submitted in Partial Fulfilment of the Requirements for Master's
Degree in Literature and Civilization

Submitted by:

- ❖ Meriem ZEHOUANI
- ❖ Yamina FRIDJAT

Supervisor:

Ms. Afaf MEGA

Board of Examiners:

President: Mr. Ouahid ATIK ZID

University Elchahid Hamma Lakhdar, Eloued

Supervisor: Ms. Afaf MEGA

University Elchahid Hamma Lakhdar, Eloued

Examiner: Ms. Embarka KHELEF

University Elchahid Hamma Lakhdar, Eloued

Academic Year: 2018/2019

Dedication

Most thanks to our Almighty ALLAH, our Creator and our Master. All thanks to our
Almighty ALLAH who gave us patience and strength
to accomplish this work.

We dedicate this work to our parents
who are the source of giving and endless support,
who sacrificed all their lives just to make us win, and
who are with us in every pleasure and pain.

To our brothers and sisters, all our family, and
to our friends.

Acknowledgments

We are thankful to our supervisor Ms. MEGA Afaf for her inestimable help, advice and encouragement. Without her guidance and direction our work would not have been accomplished.

Our thanks are also due to all our teachers in the Department of English at Echahid Hamma Lakdhar University.

Abstract

This research endeavors to spotlight the phenomenon of corruption in Africa during the postcolonial period through the African novel *No Longer at Ease* (1960) by Chinua Achebe. Corruption is a phenomenon that has obviously spread among Africa in postcolonial phase. In order that, the researchers give this subject considerable significance through their works which deal with postcolonial issues. This study aims to: conduct a postcolonial study on the novel *No Longer at Ease*, focus on the problem of corruption in the post independence period and show the representation of corruption by the writer in the African nations through the main character's cultural, economic and political conflicts. Seeing that, the analytical method is adopted in this research. It examines the author's representation of corruption as a postcolonial problem and the postcolonial aspects in his novel. It focuses on studying the relation between the colonizer and the colonized in addition to the main character's conflicts among the Nigerian society after the independence. The present research exposes, through the postcolonial reading of Chinua Achebe's novel *No Longer at Ease*, that corruption is a postcolonial problem. Furthermore, Chinua Achebe clarifies the postcolonial aspects through describing the relation between the colonizer and colonized after the independence. In his novel, the writer represents corruption issue by using the main character's conflicts.

Keywords: Postcolonial period, Corruption, Africa, Nigeria, Postcolonial Approach, African novel.

Table of Contents

Dedication.....	I
Acknowledgments.....	II
Abstract.....	III
Table of Contents.....	IV
General Introduction.....	1

Chapter One

The Postcolonial Period and the African Novel

Introduction

1. What is the Postcolonial Period?.....7
2. The Development of the African Novel.....9
3. The African Novel in the Postcolonial Period.....12

Conclusion

Chapter Two

The Postcolonial Approach

Introduction

1. The Development of the Postcolonial Approach.....17
2. The Aspects of Postcolonial Approach.....22
3. Postcolonial Studies of the African Novels.....25

Conclusion

Chapter Three

A Postcolonial Study of Chinua Achebe's *No Longer at Ease*

Introduction

1. Literature Review on Chinua Achebe's <i>No Longer at Ease</i>	31
2. The Relation between the Colonizer and Colonized after the Independence.....	33
2.1. The Western Supremacy among the Nigerian People.....	34
2.2. The Binary Relation between the Characters.....	35
2.2.1. Master/ Slave.....	35
2.2.2. Superiority/ Inferiority.....	37
2.2.3. Civilized/ Uncivilized	37
2.3. Mimicry	38
2.4. Marginality.....	40
3. The Impact of Colonialism.....	41
3.1. Cultural Conflict.....	41
3.2. Economic Conflict.....	43
3.3. Political Conflict.....	45

Conclusion

General Conclusion.....	49
Works Cited.....	52
ملخص.....	55

General Introduction

General Introduction

Background of the Study

The colonial domination extended to a large area all over the world. During the nineteenth century, many African countries were under the European colonial authority. At the beginning, the colonialism started as a problem of land and fortune to exploit the natural resources of the colonized countries. However, it occupied people themselves and impacted on their identities, cultural, and political life during the colonial and postcolonial periods. The negative influence of European colonialism on Africa has been evident through corruption that touched all aspects of life. In particular, corruption in Nigeria is considered as an example of other African countries. Consequently, the literary works emerged to play a significant role to reveal the reality and describe the African societies during the colonial and postcolonial periods.

The novel *No Longer at Ease* (1960); for example, is a postcolonial novel which is written by the Nigerian author Chinua Achebe. The novel's title is taken from T.S Eliot's poem *The Journey of the Magi*. In the present novel, Chinua Achebe depicts the corruption in Africa. He presents, through his novel, the main character (Obi Okonkwo) who brought together education from the West and adherence to good morals from his original home. Obi is a Nigerian person whose goal was to eradicate corruption in Africa, but he was unable to overcome the difficulties he faced after his return to Nigeria, and led him to be a corrupt man.

Statement of the Problem

This work sheds light on the problem of Corruption among the African societies in the postcolonial period within Achebe's novel *No Longer at Ease*.

Aims of the study

The present research aims to carry out a postcolonial reading of Achebe's novel *No Longer at Ease*, in order to focus on the problem of corruption in post independence period and showing the representation of corruption by Chinua Achebe in the African societies after their independence through the main character.

Literature Review

In a journal article *Colonial Conflicts Leads to Alienation and Rootlessness in Achebe's No Longer at Ease* (2013), Dr. Sakshin discusses the impact of colonialism on the African societies by changing their local beliefs and they gradually followed the colonizer's behavior to become people who were led by the west rather than their customs and traditions.

In addition, Bahman Zarrinjooee and Shahla Khatar focus on the cultural aspect in their article, *Dissemination of English Culture in Chinua Achebe's No Longer at Ease* (2016), through Chinua Achebe's work *No Longer at Ease*. They assert that Chinua Achebe's second novel contributes to understand the British and Nigerian cultures.

In a seminar paper, *Obi Okonkwo as a 'postcolonial subject' in Chinua Achebe's 'No Longer at Ease'* (2002), there is a clarification about the significance of the novel

because the present novel arises the postcolonial issues which are discussed and addressed by many postcolonial writers.

Research Questions

- ❖ How has Chinua Achebe depicted the postcolonial aspects in his novel *No Longer at Ease*?
- ❖ How has Chinua Achebe represented corruption in his novel?

Hypotheses

In order to answer the research questions, we will propose the following hypotheses:

- ❖ The writer shows the postcolonial aspects in the novel through describing the relation between the colonizer and colonized after the independence.
- ❖ The writer represents corruption through the main character's conflicts: cultural, economic, and political.

Research Methodology

In order to address this problem, our research uses the analytical method which is based on the postcolonial approach. The analysis is focused on the description of the relation between the colonizer and colonized in addition to providing the analysis of the main character's actions and behavior.

Structure of the Study

This dissertation is divided into three chapters. The first chapter discusses the history of postcolonialism and the development of the African novel in general. The last section of chapter one is about the Nigerian novel in the postcolonial period, and how the African novel coincided with the events of the postcolonial era. The second chapter focuses on the Postcolonial Approach; it discussed the development of this

approach and its aspects. Postcolonial Approach is considered as the most appropriate theory to analyze the literary work during the postcolonial period. The next section of the second chapter is about the postcolonial studies of the African novel. The third chapter is an analytical part, and it is a postcolonial reading of the present novel. First, it introduces a general overview about the novel. Then, it analyzes the relation between the colonizer and colonized after the independence. Finally, it clarifies the impact of colonization on Nigeria culturally, economically and politically.

Chapter One

Chapter One

The Postcolonial Period and the African Novel

Introduction

1. What is the Postcolonial Period?.....7
2. The Development of the African Novel.....9
3. The African Novel in the Postcolonial Period.....12

Conclusion

Introduction

The postcolonial period is a long history of events that radically changed the map of the world including Africa, which has undergone many changes in all aspects. Africa's internal conflicts occurred during the postcolonial era to regain the African identity and land. In this era, the African novel contributed to the message's transmission of independent African nation to all over the world such as the Nigerian novel.

The first chapter endeavors to highlight the history of the postcolonial period from two sides: the colonizer and the colonized. This chapter also seeks to discuss the features and the development of the African novel during the postcolonial period and particularly the Nigerian novel.

1. What is the Postcolonial Period?

According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin in their book *The Empire writes back*, "We use the term 'post-colonial', however, to cover all the culture affected by the imperial process from the moment of colonization to the present day" (2). Postcolonial is a term that calls the period of time which contains the remnants of colonialism in the colonized countries. The postcolonial history had emerged basically from the consequences of colonialism period. That is, the postcolonial is totally related to the colonial history in which the colonized countries were under the colonial control.

The Kingdom of Great Britain is one of the most prominent countries which put their control on many countries all over the world. According to Joseph Kiprop in his article, *Largest Empires in Human History* (2017), the British Empire ruled over 23% of the world's total population. It established settlements in North America, the Indies,

and African countries. The total number of the colonized countries is about 200 countries (Nearly 90 percent of the world).

The British Empire was the largest empire in human history whose greatest extent during its zenith was in the 1920s CE. The empire consisted of mandates, protectorates, colonies, dominions, and other territories administered and controlled by the UK and its forerunner states. The British Empire ruled over 23% of the total population in the world equivalent to 412 million by 1913 and covered about 24% of the Earth's total land area equivalent to about 13,000,000 square miles by 1920. As a result, the Empire's linguistics, political, cultural and legal legacy became widespread, and it is still felt in different parts of the world. (1)

In addition, the idea of British colonization had an effect on the emergence of French colonialism which focused on the colonization of weak states and tried to silence people with fake promises in order to hide its true intention. The areas that were occupied by France included Asia, Africa, and America, the total number of countries occupied by France is about 32. These enormous numbers and percentages show the importance of the colonialism's influence in colonial and postcolonial period which included a wide area on the world. Dina Nabil (2016) comments: "Colonizing empires legitimized the extermination of the aboriginal, since they were considered far from being human according to the western perspective" (1).

After the colonialism, the colonized countries lived a life of slavery and poverty which made them suffer for many years. In addition, one of the colonialism effects during this period is the intermingling of cultures or what is known as the hybridity; the existence of colonialism imposed its culture and language on the colonies by

building schools to teach them the Western culture. During the independence period, many African intellectuals emerged and created a new literature bearing the postcolonial name. Some thinkers believe that the postcolonial period is directly linked to the political aspect; this is due to the first colonizer's concentration when it occupies a country, it starts to create a policy that serves its estates within its settlements, especially what serves the main purpose of colonialism: Expansion and the exploitation of resources of the colonized lands.

As an example, Nigeria is an African country that was colonized by British colonialism and gained independence in 1960. Postcolonial Nigeria was full of corruption and exploitation of the natural sources because of colonialism. Nigeria has found itself facing several changes in many different areas among the tribes such as the system of government, the economic growth, and cultural diversity. But the chaos within the political system is the most critical issue that Nigeria suffered from in the postcolonial period.

2. The African Novel

It is common that, the African peoples have a long history full of a number of events throughout centuries. On one hand, some of those events were a good experience that contributed to their development. On the other hand, the painful experiences were an obstacle they suffered from. At this point, it is the writer's role to highlight all these events to be registered in the African history to the next generations. African writers are aware of the responsibility to introduce the identity and culture of African society truthfully. This kind of art is used as a means for Africans to defend themselves against the others who doubt about the Africa's civilization.

Since a long time ago, Oral tradition was the way to transmit stories about African culture from one generation to another before the emergence of the novels; it included folktales, proverbs, prose, and verse. In 1938, the first African novel *Ogboju Ode Ninu Igbo Irunmale* was written by the Nigerian writer Daniel O. Fagunwa in African language (the Yorùbá language) after his participating in a literary competition of the Nigerian Education Ministry. This novel was later translated into English by Wole Soyinka under the title *The Forest of a Thousand Demons* in 1968. Fagunwa's novels are based on idioms and folktale traditions, followed by other African novels which attempted to reconsider the African traditions by elite of writers like Fagunwa, Tutuola, and Achebe (National Open University of Nigeria 25).

It is thoroughly evident that African novels began from the oral literary tradition of the Africans. We have the application of African myths and legends, folktale forms, fable forms, proverbs, idioms, dance, songs, incantations and masquerade forms in African novels. This is because a writer is a product of his environment and reflects that in his works. Western education only prepared the African writer for the task of transmitting his cultural values to a wider audience beyond his immediate environment. (Oha et al. 13)

The African novel appeared during the period of European colonialism, the first African novel in English language is *The Palm Wine Drinkard* by the Nigerian author Amos Tutuola (1952). Because he was not sufficiently educated; his novel had many mistakes in his use of English, but it did not affect the content which was full of magnificent folktales. According to the professor Oyekan Owomoyela, this novel belongs to the First Wave Writers of West Africa which includes the following novels: *Things Fall Apart* by Chinua Achebe (1958), *People of the City* by the

Nigerian writer Cyprian Ekwensi (1954); and *One Man One Wife* by Timothy Aluko (1959). These novels challenged the European colonialism in Nigeria and highlighted the importance of indigenous Nigerian society. They gained wide popularity throughout the English speaking world.

The Second Wave coincided with the independence. During this period, African countries were newly independent like Nigeria; they have struggled to rebuild an independent African state. The novels of the Second Wave such as Chinua Achebe's novels *No Longer at Ease* (1960) and *A Man of the People* (1966), *The Voice* (1964) by Gabriel Okara, and *The Interpreters* (1965) by Wole Soyinka came to deal with corruption and violence in Africa and they threaten the future of these countries

During the Second Wave, a group of African feminist novelists appeared like Buchi Emecheta, Ama Ata Aidoo, and Ifeoma Okoye Zaynab Alkali. They wrote about the issues of African women to represent themselves within society. The male authors portrayed African women in their own view because of the absence of educated women from the literary scene; this is due to women's lack of education as well as the sexual discrimination. The earliest feminist novel is *Efuru* (1967) by Nwapa's (1931–1993), the feminist African novels highlighted the importance of the woman within the African society beside the man, and to express herself in a way that the male writer cannot formulate.

The Third Wave of African writers was created by young writers. the novels of this wave included the entertainment style and are advocated education and liberation like *The Smugglers* (1978), *On the Road* (1980) by Kalu Okpi, and *One is Enough* (1981) by Flora Nwapa.

Nowadays, those novels are translated into many languages and have become common study all over the world. They are considered as an interesting issue to the researchers and critics who classify this direction as a unique art that provides new thoughts and terms.

3. The African Novel in Postcolonial Period

The emergence of African novels was one of the most important changes during the postcolonial period, it is also important in the literature history. Many African novelists studied in the West and gained Western science and culture, their novels created a new literature that tells their history and are a means to defend their identity.

In the postcolonial period, many of the authors wrote novels about Africa and colonialism. The African novel gives details about the African countries and their history, language, and genre to the reader. Chinua Achebe's novels *Things Fall Apart* (1958), *No Longer at Ease* (1960), and *Arrow of God* (1964) have a great influence on the other authors to produce independent African literature. In this context, Randol (2013) argues that:

We (we who read literature from Africa; we who write from Africa) have the late Chinua Achebe to both thank and blame. Achebe's *Things Fall Apart* (1958) catapulted Nigerian and African literature onto the global scene. Translated into over 50 language, his premiere novel is a canonical text. For Western readers, Achebe cemented the idea of what an African writer is and should be. On the continent, Achebe's achievements paved the way for subsequent generations of writers, who both stand on his shoulders and wish to step out of his shadow. (2)

African authors devoted themselves to write novels about the postcolonial lifestyle. *Petals of Blood* (1977) by the Kenyan writer Ngugi wa Thiong'o is a novel that gained the attention of many critics, this novel narrates about Kenya after independence and the doubts about whether Kenya was able to change in this period, also about if British colonialism left the country completely. Postcolonial issues were important to clarify the facts through the African novels narrative such as capitalism and the assassinations of senior political officers among the colonized states as Marjorie Oludhe Macgoye pictures in her novel *Coming to Birth* (1986); in which she attempts to show the impact of political chaos on the social life.

The African novel created the postcolonial literary history; it included political, cultural, and social aspects of life. It is a means of defining African culture and also includes answers to several questions about the colonial issues. African women also played an important role in showing the status of African woman through their writings, and about the expression of the prison in which African woman lives in the life of slavery and rights deprivation.

The Nigerian novels received a great attention, especially in the postcolonial period. Many Nigerian writers have contributed to represent Nigerian identity and culture as Chinua Achebe, Ngozi Adichie, and Amos Tutuola. The Nigerian novelists focused on the hybridization and political corruption such as the novel of *Flower and Shadow* (1980) by Ben Okri. Thus, the Nigerian writer discusses his concerns about his history and culture through his writings. In this regard, Amechi Akwanya (1989) debates:

The history of narrative literature in Nigeria goes back to the early 1950s. It is significant that this writing has been developing since the second generation

following the founding of the new nation. Literature is a cultural product as well as a producer of culture. Thus Nigerian writing coincides with the emergence of a culture that is broadly Nigerian; and it is actively producing this Nigerian culture. (1)

Conclusion

Postcolonial and colonial periods are interconnected through the consequences of colonialism. During the colonial period, European colonialism dominated most African countries including Nigeria. The aim of colonialism is to exploit the resources of African countries; they justified their action, by bringing civilization to those countries. In fact, the Africans had their own culture before the colonial coming; they used oral tradition to narrate stories, folk tales, and songs. In the postcolonial period, the African literature emerged to express their concerns including the African identity, culture, and oppression they had been living. The African novels have been written in English language as a reaction to colonialism and the white writers who support the colonial existence.

Chapter Two

Chapter Two

The Postcolonial Approach

Introduction

1. The Development of the Postcolonial Approach.....17
2. The Aspects of Postcolonial Approach.....22
3. Postcolonial Studies of the African Novels.....25

Conclusion

Introduction

After the independence of many colonized nations, the postcolonial literature emerged to deal with the postcolonial problems in parallel with the Postcolonial Approach. Postcolonial Approach gives the writers and the intellectuals from colonized countries in general and from Africa in particular a large space to express their rejection to colonialism and defending their identity and culture.

The present chapter attempts to introduce the development of the Postcolonial Approach and its aspects. In addition, it sheds light on the meaning of postcolonial literature and postcolonial studies, then the postcolonial studies of the African novel in particular.

1. The Development of the Postcolonial Approach

The Postcolonial Approach is a critical theory which deals with the postcolonial literary works that are produced as a reaction to colonial domination from the moment of colonialism to the present day. It seeks to understand the interaction between the British colonizer and the colonized culture and societies. This literary theory investigates the outcomes of the oppression of the European colonialism on the oppressed indigenous people of these countries which were under the control of the British Empire. In this context, Bill Ashcroft, Gareth Griffiths and Helen Tiffin clarify the concept of postcolonialism in their book *Post-Colonial Studies: The Key Concepts* (2007):

‘Post-colonialism/ postcolonialism’ is now used in wide and diverse ways to include the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the

subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing responses to such incursions and their contemporary colonial legacies in both pre-and post-independence nations and communities. (169)

Gregory Castle clarifies in his book *The Blackwell Guide to Literary Theory* (2007) that the literary theory started a new era which is mastered by philosophy, history, politics, and psychoanalysis since 1970 (2). There is a split which can be seen in the development of the history during the late twentieth century between text-based theories as New Criticism, Structuralism, and Poststructuralism, and historicist theories as Marxism, Feminism, New Historicism, and Postcolonialism (2). The literary theory can be understood as the systematic study and the methods for analyzing literature.

In both of these very broad contexts, theory is understood as fundamentally different: in one, it is restricted to the analysis of language, rhetoric, signs or other systems of signification; in the other, it is directed towards a critique of social, cultural, and historical conditions and the way these conditions are reflected in and altered by cultural forms like literary texts. (Castle 2)

By the end of the 20th century, the colonialism collapsed and its historical and cultural results in the colonized nations remained stronger. In fact, the colonization did not finish but it has taken the overall new forms and ways in new political and economic existence. Michael Hardt and Antonio Negri, in *Empire* (2000), elaborate: "The geographical and racial lines of oppression and exploitation that were established during the era of colonialism and imperialism have in many respects not declined but instead increased exponentially" (43).

The independence of the colonized countries led to the emergence of the postcolonial age in the history. Originally and from the late 70s, the term postcolonial has been used by critics to indicate the political, linguistic, and cultural experiences of the colonized societies that were under the European domination. Dr.Datta G. Sawant (2011) declares: "The term postcolonial has been substituted in the 70s for the post-independence issues throughout the world. It has both historical as well as ideological significance"(1). Postcolonialism emerged in post-independence period to examine the history of colonization from the perspective of the colonized people. Dr.Datta G. defines: "Postcolonialism is a critical theory which focuses on colonial experience from the colonised society's point view, semantically post colonialism means something that has concern only with the national culture after the departure of imperial power"(1).

Actually, the indigenous colonized people are still colonized intellectually and psychologically. The misconceptions and negative writings on colonized by the colonizers gave rise to the need for the colonized elites and the intellectuals to arise and announce their protagonists in the literary works against the imperial power. This colonial nationalist writing has emerged with a goal to destroy western cultural hegemony (Principles of Postcolonialism: 28).

Postcolonialism is originated by the postcolonial theorist Frantz Fanon in his work *Wretched of the Earth* (1961). He was influenced by the ideas of Hegel and Marx. He sought to comprehend the psychology of colonialism. In his initial work *Black Skin, White Masks* (1967), Fanon tried to understand the racial differences in colonial and postcolonial communities (Castle 135,136). He sees that the new life and nations are taken by force and violent revolution by African farmers (Thamarana538). Furthermore, he adopted his personal experiences in his work *Black Skin, White*

Masks (1952) to indicate the relation between colonized and colonizers and the harm of the emotion to both colonized and colonizers. In his article, *Significance of Studying Postcolonial Literature and Its Relevance* (2015), Simhachalam Thamarana states: "In another instant, he used his personal experiences in his book *Black Skin, White Mask* (1952) to show the relationship between colonized and colonizer in terms of psychology in observing emotional damage to both colonized and colonizer" (538).

Edward Said's *orientalism* (1978) is recognized as the foundational work of Postcolonialism development approach. In his article *Edward Said: The Postcolonial Theory and the Literature of Decolonization* (2014), Lutfi Hamadi notes: "Said's name came to light when his book *Orientalism* was published in 1978 and laid the ground for the theory of postcolonialism, sparking a storm of controversy, which didn't die with Said's decease"(39). In his aforementioned book, Edward Said clarified the sovereignty and the oppression of the West over the East. In addition, he showed the western representation of the east as irrational, barbaric and ignorant. Said examines how the western spread the false image and these inadequate ideas as of the orient has been produced by generations of writers who thereby validated imperial permeation and control. In his own words, Lutfi Hamadi adds:

Said's theory of postcolonialism is mainly based on what he considers the false image of the Orient or the East that has been fabricated by western explorers, poets, novelists, philosophers, political theorists, economists, and imperial administrators since Napoleon's occupation of Egypt in 1798. According to Said, these have always show the Orient as the primitive, uncivilized "other", in an attempt to create it as the contrast to the advanced and civilized West.

(40)

Orientalism (1978) is followed by other two works *Questions of Palestine* (1980) and *Covering Islam* (1982). Leela Gandhi comments: "Orientalism is the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other" (qtd. in Sawant 2). More simply, Said defines his book *Orientalism* (2003): "Orientalism as a western style for dominating, restructuring, and having authority over the Orient"(3). This book studies the European superiority and the non-European inferiority as well as the colonizers always confirmed the inequality and difference between the colonized and the colonizers. In other words, they always asserted that there was inequality of powers, culture, economy and politics between them and the colonized nations.

The next postcolonial theorists are Gayatri Chakaravatory Spivak and Homi K. Bahabha. Geogory Castle declares that they emerged in the mid of 1980s and they dealt with the postcolonial studies from Feminism, Deconstruction, and Psychoanalysis perspectives(42). Gayatri Chakaravatory Spivak sheds light on the intersections of gender and ethnicity of postcolonial issues. She flourished in the domain of "subaltern literature" especially the marginalized women's literature. She harshly announced on the dominance of man in the society and how the women are neglected and how they are given the secondary position compared to men (Sawant 3).

Homi K. Bhabha contributes in postcolonial criticism through his works, *The Location of Culture* (1994) and *Nation and Narration* (1990), with the concept of hybridity which indicates that all cultures are influenced by each other and the separation between them cannot be because they are interrelated. Raman Selden, Peter Widdowson, and Peter Brooker, *A Reader's Giude to Contemporary Literary Theory*

(2005), remark: "Bhabha sees hybridity as a 'problematic of colonial representation' which 'reverses the effects of the colonialist disavowal [of difference], so that other "denied" knowledges enter upon the dominant discourse and estrange the basis of its authority" (227). Bhabha also emphasizes the idea of the cultural identity where the colonized people imitate the western unconsciously, this action is named by Bhabha "mimicry" which impacts the framework of the colonized culture and destroys it. Bhabha defines:

The sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both 'normalized' knowledges and disciplinary powers. (qtd. in Castle 139)

2. The Aspects of Postcolonial Approach

Edward W. Said's *Orientalism* (1978), Gayatri Chakravorty Spivak *Can Subaltern Speak?* (1987) and Homi K. Bhabha *The Location of Culture* (1994) and *Nation and Narration* (1990) gave birth to, and helped develop a postcolonial theory and postcolonial writing.

Postcolonialism analyzes the historical and cultural aspects of the literary text of postcolonial literature. That is, Postcolonial theory and Postcolonial studies aim to combine the different cultural, social, political, economic, and ethno racist side in East and West literature. In his work *Beginning Theory: An Introduction to Literary Cultural Theory* (2002), Peter Barry clarifies:

Postcolonial writers evoke or create a precolonial version of their own nation, rejecting the modern and the contemporary, which is tainted with the colonial status of their countries. Here, then, is the first characteristic of postcolonial criticism – an awareness of representations of the non-European as exotic or immoral 'Other' (194).

Postcolonialism has appeared as a response to colonialism. In his book, *Beginning Postcolonialism* (2000), John Mcleod declares that colonialism is related to two other terms "Capitalism" and "Imperialism". In addition, he argues that the main aim of colonialism was the exploration of the national sources of the colonized countries and their fortune since the seventeenth and the early eighteenth centuries (7). Colonialism was in effect a commercial operation that brings wealth and richness to western countries. Thus, the relationship between colonialism and capitalism is interchangeable. For Imperialism, it is an ideology term that reflexes the practice form of the colonialism (7). Postcolonial Approach is the most appropriate critical method to deal with the postcolonial literature which analyzes the colonial and postcolonial discourse. On one hand, it examines how the writers from the colonized nations try to present their cultural identities and the resistance of the indigenous people. On the other hand, it investigates the strategies of the colonial powers that are used to justify the existence of colonialism through the fabrication of the images of the colonized people as barbaric, uncivilized and inferior while the colonizers are civilized people, rational, sensible ,and cultural (Principles of Postcolonialism 22).

In particular, postcolonialism deals more with the concepts of otherness and resistance, colonizers and colonized, the superior West and the inferior East. Postcolonial theory concentrates on the oppression of those who were under

colonization's rule: Political, economic, social, cultural, and psychological oppression.

In his article, Lutfi Hamadi talks about Said's views, and says:

These texts, according to Said, are highly biased, depicting the Orient as irrational, strange, weak, feminized "Other", contrasted with the rational, familiar, strong, masculine West. He affirms that the West needs to show this difference so that it would legalize the domination of the superior "civilized" West over the inferior "primitive" East. (40-41)

In the literary context, Postcolonialism requires the following literary spaces to deal with the literary works. First, texts are produced by the writers from the colonized countries that have a colonial history; they deal with the workings and legacy of colonialism in the past and the present. Second, texts are written by a migrated writer who is from colonized nations or he is from migrant families and it is mainly concerned with diaspora theme and its outcomes. Third, texts are written in the period of colonialism whether they depict the Empire experiences or not (McLeod 33).

This part is concluded by the following notes which are put by Dr. Datta Sawant (2011):

- 1) Cultural difference in literary texts. e.g. gender (feminist criticism), class (Marxist criticism), and sexual orientation (lesbiangay criticism).
- 2) Double identity and identity crisis in different cultures and their texts.
- 3) Rejection of Western literature and their norms, and establishment of native literature with creating their own norms.
- 4) Western literature has not the ability to speak over the matters like colonialism and imperialism.

- 5) Support to the notion that western literature is not the universal literature.
- 6) Representation of prominence of 'Other' cultures in literature.
- 7) Strong belief in hybridity, multiculturalism, multi-ethnicity, and cultural polivalency.
- 8) Use of 'otherness' and 'marginality' as the power, source of energy and potential change for the natives.
- 9) Foregrounding of marginality is the chief task of native literature. Postcolonial theory revolves around these issues and they are found in postcolonial literature. (Sawant5)

3. Postcolonial Studies of the African Novels

As a literary term, postcolonial studies have become eminent in the field of literature and especially postcolonial literature since 1970. The postcolonial studies expanded the scope of literature in the later period. In their work, *The Routledge Companion to Critical and Cultural Theory* (2006), Simon Malpas and Paul Wake state: "Postcolonial studies refer to an effort by scholars in such diverse disciplines as literature, cultural studies, history and anthropology to come to terms, from a global perspective, with the legacy of European colonialism" (132), and they add: "As a field within (but by no means limited to) English literature, postcolonialism studies the history and legacy of colonialism from the disciplinary perspective of literary and cultural studies" (133).

Postcolonial literature is defined as the literary works that have been produced as a result to imperialism and colonialism from their starting point to the present day. Postcolonial literature contains novels, poetry, and drama which are produced in colonial and postcolonial periods. In this context, Elleke Boehmer defines the term

postcolonial literature in her book which is entitled *Colonial and Postcolonial Literature: Migrant Metaphors* (2005):

Rather than simply being the writing which ‘came after’ empire, *Postcolonial* literature is generally defined as that which critically or subversively scrutinizes the colonial relationship. It is writing that sets out in one way or another to resist colonialist perspectives. As well as a change in power, decolonization demanded—and still demands—symbolic overhaul, a reshaping of dominant meanings. Postcolonial literature forms part of that process of overhaul. (3)

Postcolonial literature frequently addresses the issues and the results of colonialism. This term has appeared after the term of Commonwealth literature and it is defined:

Broadly, the literatures of the former British Empire and Commonwealth, including that of Britain. In practice, however, the term has generally been used to refer to the literatures (written in English) of colonies, former colonies (including India) and dependencies of Britain, excluding the literature of England. (Ashcroft et al. 44)

In general, postcolonial literature emerged in postcolonial phase when many colonized nations gained their independence. Nonetheless, many African colonized countries were struggling to get their independence from the European colonization that is to say, these African nations lived the same miserable life and situation as well as they witnessed all the kinds of oppression and exploitation.

Consequently, Postcolonial African literature arose at the same time where many colonized African colonies gained their independence. It reflexes the country's social change. The African writers are involved to tell the past and present history of their

nations. In addition, Postcolonial African literature spotlights the beauty and potentialities of the colonized nations' cultures which are marginalized. Postcolonial African literature has taken various forms; plays (*A Raise in the Sun*, Lorraine Hansberry 1959), poetries (*Africa*, by David Diop, 1950) and novels.

Postcolonial African novels played an important role in depicting the experiences of these colonized nations in pre-colonial, during and after colonialism period. It was written in the language of the colonizers and it is an obvious choice to show the reality to the whole world. The Postcolonial African novels in the sense of postcolonial literature are connected with other fields such as history, politics, philosophy and literary traditions.

Postcolonial African novels touched different topics social, cultural, political geographical, and psychological issues. One of the most prominent novels of postcolonialism is *Things Fall Apart* (1958). It is written by the Nigerian writer Chinua Achebe. This novel depicts the clash of cultures between traditional African society and British colonizers where Nigeria was living a pre-colonial period, then the white man came to Nigeria during the nineteenth century. *Things Fall Apart* examines the different and multiple outcomes of the colonialism. Through his novel, the great Nigerian writer reports how the British heritage keep destroying the country's unity. In his own word, Simha chalam Thamarana (2015) says: "Achebe conveyed through his novels how the British legacies continue to weaken possibility of uniting the country" (539). The events were in the Umuofia village which represents the Ibo society and its protagonist Okonkwo. Similarly, the changes in the life of Okonkwo illustrates the changes in the Nigerian society under the European culture. Moreover, it represents the history of the African and the European colonization from the point of view of the colonized. Ngugi Wa Thiong'o in *Moving the Centre: The Struggle for*

Cultural Freedoms(1993) declares: "History is the result of struggle and tells of change that is why it is perceived as a threat by all the ruling straits in all the exploitative systems . . . and it is because it is actually subversive of the existing tyrannical systems that there have been attempts to arrest it" (96-97).

South African novelist J. M. Coetzee discusses the themes of crime, revenge, land rights and racial justice post-apartheid South Africa. The novel *Disgrace* (1990) mainly relates with the character David Lurie who was banished for sexual harassment (Thamarana 539).

The Kenyan author Ngugi Wa Thiongo's, in his novel *Petals of Blood* (1977), discusses an essential theme "Liberation from colonial legacy" through the characters of Kereya and Joseph, that is having liberation and defending it is an ongoing process which confirms the social consciousness of the people (Joseph).

Furthermore, *Two Thousand Seasons* (1973) is written by the Ghanaian novelist. This novel introduces a survey of the African history from the past to the future. It depicts the cultural, religious, economic, and social enslavement life of the African people. It is also produced to address the struggle for their liberation from the colonizers (Joseph).

Conclusion

The Postcolonial Approach emerged as a literary theory to deal with the postcolonial literature which is constructed by postcolonial writers to reflex the reality of the colonizer system and its strategies on the colonized societies. This theory plays an important role in analyzing and investigating the results of the oppression of the colonialism on colonized identity, culture, and society. Postcolonial theory is foregrounded and developed by postcolonial theorists as Frantz Fanon, Edward Said,

Gayatri Chakravorty Spivak, Homi K. Bhabha, and their works. Similarly, postcolonial African novel is a significant part in postcolonial African literature. It deals with the impact of colonialism on the postcolonial colonized nations, societies, and their issues.

Chapter

Three

Chapter Three

A Postcolonial Study of Chinua Achebe's *No Longer at Ease*

Introduction

1. Literature Review on Chinua Achebe's <i>No Longer at Ease</i>	31
2. The Relation between the Colonizer and Colonized after the Independence.....	33
2.1. The Western Supremacy among the Nigerian People.....	34
2.2. The Binary Relation between the Characters.....	35
2.2.1. Master/ Slave.....	35
2.2.2. Superiority/ Inferiority.....	37
2.2.3. Civilized/ Uncivilized	37
2.3. Mimicry	38
2.4. Marginality.....	39
3. The Impact of Colonialism.....	41
3. 1. Cultural Conflict.....	41
3. 2. Economic Conflict.....	43
3.3. Political Conflict.....	45

Conclusion

Introduction

The African novel in the postcolonial period aims to introduce the identity of black people (who have been treated as slaves) and African inhabitants in general. The common fake picture influenced the educated class and promoted them to inspire the African literature with new and unique way of writing. Chinua Achebe is one of the most influential writers of the African issue in that time, he wrote about the African culture as well as the corruption that destroyed the basic political, cultural, and economic structure, his novels gained attention of other countries outside Africa.

This chapter specializes in postcolonial reading on the novel *No Longer at Ease* (1960), which is written by Chinua Achebe on the corruption perspective through postcolonial study; it aims to clarify the representation of corruption within the novel.

1. Literature Review on Chinua Achebe's *No Longer at Ease*

In 1960, Chinua Achebe wrote the novel *No longer at Ease* (it is the second novel in *The African Trilogy*). Achebe is a famous author from Nigeria; he showed his proficiency in employing language in a distinctive way which gave his writings a significant influence in literary criticism. He was one of the most important authors in the march of literature, especially, African literature which concerns with colonial and postcolonial issues and creates a new kind of literature.

No Longer at Ease took its name from the poem of *The Journey of the Magi* by T. S. Eliot. The novel depicts an educated young man from Nigeria who found himself compelled to do illegal acts among the political system, his name is Obi Okonkwo. He is the main character in the novel; his thoughts are unable to balance between the culture of his country and the country where he had been studying (Britain). This novel is a continuation of the previous novel *Things Fall Apart* in 1958, which is the first novel of

Achebe's writing collection *The African trilogy*. Obi is the grandson of Ogbuefi Okonkwo (Ogbuefi Okonkwo is the main character in *Things Fall Apart* novel), Obi and Okonkwo suffer from the internal conflict because colonialism, the end of their stories creates tragic novels. In this novel Achebe highlights the corruption in African states because of the influence of colonialism on them.

The novel narrates a young man called Obi Okonkwo who received a scholarship to study abroad in England. He had been sent to study law in order to serve his country against the colonial settlement, but he followed his desire to study English. However, Obi missed his country and wrote poems for it. They reflect his perception of his country as a peaceful and idealistic country. Like any ambitious young man, he was longing to return and made efforts to serve his homeland, and to be a pride for the people of his country Nigeria. Since his arrival to Lagos, he got an upscale position as Secretary to the Government's Scholarship Board. Before his return to Nigeria, he met Clara and fell in love with her. And later, he discovers that Clara is an Osu, this fact drives him to the end of his future because it opposes the Ibo tradition and his parents' will. During his arrival to his homeland, he was greeted by many of his countrymen who consider him a model. Achebe blends the two cultures in this character, he is a Nigerian man, but he lives a Western lifestyle. Achebe gradually reveals the problems that face Obi and ruin his hope to be pioneer to change his country to the best and to remove corruption that the old Africans exercise because the European colonialism makes them live in poverty. In addition, he is shocked by his mother's illness, paying for school fees of his brother and repayment of loans to the Union. The novel depicts the newly independent Nigeria where Nigerians tried to rely on themselves to build an independent state in this period. He tries hard to live without corruption and to take care of his family, but the distress crisis destroys him. He starts to take bribes which end him caught by the police.

2. The Relation between the Colonizer and Colonized after the Independence

No Longer at Ease is a novel written by the Nigerian writer Chinua Achebe. In his novel, Achebe tries to describe the reality of Nigeria in its transitional phase from colonization to independence. During this period, the Nigerian people lived a new situation which was known by hegemony. Hegemony started after Nigeria has achieved its independence. In his article *Chinua Achebe's No Longer at Ease as a Post-Colonial Novel* (2014), Preeti Maneck says: "In the hegemonic phase of colonialism which begins after the country has achieved independence, the natives internalize western culture and the colonizers entire system of values" (439).

The Nigerian society was composed of the old Africans who were also named the first generation. They were defined by the African people who did not go out from Nigeria to study in England. However, the educated Nigerians studied in England who were called the second generations. As an example, "Obi Okonkwo" the protagonist of the novel who left Nigeria to study English rather than learning law as his Umofian's desire because he was their hope to return again and defend his village . "Christopher" (Obi's friend) also studied Economy in England and Clara is Obi's beloved, she is a Nigerian woman who studied nursing in England too.

The coming of the European colonialism to Nigeria was not just a military colonization but also cultural and traditional domination. Colonialism is defined as the domination of one country over other and it cannot be only a control over lands but also language, religion and lifestyle of people of the country. Thus, the indigenous people's values traditions, language and culture will be colonized and affected negatively by the colonization.

In the present novel, Achebe depicts the colonialist's notions and attitudes towards the Africans in general and the Nigerians in particular. In addition, he addresses the mental and

psychological impact of colonialism on the indigenous people by creating a false image about them and their life.

After the postcolonial reading to the novel, the author portrays and reveals the relation between the colonizer and the colonized in postcolonial era through the following aspects:

2.1. The Western Supremacy among the Nigerian People

In the beginning of the novel, the writer shows and directs the reader to the western supremacy in Nigeria which is still active even after the independence. It was clarified by the writer in the two following western characters "Mr. Justice William Galloway" and "Mr. William Green".

Mr. Justice Galloway is the Judge of the High Court of Lagos and he was the judge of Obi's trial. The judge was not an African or Nigerian but he was an European man. It can be said that the judge is a symbol of the supremacy and high status of the colonizers in Nigeria. The writer gives a hint about the first aspect in the very brief description to this judge. He was putting gold-rimmed spectacles on which represent and show the higher position that cannot be taken by the colonized even in their countries. In this context, the narrator clarifies that in the first chapter: "Whenever Mr Justice William Galloway, Judge of the High Court of Lagos and the Southern Cameroons, looked at a victim he fixed him with his gaze as a collector fixes his insect with formalin. He lowered his head like a charging ram and looked over his gold-rimmed spectacles at the lawyer" (Achebe 4).

According to this aspect and in the same chapter, Achebe points to another scene that mentions the clothes of Mr. Green and how the white man was sitting when he says: "after the game they retired to the club bar. Mr. Green had a light-yellow sweater . . . some half sitting on the high stools and some squash or gin-and-tonic" (Achebe 5). The previous both passages reflex the imperialistic features of the western.

2.2. The Binary Relation between the Characters

The writer depicts different binary relation such as Master/ Slave, Superior/ Inferior, and Civilized/ Uncivilized. The characters were Nigerian and British. Mr. Green (Obi's boss) is a representative character of the white people in Nigeria. The author tells the reader that Mr. Green is a good man in his work. He works long hours and hardly. In the eleventh chapter, the writer says: "Take, for instance, his devotion to duty. Rain or shine, he was in the office half an hour before the official time, and quite often worked long after two, or returned again in the evening" (Achebe 80- 81). However, Mr. Green as a representative of the civilized world came to Nigeria and put in his mind the image of Africa that is portrayed in *Heart of Darkness* (1899). Africa is the dark continent with uncivilized people. Mr. Green believes in himself and in the white men to bring civilization to this darkness. He likes Africa of his desire, Africa of slaves and barbaric people as the Orientalists have depicted them and in the sense that Mr. Green believes in the positive effects of colonialism toward Africa. In the before mentioned chapter, Achebe narrates:

It was clear he loved Africa, but only Africa of a kind: the Africa of Charles, the messenger, the Africa of his garden- boy and steward-boy. He must have come originally with an ideal---to bring light to the heart of darkness, to tribal head-hunters performing weird ceremonies and unspeakable rites. But when he arrived, Africa played him false. (81)

2.2.1. Master/Slave:

Achebe clarifies this relation through the events of the novel during the colonial and postcolonial periods. The situation in colonial time was different from the transitional phase in Nigeria. Before, the British colonizers were treating the Nigerians as they wanted and as an example the British school inspectors were slapping the Nigerian headmasters when they did not achieve a headmaster's matter successfully. As a flash back in the novel,

Obi remembers the scene of his headmaster 'Mr. Nduka' and the inspector of schools 'Mr. Jones'. In the seventh chapter, Achebe tells: "The headmaster, Mr Nduka, was all the while trying to explain something. 'Shut up!' roared Mr Jones, and followed it up with a slap" (Achebe 47).

In the present Nigeria, the novelist shows that Mr. Green is still seeing Nigeria with the colonial mentality and Mr. Green represents the colonizer among the Nigerian societies. In the first chapter, Mr. Green orders beer and says: "One beer for this master" (Achebe 6). There is another scene between Mr. Green (obi's boss) and Mr. Omo (the Administrative Assistant) which demonstrates the Master/Slave relationship. It was the first day for Obi in the Office and he observed how Mr. Green's words and actions with the old Nigerian Assistant simulate the mentioned relation. In different passages the writer depicts the picture as in the seventh chapter: "Mr Omo jumped to his feet as soon as Mr. Green came in. Simultaneously he pocketed the other half of the kola nut he was eating" (Achebe 50), and he adds: "Mr Omo hesitated as he always did when the telephone rang, and then took it up as if it was liable to bite" (Achebe 50). Mr. Green loves Nigeria of his imagination (colonized Nigeria) and his work because it gives him the opportunity to practise the colonial authority. In their article, *Dissemination of English Culture in Chinua Achebe's "No Longer at Ease"* (2016), Bahman Zarrinjooee and Sahahla Khatar say: "Mr Green does not like the real Nigeria , but the Nigeria of his imagination. He likes the Nigeria of thick bushes, dirty native and submissive servants. He likes his office, because his submissive workers stewards and messengers who give him pleasing self-image as a colonial master surround him" (234). This implies that the pretension to civilize Nigeria is only a lie.

2.2.2. Superiority/ Inferiority:

According to the colonizers' view, the Europeans are the superior people and the Africans are the inferior. The British colonizers believe that they are the light to the dark Africa and civilization to barbaric and primitive people as the superior and the prominent ones. They impose their culture on the Africans. In the opening chapter, Achebe says: "looked at a victim he fixed him with his gaze as a collector fixes his insect with formalin" (4). This quotation reflexes the inferior look by the colonizer to the colonized. They insist on the inequality between them and they do not change their views even if the colonized were educated, speak English and hold on to their culture. In another example and in the seventh chapter, Achebe represents this relation when Obi responded to Mr. Green in the phone: "Obi took the telephone. Mr Green wanted to know whether he had received a formal offer of appointment. Obi said, no, he hadn't. You say *sir* to your superior officers, Mr Okonkwo, and the telephone was dropped with deafening bang" (Achebe 50). The writer uses the language of power and superiority when the British people speak. In the first chapter, he announces : "The fact that over countless centuries the African has been the victim of the worst climate in the world and of every imaginable disease. Hardly his fault. But he has been sapped mentally and physically. We have brought him Western education. But what use is it to him?" (Achebe 5).

2.2.3. Civilized/ Uncivilized:

This is another relation which is represented in the novel. This relation is mentioned by Achebe in some attitudes by the Nigerian people's actions and thoughts. The first scene was in the reception of Obi, speaking formal English is considered as civilization because the old Africans are careful when using English in order to confirm their position in their societies. However, in the reception Obi's English was informal and he did not care about it because he considered himself an educated person who studied in England and he is

civilized man like the white. In this context and in the fourth chapter, Achebe narrates: "Obi's English, on the other hand, was most unimpressive. He spoke 'is' and 'was'" (27), in another scene which is included in the second chapter, Achebe says: "The second generation of educated Nigerians had gone back to eating pounded yams or *garri* with their fingers for the good reason that it tasted better that way. Also for the even better reason that they were not as scared as the first generation of being called uncivilized" (17). Through this quote, Achebe shows the feeling of the second generation of educated Nigerians who were eating with their fingers and they were not frightened of being named uncivilized compared to the first generation (old Africans). In the sense that the first generation were described uncivilized in contrast to the civilized white men.

However, according to Mr. Green even the educated Africans in general and the educated Nigerians in particular are not civilized to get their own life and build their future. Achebe illustrates that when Mr Green reminded Obi about his insurance and he will pay forty pounds each year. Mr Green's role did not cease to remind Obi but to describe him as incapable of leading life even if he was an educated man. In chapter ten, the writer tells:

'You will do well to remember,' said Mr Green, 'that at this time every year you will be called upon to cough up forty pounds for your insurance.' It was like the voice of Joel the son of Pethuel. 'It is, of course, none of my business really. But in a country where even the educated have not reached the level of thinking about tomorrow, one has a clear duty.' He made the word 'educated' taste like vomit. (Achebe 73)

2.3. Mimicry

The term mimicry can be defined as the imitation of behavior and in the colonized situation, it can be said that the imitation of the western culture to reach civilization and to be like the white men in order to alienate from their culture which seems old. In the

opening chapter the writer describes Obi as a mimic man because he was wearing different than his people, Achebe depicts: "He wore a smart palm-beach suit and appeared unruffled and indifferent" (1). Achebe continues about mimicry in the following quotation:

MrI kedi had come to Umuofia from a township, and was able to tell the gathering how wedding feasts had been steadily declining in the towns since the invention of invitation cards. Many of his hearers whistled in unbelief when he told them that a man could not go to his neighbor 's wedding unless he was given one of these papers. (Achebe 10)

He addresses mimicry through the use of the invitation card when a Nigerian man is named Mr. Ikedi who was affected by the western culture. He was talking about the invention of the invitation cards that the Nigerians should do too.

In the seventh chapter, Achebe depicts another representation of mimicry. There was a character called (Sam Okoli) who is Calar 's friend. He was a well-known politician in Lagos and Eastern Nigeria. Sam, Obi, and Clara were sitting together at Sam's house, he asked them which drink they want, starting by Clara as the Europeans say 'lady first':"Lady first; that is what the white man has brought" (Achebe 7).

2.4. Marginality

The novel includes the representation of marginality, the Ibo society is an example when the writer shows the description of the Umuofians to themselves as sojourners in this passage which is included in the beginning chapter: "Those Umuofians (that is the name they call themselves) who leave their home town to find work in towns all over Nigeria regard themselves as sojourners" (Achebe 6). In the above mentioned chapter, the case of marginality is not only individual in Africa and Nigeria. It can be touched even in the towns and groups of people as the ignorance and the marginality of the whole Umuofia town in getting opportunity in the European posts: "Many towns have four or five or even

ten of their sons in European posts in this city. Umuofia has only one. And now our enemies say that even that one is too many for us" (Achebe 8).

2.5. Stereotypes

In the opening chapter, the author starts his novel with Obi's trial. The court starts at nine and Mr. Justice William Galloway was the judge for this trial. However, Mr. Adeyemi the lawyer came late because his car broke down. Mr. Justice asked: "This court begins at nine o'clock. Why are you late?" (Achebe 4). After Mr. Adeyemi answered him, he added: "All right, Mr Adeyemi. I accept your excuse. But I must say I'm getting sick and tired of these constant excuses about the problem of locomotion" (Achebe 4), the African people are represented with laziness and their continual excuses.

The next scene, Mr. Green plays tennis with another man from the British Council who discusses the situation of Obi and his acceptance of bribes, Mr. Green does not wonder at Obi's behavior because he believes that the Africans are corrupt: "They are all corrupt"(Achebe 5), and he added that the corruption of the African is a fact: "What I can't understand is why people like you refuse to face facts. Mr. Green was famous for speaking his mind. He wiped his red face with the white towel on his neck: "The African is corrupt through and through" (Achebe5). Similarly, they are represented as corrupt those who pay and accept bribes to get a Doctor's certificate in order to come to Obi's trial: "was there to hear the judgement. Some Civil Servants paid as much as ten shillings and sixpence to obtain a doctor's certificate of illness for the day" (Achebe 4).

In another scene in chapter twelve, Mr. Green did not distinguish between the educated and none educated Africans in the corruption issues and blamed his Government for giving them chance to study at universities: "I think Government is making a terrible mistake in making it so easy for people like that to have so-called university education. Education for what?" (Achebe 88).

3. The Impact of Colonialism

Chinua Achebe represented through his first novel *Things Fall Apart* (1958) the Igbo traditions in details, and he made the first novel as an introduction for the next novel *No Longer at Ease* (1960). In *No Longer at Ease*, Achebe depicts the corruption within the novel at different aspects (culturally, economically, and politically). The novel starts with the trial scene against the main character (Obi Okonkwo) so that the readers can recognize the fact of Obi being a victim of several conflicts that he lost in challenging them. Achebe shows the end of Obi's journey at the beginning to make the reader wonder about the past he had gone through and about the real reasons behind.

3.1. Cultural Conflict

Through the postcolonial novels, Chinua Achebe portrays the Ibo (Nigerian tribe) traditions and how its inhabitants adhere to those customs. Also, he tries in each novel to introduce the Nigerian culture that has existed before the colonial coming. In *No Longer at Ease*, Obi acquired Western culture during his existence in Britain where he went to study. He imitates the Western culture (even when he is in Nigeria) in their lifestyle such as his clothes and speaking English in front of the Nigerian crowd, these acts are not accepted by the Nigerians who glorify their culture and language. In chapter four, The Umuofia Progressive Union (UPU) arranged a big reception for Obi who returned from Britain, everyone was dressed formally to fit in this big occasion except Obi (the guest of honor) who was wearing shirt sleeves unlike the educated man which Achebe in chapter four refers to as a first mistake: "Everybody was properly dressed in *agbada* or European suit except the guest of honour, who appeared in his shirt sleeves because of the heat. That was Obi's mistake Number One" (26). The second mistake in the same scene that Obi made is to speak with less formal English about education in front of the president and Nigerian

member. In the same chapter Achebe says "Obi's English, on the other hand, was most unimpressive. He spoke 'is' and 'was'. He told them about the value of education" (27).

The Ibo traditions also prevent them to marry an "Osu" (who is a taboo class, dedicated to the worship of God), this problem creates a big conflict within Obi who really loves Clara (she is an Osu). When Obi knew the truth of Clara, he told his best friend Joseph that he will marry her anyway without realizing the consequences which Nigerian culture imposes. The character Joseph in the novel is familiar with the two cultures; he tries to give Obi a piece of advice to do not marry Clara and to think carefully about the consequences according to Nigerian culture. Obi in the beginning of his relation with Clara was ready to do anything, ignoring his family and traditions. His hope was high to achieve and he could convince his family. Here in chapter seven, the writer says: "Obi knew better than anyone else that his family would violently oppose the idea of marrying an *osu*. Who wouldn't? But for him it was either Clara or nobody. Family ties were all very well as long as they did not interfere with Clara. 'If I could convince my mother,' he thought, 'all would be well' (57).

But unfortunately he found himself facing successive objections from (His friend, parents, and Clara herself). The response of his mother was the worst in chapter fourteen: "She held up her hand for silence. 'But if you do the thing while I am alive, you will have my blood on your head because I shall kill myself.' She sank down completely exhausted" (Achebe 103), which makes him enter an internal dilemma and made him an unbalanced character. Achebe embodies postcolonial characters to convey the reader about the harshness of some traditions which lead to the internal conflicts within the characters.

Obi's parents converted to Christianity, which prevents them from practicing parts of their culture, they found themselves acting according to the culture of their community and not to their Christian religion because they belong to this community and cannot

completely separate from this culture. Obi's father (Isaak Okonkwo) insisted on his wife to do not tell their children the traditional folktales because they are forbidden. Obi's mother (Hanane) is a devout Christian woman, but when Obi was a pupil attending school, he was embarrassed because he did not know any traditional story, and his friends used to laugh at him about that. Then, Hanane told him some stories so that he could participate, but she kept it secret from her husband. In chapter six, the narrator says:

Obi loved these stories but he knew none which he could tell. One day the teacher called on him to face the class and tell them a story. As he came out and stood before them he trembled. '*Oluluofuoge*,' he began in the tradition of folk-tales, but that was all he knew. His lips quivered but no other sounds came out. The class burst into derisive laughter, and tears filled his eyes and rolled down his cheeks as he went back to his place. As soon as he got home he told his mother about it. She told him to be patient until his father went to the evening prayer meeting. (Achebe 45)

3.2. Economic Conflict

During the colonial and modern independence periods, Nigeria has gone through extreme poverty because of colonialism. Achebe shows through his novel how the Union grants outstanding students scholarships to study abroad, and retrieve this amount of money after they graduated and found jobs as it happened with Obi, which is a reference to the poverty of Nigeria in that era. In first chapter, Achebe recounts: "The first scholarship under this scheme was awarded to Obi Okonkwo five years ago, almost to the day. Although they called it a scholarship it was to be repaid. In Obi's case it was worth eight hundred pounds, to be repaid within four years of his return"(8).

After Obi's return to Lagos and get a job with a good salary in the civil service, his hope was high to live luxurious life, in addition to the expectations of the people of his town and

the Union to repay for scholarship readily because he will be among the rich and educated class, he only has to pay twenty pounds each month to repay for his scholarship to the Union. Obi discovers the poor situation of his family; his mother was bedridden because of her illness. His parents appear weak, but his father can still work in the church which pays him a very little price, both of them are old to work. The reader notices this from the following passage in chapter six: "They had never relied on his father's meagre pension. He planted yams and his wife planted cassava and coco yams. She also made soap from leachings of palm ash and oil and sold it to the villagers for a little profit. But now they were too old for these things"(Achebe 47).

Although Obi spent a lot of money on his daily life such as the expensive clothes, paying the driver's salary, and buying a new car, he takes the responsibility for spending on his family, starting from paying for the hospital bill of his mother, and allocated a sum of money to pay school fees of his young brother John. Also, he decides to give them an amount of money each month. Obi tries not to worry because he will manage that in somehow.

Achebe in chapter ten depicts the rise of the economic difficulty of Obi, when Mr. Green warned him about his duty to pay forty pounds for his insurance renewal "'You will do well to remember,' said Mr Green, 'that at this time every year you will be called upon to cough up forty pounds for your insurance.'" (Achebe 73). Obi was confused about how he will pay for all those things because he did not have enough money in the bank and his salary does not help in this situation because he needed a big amount. He spoke with Charles who owes him, and tried to borrow a loan from the bank.

In the organized reception, Obi asked for a grace period to pay from the Union, but he declined his request. In the same chapter, he wishes that he would not pay for the union, but the past is the past: "If the Umuofia Progressive Union had granted him four months'

grace things might have turned out differently. But all that was now past history. He had made up his quarrel with the Union"(Achebe 75). Nigeria's financial situation was difficult so Obi is obliged to repay for his scholarship to the Union in order to give it to another student to study abroad. Also, they do not know about his responsibility to his family. The only thing that he can do is to save money and change his usual expenses: "So he would have to retread his present set, one at a time beginning with the spare in the boot. That would cut the price down by half" (Achebe 76) because of the poverty life in postcolonial Nigeria.

3.3. Political Conflict

The political issue is one of the serious issues that have been addressed by Chinua Achebe in this novel. The political corruption pervaded in many African colonies including newly independent Nigeria, Achebe represents the political corruption by taking bribes in this novel. Obi appears as an incorruptible man who aims to eliminate corruption in Nigeria when he returns, he believes that the old Africans are the reason for this corruption and they should be replaced by a young generation who are educated graduates, as it is mentioned in chapter five: "Obi's theory that the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men from the universities was first formulated in a paper read to the Nigerian Students' Union in London" (Achebe 31).

Achebe pictures the relationship of taking bribes to power holders who misuse their positions by taking bribes which is to give money for men and bodies for women. Among these messes, Obi found himself stranger in his country, he recognizes two African men who take bribes within the first month of his return, and one of them was at the Public Service Commission. The fact is: if any uneducated person wants to get a job, he must deal

with bribes, but Obi was confident of staying pure and believes that he can change the situation as long as he considers himself as "Pioneer".

The political situation was full of corruption due to the poor financial situation in Nigeria on the one hand, and to compete for senior positions within the political structure in the other hand. Obi failed to remain pure; he gradually starts taking bribes after the crises that he went through as the financial pressures, his mother's death, and the loss of his love.

Obi's journey ends when he took the last bribe from a man who deceived him and delivered him to the police. In Achebe's opinion, Obi remains a pioneer because he still felt guilty when he takes bribe in the following scene in the last chapter:

A second knock caught him almost at the door of the bedroom and transfixed him there. Then he saw on the floor for the first time the hat which his visitor had forgotten, and he breathed a sigh of relief. He thrust the money into his pocket and went to the door and opened it. Two people entered---one was his recent visitor, the other a complete stranger (128).

Conclusion

The forms of corruption are the basic theme in the novel *No Longer at Ease* during the postcolonial period in Nigeria. In this novel, Achebe tries to shed light on the problem of corruption through the main character who represents the loyal Nigerian man. This chapter concerns with postcolonial theory by studying the colonizer's relation to colonized and its impact during this period. In addition, the conflicts in the novel reflect the phenomena of corruption in Nigeria, and reveal the fact that corruption is represented in the novel through the clash between cultures (the western and African country), the adverse impact of the economic situation, and the political system that deals with bribery.

General Conclusion

General Conclusion

The present dissertation is concerned with the field of literature, especially, the postcolonial literature which discusses different issues such as identity, resistance, culture, colonial oppressions, and postcolonial problems. The postcolonial literature emerged to deal with the effects and outcomes of colonialism on the postcolonial countries in general and African nations in particular. Thus, African literature considers the issues of postcolonialism as a primary subject in literary works, for instance, the problem of corruption that emerged and fulminated among the African countries. The prevalence of corruption in African countries is one of the essential topics within the postcolonial novels which affected negatively the security and stability in Nigeria and Africa in general. Moreover, it impacted on the literary production and led to an emerging elite of writers who wrote postcolonial novels that represented the colonizer's identity and culture, and address the results of colonialism oppression.

Chinua Achebe raises the problem of corruption in his second novel *No Longer at Ease* (1960), which its events took place during the Nigeria independence. He depicts the Nigerian tribe's tradition (Ibo), beliefs, and culture. Achebe's novel is concerned with the relation between the European colonialism and the Ibo society, in order to picture the Nigerians' life during the post-colonial period. Critics classify this novel as a unique work of Chinua Achebe because it raises the problem of corruption in a distinctive way that clarified the background of corruption under the conflicts between the white men and the Nigerians.

This study is based on the Postcolonial Approach which is raised by the postcolonial theorists as Edward Said's and Frantz Fanon's perspectives. So, we use the

postcolonial reading of Achebe's novel *No Longer at Ease* (1960) to explore how Achebe represents corruption in the newly independent Nigeria through his novel. The main objectives of this research are to: carry out a postcolonial reading on the novel, demonstrate corruption as a postcolonial problem through a postcolonial reading, and show the postcolonial aspects by depicting the relation between the colonizer and the colonized, and introducing the representation of corruption by the writer through the main character's conflicts.

In this respect, the first chapter was dedicated to the history of postcolonial period; it was about the European colonialism that dominated a large area around the world including Africa. More specifically, we discussed the emergence of the African novels that gave birth to new literary works within the African literature, especially, the postcolonial literature that deals with the postcolonial African novels.

Concerning to the second chapter, it looked at identifying the postcolonial approach which is considered as a prominent theory in reading and analyzing postcolonial literary works. The postcolonial approach emerged in post-independence era to deal with the history of colonialism and its impacts on the colonized countries. Also, it aims to show the development and the emergence of this approach through the postcolonial history. Postcolonial theory is associated with postcolonial theorists such as Frantz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhabha. The following section of this chapter discussed the aspects of Postcolonialism. The latter examined the colonialism influences on the colonized identity, culture and society intellectually and psychologically. It sought to remove the false image and ideas which are produced by the colonizers about the colonized, it discussed the subject of otherness, colonizer superiority, and colonized inferiority. In the last section of this chapter, postcolonial studies of the African novels are provided.

The postcolonial studies are related to the postcolonial theorists and writers' studies and investigations as the postcolonial African study. It examines the themes and the objective of this African writing such as cultural conflict, crime, and liberation from colonial legacy.

The last part of the dissertation was practical, it worked on Achebe's *No Longer at Ease* (1960), the first section gave the novel's overview. Also, it included a postcolonial study of the relation between the colonizer and colonized, and the colonialism impact through finding the main character's conflicts. This chapter showed the forms of corruption that Achebe illustrated to clarify the postcolonial problem of the novel through the representation of colonialism's relation with the Nigerian society in particular and through the main character's conflicts.

To sum up, this paper highlighted the postcolonial reading of Chinua Achebe's novel. Achebe used his work, style of writing, and English Language to show the culture, the real life, and the personality of the African people from the perspective of the colonized. This research revealed through a postcolonial study of the novel that corruption is a postcolonial issue and the writer used the main character's conflicts to represent this problem. In addition, the writer clarified the postcolonial aspects through depicting the relation between the colonizer and the colonized in the postcolonial era.

Works Cited

- "African History in Fiction: The Novels that add Flesh to Historical Bones." Word Press, 13 Apr. 2011.
- "African Literature: Women's Writing." Net Industries and Its Licensors, science.jrank.org/pages/10009/African-Literature-Women-s-Writing.html.
- "African Politics: No Longer at Ease by Obi Okonkwo Essay." *Bartleby*, 2016.
- "Postcolonialism Today: Theoretical Challenges and Pragmatic Issues." A Multidisciplinary Conference. Toronto, 26-28 Sept. 2002.
- "The Colonial and Pre-Colonial Eras in Nigeria." American Historical Association, 2018.
- Achebe, Chinua. *No Longer at Ease*. Heinemann, 1960.
- Akwanya, Amechi. *Structuring and Meaning in the Nigerian Novel*. St Patrick's College Maynooth, 1989.
- Alemazung, Joy Asongazoh. "Post-Colonial Colonialism: An Analysis and Actors Marring African Socio-Economic and Political Development." *The Journal of Pan African Studies*, vol. 3, no.10, 2010.
- Ashcroft, Bill., et al. *Post-Colonial Studies: The Key Concepts*. 2nd ed., Routledge, 2007.
- Ashcroft, Bill., et al. *The Empire writes back. Theory and Practice in Post-colonial Literatures*. 2nd ed., Routledge, 1989.
- Awinsong, Moses A. "The Colonial and Post-Colonial Transformation of African Chieftaincy: A Historiography." *Historiaa Publication of the Epsilon Mu Chapter of Phi Alpha Theta and the Eastern Illinois University History Department*, 2017.
- Awojobi, Oladayo Nathaniel. "Political Corruption and Underdevelopment in Nigerian Fourth Republic ". *International Journal of Innovation and Scientific Research*, vol. 11, no. 1. 2014, pp. 151-157.
- Babalola, C. A. "A Reconsideration of Achebe's No Longer at Ease." *Phylon* (1960), vol. 47, no. 2, 1986, pp. 139–147. JSTOR, www.jstor.org/stable/274540.

- Barry, Peter. *Beginning Theory: An Introduction to Literary Cultural Theory*. 2nd ed., Manchester University Press, 2002.
- Blanton, Robert, et al. "Colonial Style and Post-Colonial Ethnic Conflict in Africa." *Journal of Peace Research*, vol. 38, no. 4, 2001, pp. 473–491. JSTOR, www.jstor.org/stable/424898.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed. Oxford University Press, 2005.
- Castle, Gregory. *The Black Guide to Literary Theory*. Blackwell, 2007.
- *Chapter II. Principles of Postcolonialism: Its Growth, Significance and Relevance*, 2015.
- Golden, Audrey. "A Brief History of Postcolonial Literature, Part I ."Books Tell You Why, 19 Apr. 2015.
- Graham, Katie. "Nigeria: Colonization." *Weebly*, 22 May, 2009. Accessed 20 May. 2019.
- Hamadi, Lutfi. "Edward Said: The Postcolonial Theory and Literature of Decolonization". *European scientific journal*, vol. 2, no. 1857-7881. 2015, pp. 39-46.
- Harbeson, John W. "Postcolonial Sub-Saharan African Politics". *In obo in African Studies- Oxford Bibliographies*, 31 Aug. 2015, doi:10.1093/OBO/9780199846733-0057.
- Hardt, Michael., and Antonio Negri. *Empire*. Harvard University Press, 2000.
- Joseph, Aneeta. (Doc) *Themes African Literature. Academia.edu*. 2019, www.academia.edu/10296390/THEMES_IN_AFRICAN_LITERATURE. Accessed 26 May. 2019.
- Kiprop, Joseph. "Largest Empires in Human History". *World Atlas*, 2017.
- Lerner, Arthur. "Front Matter". *Books Abroad*, vol. 35, no. 3, 1961. JSTOR, www.jstor.org/stable/40115797.
- Mackay, Mercedes, "No Longer at Ease by Chinua Achebe." *African Affairs*, vol. 60, no. 241. 1961, pp. 549-550.
- Malpas, Simon., and Paul Wake, editors. *The Routledge Companion to Critical and Cultural Theory*. Routledge, 2006.
- Maneck, Preeti. "Chinua Achebe's No Longer at Ease as a Post Colonial Novel." *Research Scholar: An International Refereed e-Journal of Literary Explorations*, vol. 2, no. 1. 2014, pp. 439-442.
- Mcleod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.

- Metz, Helen Chapin. *Nigeria: A Country Study*. Library of Congress, 1928.
- Nabil, Dina. *Postcolonial Discourse in Life of Pi*. Alexandria University, 2016.
- *National Open University of Nigeria: Element to Management 1*. School of Business and Human Resource Management, 2006.
- Nikiforova, Irina D. "The Development and Distinctive Features of Forms of the Novel in African Literature." *Research in African Literatures*, vol. 18, no. 4, 1987, pp. 422–433. JSTOR, www.jstor.org/stable/3819546.
- *Obi Okonkwo as a 'postcolonial subject' in Chinua Achebe's 'No Longer at Ease'*. GRIN Verlag, 2002.
- Randol, Shaun. "PEN 2013: The African Writer." *World Literature Today*, 7May. 2013.
- Said, Edward W. *Orientalism: Western Conceptions of the Orient*. Penguin Books, 2003.
- Sawant, Datta G. "Perspectives on Post-colonial Theory: Said, Spivak and Bhabha". *Researchgate*, 2011.
- Selden, Raman., et al. *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman, 2005.
- Thamarana, Simhachalam. "Significance of Studying Postcolonial Literature and its Relevance." *Journal of English Language and Literature*, vol. 3, no. 3, Aug. 2015, pp. 537-541.
- Thinog'o, Ngugiwa. *Moving the Centre: The Struggle for Cultural Freedoms*. James Currey London, 1993.
- Zarrinjooee, Bahman., and Shahla Khatar. "Dissemination of English Culture in Chinua Achebe's No Longer at Ease." *Advances in Language and Literary Studies*, vol.7, no. 2203- 4714, Aug 2016, pp. 231-238.doi:10.7575/aiac.all.v.7n.4p.

ملخص

يسعى هذا البحث إلى تسليط الضوء على ظاهرة الفساد في إفريقيا في فترة ما بعد الاستعمار من خلال الرواية لم يعد في سهولة من تأليف الكاتب النيجيري تشنوا اتشيببي سنة 1960. انتشر تظاهرة الفساد بصورة واضحة في إفريقيا خلال فترة ما بعد الاستعمار. وبالتالي، يعطي الأدباء المؤلفون أهمية كبيرة لهذا الموضوع من خلال أعمالهم الأدبية التي تتناول قضايا ما بعد الاستعمار. تهدف هذه الدراسة إلى دراسة الرواية من خلال نظرية ما بعد الاستعمار لإظهار الطريقة التي مثلت بها الفساد في الرواية. لهذا الغرض، فإن هذا البحث يدرس في وصف العلاقة بين الاستعمار البريطاني و الأفارقة المستعمرين في فترة ما بعد الاستعمار، وكذا في كيفية تمثيل الكاتب للفساد من خلال تصوير الصراعات التي تواجهها الشخصية الرئيسية: ثقافيا، اقتصاديا، وسياسيا. ولهذا، فإن هذا البحث يتبنى المنهج التحليلي لتحليل الطريقة التي وضح بها اتشيببي جوانب ما بعد الاستعمار و في تصوير الفساد في المجتمعات الإفريقية من خلال روايته. يكشف البحث الحالي عن مشكلة الفساد في المجتمعات الإفريقية بعد استقلالها و التي يوضحها الكاتب من خلال هذه الرواية و التي مست جميع النواحي.

الكلمات المفتاحية: فترة ما بعد الاستعمار، الفساد، إفريقيا، نيجيريا، نظرية ادب ما بعد الاستعمار، الرواية الإفريقية.