



**THE PORTRAYAL OF HOMI K. BHABHA'S
POSTCOLONIAL IDENTITIES IN CHINUA ACHEBE'S
NO LONGER AT EASE (1960) NOVEL**

A THESIS

**In Partial fulfilment of the Requirements for S-1 Degree Majoring
American Studies in the English Department**

Submitted by:

Nabila Nurul Habiballah

NIM: 13020118140176

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2022

PRONOUNCEMENT

The writer truthfully declares that this thesis entitled The Portrayal Of Homi K. Bhabha's Postcolonial Identities in Chinua Achebe's *No Longer at Ease* (1960) Novel is completed by the writer herself without taking any results from other researchers in S-1, S-2, S-3, and diploma degree of any university. The writer also states that she did not quote any material from other publications except from the references mentioned.

Semarang, 11 July 2022

A handwritten signature in black ink, appearing to read 'Nabila Nurul Habiballah', written over a light grey rectangular background.

Nabila Nurul Habiballah

MOTTO AND DEDICATION

Only those who dare to fail greatly can ever achieve greatly.

Robert F. Kennedy

*This thesis is dedicated to both of my parents
who are willing to sacrificed their world
to build mine perfectly*

APPROVAL

**THE PORTRAYAL OF HOMI K. BHABHA'S POSTCOLONIAL
IDENTITIES IN CHINUA ACHEBE'S *NO LONGER AT EASE*
(1960) NOVEL**

Written by:

Nabila Nurul Habiballah

NIM: 13020118140176

Is approved by the thesis advisor

On 11 July 2022

Thesis Advisor



Rifka Pratama, S. Hum., M.A.

NPPU. H.7. 199004282018071001

The Head of English Department



Dr. Oktiva Herry Chandra, M. Hum.

NIP. 196710041993031003

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

On 8 August 2022

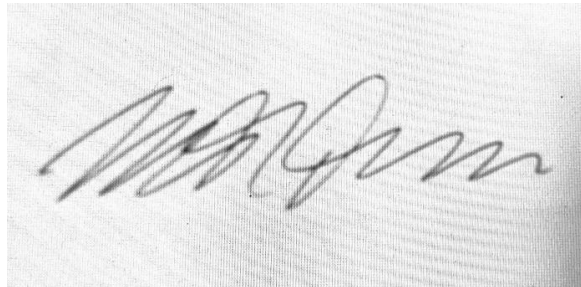
Chairperson

A handwritten signature in black ink, consisting of several bold, sweeping strokes that form a stylized, somewhat abstract representation of the name Arido Laksono.

Arido Laksono, S.S., M. Hum

NIP. 197507111999031002

First Member

A handwritten signature in black ink, featuring a series of fluid, overlapping loops and curves that form a cursive representation of the name Prof. Dr. Nurdien H Kristanto.

Prof. Dr. Nurdien H Kristanto, M.A

NIP. 195211031980121001

ACKNOWLEDGEMENT

I would like to acknowledge and give praise to God, Allah SWT who has given us his blessings and great mercy and for letting me through all the difficulties. I have experienced His guidance day by day. He is the one who let me finish my degree. This part is especially written to express my immeasurable appreciation and deepest gratitude for the invaluable assistance and support that I have been receiving all this time.

I would like to express my utmost gratitude to my research advisor, Rifka Pratama, S. Hum., M.A. for his sincere and selfless support, prompt, and useful advice during my research. His direction and advice carried me through all the stages of writing my thesis.

Endless appreciation and greatest gratitude for the help and support are extended to:

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Herry Chandra, M. Hum. as the Head of the English Department, Faculty of Humanities, Diponegoro University.
3. All of my lecturers in the English Department Diponegoro University, especially in American Studies, who have been teaching me countless and priceless lessons during my college years.

The following persons who in one way or another have contributed in making this study possible.

1. First and foremost, it is impossible to extend enough thanks to my father, Bapak Syamsu Adfizal and my late mother Ibu Yurnelis Amin, who always give me unconditional love and support. This achievement is yours as much as it is mine.
2. My siblings, my lifetime best friend slash enemy, Arkhan Khaliefh Imanullah and Dzikrina Salsabila Yasmin.
3. Annisa Zahrah Nurbani, a friend, an emotional and mental support, who is always here to remind me that I am not and will never walk alone in this journey.
4. Putri Ghina Fadhila, Salma Alfida Fauzany, Fajar Pujinur Awalia, Dito William, Gianfiko Sebastian, and Yoshua Vallery, my closest friends that I come home to.
5. Lyla Aldora, Arliana Rizne, Siti Salma, Putri Azizah, Vinza Davina, Elena Delvira, Karenina Syalsa, Devina Alvatica, Kons EBS, the ones that made my college years a fun and an unforgettable time.
6. Lastly, I would also like to thank and acknowledge my English Department 2018 friends that I have had the incredible joy and pleasure learning and spending my time with over the course of my undergraduate education.

The writer realizes that this thesis is far from perfect. Thus, any suggestions and corrections would be accepted in order to make this thesis better than before.

TABLE OF CONTENT

PRONOUNCEMENT	i
MOTTO AND DEDICATION	ii
APPROVAL	iii
VALIDATION	iv
ACKNOWLEDGEMENT	v
ABSTRACT	1
CHAPTER I	2
1.1 Background of the Study	2
1.2 Research Questions	4
1.3 Objectives of the Study	4
1.4 Previous Studies	5
1.5 Scope of the Study	8
1.6 Writing Organization	8
CHAPTER 2	10
2.1 Theoretical Framework	10
2.1.1 Intrinsic Elements	10
2.1.1.1 Theme	10
2.1.1.2 Setting	11
2.1.1.2.1 Setting of Place	11
2.1.1.2.2 Setting of Time	11
2.1.1.2.3 Setting of Social Situation	12
2.1.1.3 Character	12
2.1.1.3.1 Round Character	12
2.1.1.3.2 Flat Character	13
2.1.1.5. Plot	13
2.1.1.5.1. Situation	14
2.1.1.5.2. Generating Circumstances	14
2.1.1.5.3. Rising Action	14
2.1.1.5.4. Climax	15
2.1.1.5.5. Denouement	15

2.1.2	Extrinsic Elements	15
2.1.2.1	Postcolonial Theory	15
2.1.2.1.1	Hybridity	18
2.1.2.1.2	Mimicry	20
2.1.2.1.3	Ambivalence	21
2.1.2.1.4	Resistance	22
2.2	Research Method	23
2.2.1	Method of Data Collection	23
2.2.2	Method of the Study	24
CHAPTER III		26
3.1.	Intrinsic Elements	26
3.1.1.	Theme	26
3.1.2.	Setting	27
3.1.2.1.	Setting of Place	27
3.1.2.1.1	Lagos Mainland	27
3.1.2.1.2.	Umuofia	28
3.1.2.2.	Setting of Time	28
3.1.2.3.	Setting of Social Situation	29
3.1.2.3.1.	Languages and cultures	29
3.1.2.3.2	Social status	32
3.1.2.3.3	Religious beliefs	32
3.1.3.	Characters	33
3.1.3.1.	Round Character	33
3.1.3.1.1	Michael Obiajulu Okonkwo	33
3.1.3.2.	Flat Character	35
3.1.3.2.1.	William Green	35
3.1.3.2.2.	Clara Okeke	36
3.1.3.2.2.	Isaac Okonkwo	37
3.1.4.	Plot	37
3.1.4.1.	Situation	37
3.1.4.2.	Generating Circumstances	38

3.1.4.3.	Rising Action	38
3.1.4.4.	Climax	39
3.1.4.5.	Denouement	39
3.2.1.	Hybridity	40
3.2.1.1.	Hybridity in Language and Culture	41
3.2.1.2.	Hybridity Portrayed in the Main Character	42
3.2.2.	Mimicry	43
3.2.2.1.	Mimicry in Language Aspect	44
3.2.2.2.	Mimicry in Religious Perspective	45
3.2.2.3.	Mimicry in Portrayed in Sport and Wedding Tradition	46
3.2.2.4.	Mimicry in Educational Aspect	47
3.2.3.	Ambivalence	48
3.2.4.	Resistance	51
CHAPTER IV		53
REFERENCE		55
Appendices		58
Biography of the Author		58
Summary of The Novel		60

ABSTRACT

The arrival of the British missionaries in Nigeria brought various impacts. The impacts were not only physical, but also cultural. British colonialism triggers the emergence of postcolonial identities among the Nigerian society. This study seeks to find traces of the influence of British colonialism experienced by the Nigerian society which is reflected in the *No Longer at Ease* novel using Homi K. Bhabha's theory of postcolonialism. The method used to analyze the novel is a qualitative method, with *No Longer at Ease* novel as the primary source of the data, and outside supporting references such as previous studies, journals, and articles as secondary. There are two different approaches used in this study namely structural and postcolonial approaches. The result of this study shows the existence of postcolonial identities in the novel, which go hand in hand with Homi K. Bhabha's theory of hybridity, mimicry, ambivalence, and resistance.

Keywords: *No Longer at Ease*, *postcolonial*, *hybridity*, *mimicry*, *ambivalence*, *resistance*.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Colonialism is a particular type of cultural exploitation that emerged during the past 400 years with the expansion of Europe (Ashcroft, et al. 2007: 40). It can also be interpreted as an attempt by a country or a nation to control certain areas outside their own. Not only controlling the targeted country, colonizers also come with different views, customs, life values, and cultures from the colonized country. Colonialism then developed into a historical classification system that regarded certain cultures and societies as intrinsically inferior (Ashcroft, et al. 2007: 42). Seeing themselves superior compared to the native, colonizers often practiced their own values and left the native to adjust to them. As the one that was being oppressed, the colonized nations were very affected by this occurrence. They were forced to have an effort in deconstructing western values that were too dominant. This movement depended on the role of native in accepting, reconstructing, and/or rejecting western values in colonial and postcolonial eras. This matter of event can be examined through postcolonial studies.

According to Katrin Bandel, literary works are cultural products that have been the focus of postcolonial studies since the beginning. Further, she stated that even long before the emergence of the term "postcolonial literature", writers from colonized or postcolonial countries wrote by depicting postcolonial experiences in their works (Bandel, 2013: 140). This is because literary works such as novels, poems, dramas, etc.

are considered a reflection of reality that occurs in the real world (Akhter, 2020). Postcolonial criticism emphasizes literary works that emerged as the result of culture and society that got colonized (Purdue, 2015: 1). In that case, literature is capable of documenting social events and encounters that existed by reviewing literary works that emerged in specific times such as colonial and postcolonial era, *No Longer at Ease* novel written by Chinua Achebe is a case in point.

Chinua Achebe is a novelist born in Nigeria in 1930. He is known by many for his remarkable literary works which deal with the psychological and social picture of the East after Western colonization. One of Achebe's works *No Longer at Ease* (1960) intrigued the writer to analyse it. This novel tells a story about a young black man, Obi Okonkwo, who just came back to his hometown in Nigeria after studying for 4 years in England. Eventually, Obi Okonkwo is so used to Western customs that he cannot determine which values he must hold. In this novel, Achebe shows how the Ibo were assimilated into British people, whose ideology was imposed through language, culture, education, even daily life.

According to Bhabha, Mimicry refers to adjusting or even copying someone else's cultures, languages, customs, and ideas as it visualizes power (Bhabha, 1994: 122). The concept of mimicry can be seen several times in the novel. For example, at one moment, when Obi's surroundings are singing a song in their native Ibo language, Obi is confused and only later understands what the song means after translating it to English in his mind. Most of the characters in this novel also talk with each other in English, even though some of them were pure Nigerian. This novel also depicts how

some other characters are using mixed English and Ibo language such as “*Too too know na him de worry una...*” and “*I no fit understand this kind sleep. Na true say I no sleep last night, but that no be first time I been do um*”.

The example above is in line with Homi K. Bhaba's concept of mimicry and hybridity. It shows how native colonized society left their own culture and mimics the colonizers. This can happen as a result of both sides' interaction that develop relationships which influence and/or imitate each other. These two aspects of mimicry and hybridity are the focus of the writer's study, along with ambivalence and resistance. These identities will be scrutinized by seizing the intrinsic and extrinsic elements contained in the novel using Homi K. Bhabha's postcolonial theory.

1.2 Research Questions

The writer has formulated several research problems for this study as follows:

1. Are there any depictions of hybridity, mimicry, ambivalence, and resistance in Chinua Achebe's *No Longer at Ease* (1960) novel?
2. How are hybridity, mimicry, ambivalence, and resistance issues depicted in *No Longer at Ease* (1960) novel?
3. What causes hybridity, mimicry, ambivalence, and resistance to occur in the Ibo society?

1.3 Objectives of the Study

The objectives of the study are presented as follows:

1. To prove postcolonial identities portrayed in *No Longer at Ease* (1960) novel.

2. To analyse the intrinsic aspect of *No Longer at Ease* (1960) and examine it by applying Homi K. Bhabha's mimicry, ambivalence, and hybridity theory.
3. To find out the reasons why postcolonial identities emerge in the Ibo society.

1.4 Previous Studies

Previous studies provide explanations regarding prior studies or research that are associated with *No Longer at Ease* or Homi Bhabha's postcolonial theory. As a comparison, the writer will show several previous studies related to the same novel or the same theory and will be briefly explained in the next paragraphs.

The first reference is the final project of Brilli Shouma Amrulloh entitled *Cultural Identities on Hybridity and Mimicry in Zadie Smith's White Teeth* (2014). Inside his thesis, Brilli discusses the postcolonial issues opposed by Homi K. Bhabha by observing the extrinsic elements. Based on the findings and discussions of the study, it is concluded that there are cultural identities of mimicry and hybridity in the novel which are portrayed by the characters. They used mimicry and hybridity as a camouflage in their daily life that have been affected by English culture in several aspects like hobbies, attitudes, clothes, and others.

The second study is a journal by Jalal Mostafae entitled *Investigating Identity, Ambivalence, Hybridity: A Bhabhaian Reading of J.M. Coetzee's Foe and Disgrace* (2016). This study focuses on identifying Homi K. Bhabha's concept of postcolonial identities contained in both novels. Ambivalence can be seen in *Disgrace* depicted by a white African character who believes in his colonial blood as he sees himself superior

and continuously degrading the blacks. Further, this study found that mimicry can be used as a resistance against the colonizer. It can be seen in *Disgrace* in the way the black characters imitate the whites and use the white's strategy to fight them back. Another identity issue opposed in this study is stereotypes. Stereotype shows both power and pleasure, also anxiety and defensiveness. This matter can be observed in one of the white characters of *Foe*, Susan. She sees herself as superior compared to the native, which can be interpreted as an attempt to create stereotypes.

The third study is a dissertation by Saman Abdulqadir Hussein Dizayi entitled *The Crisis of Identity in Postcolonial Literature* (2017). Hussein discusses two different novels namely *The Lonely Londoners* and *The Mimic Men*. According to the findings of the study, the identity crisis in one way or another is related to the fact that societies and individuals once were colonized, now they are confused to find their real identity. They find themselves between past and present, they feel they don't detach from their past, but are not attached to their present atmosphere of decolonization.

Following reference is a study called *Mimicry, Hybridity and Ambivalence in Chimamanda Ngozi Adichie's Americanah and Purple Hibiscus* (2017) written by Cindera Asmarawati, Fabiola D. Kurnia, and Budi Darma which aims to scrutinize the mimicry, hybridity and ambivalence depicted in both novels using Homi k. Bhabha's notion. It is revealed that mimicry and hybridity is found in the characters of both novels. They feel the urge to be on the same level as the whites therefore they imitate and apply western culture and values in their life. Ambivalence is also found in both

novels as the characters, on the other hand, also have the feeling to resist the urge of being the same as the whites.

The fifth study is a journal written by Sreejith with the title of *Mimicry in Achebe's Arrow of God* (2018). This study discusses one novel of Chinua Achebe's trilogy through the perspective of Homi K. Bhabha's mimicry. This study concludes that the Whites represented in the novel were having a superiority complex and forcing the Blacks to accept their inferiority. In order to gain a social status or an identity, the native then starts to imitate the colonizer's identities, cultures, or values. This led to a suppression of the native's culture which left the people to an ambivalent state. Further, it is stated that mimicry not only affects human behaviour but also their attitude and emotional temperament.

Following reference is a final project entitled *Mimicry and Ambivalence in James Joyce Short Story "The Dead"* (2018) written by Binsar Stefan Perwira. This study aims to scrutinize the intrinsic and extrinsic elements of the story as well as the effect of postcolonialism to the cultural aspect of the society. Brill explained in his study that a person who comes from a colonized country tends to feel less important in society. They then mimic the colonizer culture or behaviour to get attention from the society.

The last study used is a master thesis written by Abdulqader Yaseen entitled *Mimicry in George Orwell's Animal Farm and Chinua Achebe's Things Fall Apart: A Postcolonial Reading* (2021). He uses Homi K. Bhabha's theory to inspect the postcolonial identity namely mimicry in said novels. This study examined the impacts

of colonialism on the colonized people which can be seen in *Things Fall Apart* in the way they responded to the white's culture by imitating it.

As for this study, the writer conducts postcolonial criticism, which focuses on Homi K.Bhabha's theory of mimicry, ambivalence, hybridity and resistance in examining Chinua Achebe's *No Longer at Ease* (1960) novel. Specifically, the writer tries to analyse the postcolonial identities by seizing both intrinsic and extrinsic elements of the novel.

1.5 Scope of the Study

In writing this study, the writer limited the scope of it thus the research will not go over the area. This study was conducted by the writer to scrutinize the postcolonial aspects portrayed in *No Longer at Ease* (1960) by examining its intrinsic and extrinsic elements. The topics investigated were the impact of colonialism towards the colonized society and its social structure depicted in the novel by the theme, character, setting and plot.

1.6 Writing Organization

The writer has divided the writing organization into four chapters, each of which covers a different topic, as seen below:

CHAPTER I: INTRODUCTION

Chapter one consists of the background of the study, the research problems, objectives of the study, previous studies, scope of the study, and the writing organization.

CHAPTER II: THEORY AND METHOD

The second chapter contains theories, definition, concepts, and terms used to scrutinize both intrinsic and extrinsic aspects of the novel as well as the methods in analysing and collecting the data for this study.

CHAPTER III: RESULT AND DISCUSSION

The third chapter gives the synopsis of the novel. The novel's brief description includes the items mentioned in the second paragraph. It has to do with ideas that encompass both the intrinsic and external aspects of the novel. By that, the writer is going to give the analysis of the main topic of the study in chapter 3.

CHAPTER IV: CONCLUSION

The last chapter of this study concludes the research, including a short synopsis of the novel.

CHAPTER 2

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Intrinsic Elements

Literary works consist of several integrated elements. The structure of a literary work can be understood as an arrangement and description of all the materials and its components which together form a good piece of work (Nurgiyantoro, 2002: viii). It can lead to the understanding that each of the elements are corresponding with each other so that it will simultaneously lead to a complete unity.

2.1.1.1 Theme

According to Abrams, theme is a general concept of literary work, it applies to the literary work either implicitly or explicitly (1999: 170). Theme can be understood as the main idea that supports a literary work and is contained in the text as a semantic structure (Nurgiyantoro, 2002: 68). Through literary works, the author can project a theme that is related to a certain meaning in life. Theme can also be interpreted as the idea that underlies a story so that it has a role in explaining the work of fiction that has been created. Before the author carries out the creative process of creating a literary work, he must understand what theme will be presented in the story. The theme is derived from the motives contained in the work in question which determines the presence of certain events, conflicts, and situations.

2.1.1.2 Setting

Setting, by definition, is all forms of information used by the writer to indicate the location, time of events, and social circumstances that occur in a literary work (Abrams, 1999: 284). Sometimes, the setting is also able to provide atmosphere or mood of the work to the reader. The atmosphere itself serves to give a deeper impression so that the reader can appreciate the story conveyed by the author better. According to Nurgiyantoro (2002: 227), setting can be divided into three, namely: setting of place, time and social. Although these three elements offer various problems, in the end it will be interrelated with each other.

2.1.1.2.1 Setting of Place

The setting of place is a depiction of the place where an event occurs in a literary work (Nurgiyantoro, 2002: 227). Further, he stated that it can be depicted in the form of a particular name of a location without a clear address. The use of a certain location for the setting of place must reflect, or at least not contradict with the natural landscape structure and geographical conditions of the place concerned.

2.1.1.2.2 Setting of Time

Setting of time relates to the period when the event talked about in literary work occurs (Nurgiyantoro, 2002: 230). The setting of time is very important in a story. It helps the reader to connect to the setting of the place portrayed by the author. It is also usually associated with factual time, that is related or can be associated with specific events.

2.1.1.2.3 Setting of Social Situation

According to Nurgiyantoro (2002: 233), social setting is a setting that is related to the characters' social life depicted in the story. This setting often portrayed the social life of the community including various problems in a complex scope. It can be in the form of living habits, customs, traditions, beliefs, views of life, ways of thinking and behaving, and others. In addition, social background is also related to the social status or social class of the character in question, for example low, middle, or high (Nurgiyantoro, 2002: 234).

2.1.1.3 Character

As stated by Abrams, characters are individuals that are being shown in a dramatic or narrative work which can be then interpreted by the reader to have certain moral qualities and tendencies as expressed in speech and what is done in action (1999: 32). Thus, in a literary work, especially novels, characters have a very important role in presenting a story or situation. They have an essential position as carriers of messages, morals, or something that the author wants to convey (Nurgiyantoro, 2002: 164).

Based on their characterization, characters can be divided into two, namely: round character (complex character) and flat character (simple character). The distinction comes from Forster in his book *Aspects of the Novel* (2002).

2.1.1.3.1 Round Character

A round or a complex character, is a character who has and is exposed to various possible sides of his life, personality, and identity (Forster, 2002: 5). They may have certain identifiable characteristics, but he can also display various kinds of character and behaviour, perhaps even contradictory and unpredictable. Therefore, his character is generally difficult to describe precisely. Compared to simple characters, round characters are more like real human life, because in addition to having various possible attitudes and actions, they also often give surprises (Abrams, 1999: 33).

2.1.1.3.2 Flat Character

A flat or a simple character, in its original form, is a character who has a particular personality or trait (Forster, 2002: 4). As a character, they are not exposed to the various possible sides of his life. It does not have the nature and behaviour that can surprise the reader, which is flat, monotonous, and only reflects a certain trait. This definite trait then gets emphasis and is constantly seen in the work. The personality trait of a flat character can be formulated in just a sentence, or even a phrase. For example, character X is a poor, but a blissful person, or character Y is a rich, but a miserable person.

2.1.1.5. Plot

One of the important elements in a literary work is the plot. Nurgiyantoro (2002: 110) stated that plot is the structure of events, as seen in the ordering and presentation of these events to achieve certain artistic effects. Plot in general is often interpreted as the whole series of events contained in the story. It is closely related to the conflict

between the characters and their characterization, which are fundamental elements of a fiction. The events of the story are manifested through the actions, behaviour and attitudes of the characters of the story. It is necessary to explore the storyline and plot in analysing the work of fiction. According to Nurgiyantoro (2002: 149), the plot includes five elements, namely: situation, generating circumstances, rising action, climax, and denouement.

2.1.1.5.1. Situation

The first stage of the plot is the *situation*. Situation means to explain the beginning of the story. This stage is the opening of the story, providing initial information, and others which, primarily, serve to underpin the story that is told in the next stage. In this *situation*, the author begins to introduce the scene, time, topic, characters, and other supporting background.

2.1.1.5.2. Generating Circumstances

Following stage is *generating circumstances*. At this stage, the problems presented by the author begin to appear. The author tries to present an event that ignites so that it attracts the attention of the reader. In the other word, generating circumstances is the initial stage of the emergence of problems or conflicts.

2.1.1.5.3. Rising Action

After depicting the emergence of conflicts, the plot of the story then moves to *rising action*. Rising action shows an increase in conflict which then continues to grow throughout the story. The problems that have been raised in the previous stage are

starting to be more complicated and being developed in terms of intensity which then make the story even more interesting.

2.1.1.5.4. Climax

As the story progresses, the conflicts become more intense until it reaches the *climax*. Climax is very important in the plot structure. In the process towards the climax, a conflict will be much influenced by the attitude, will, and the main goal of the author in building the conflict according to the demands and coherence of the story. The climax determines how the problem or conflict will be resolved.

2.1.1.5.5. Denouement

The last but not any less important stage is *denouement*. Conflicts that have reached the climax are then given a resolution, and tensions of the story are loosened. Other conflicts, sub-conflicts, or additional conflicts if any are also resolved, and the story is then ended.

2.1.2 Extrinsic Elements

Extrinsic elements are elements that indirectly help construct the literary work from the outside (Nurgiyantoro, 2002: 23). Understanding the extrinsic elements of a literary work can help the reader in comprehending what events or stories that are being portrayed. This is because literary work cannot be investigated only based on one element, without involving the other (Nurgiyantoro, 2002: 24).

2.1.2.1 Postcolonial Theory

Bhabha argues that colonialism is informed by a series of assumptions which aims to legitimize its view of other lands and peoples. In his book, Bhabha writes, “the objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (Bhabha, 1994: 101). Postcolonial theory involves talking about various types of experiences such as migration, slavery, suppression, resistance, stereotype, race, gender, and responses to influential great discourses (Ashcroft, et al. 2007: i).

The idea of postcolonial study was born to advance respective nations and to find relevant theories. As a study, postcolonialism then developed into various areas of scientific discipline that have a broad understanding. Generally, the object of postcolonial study is unlimited. However, the research object of postcolonial theory covers cultural aspects that have experienced the colonial period which has had quite great effects until now (Ashcroft, et al. : xxii). Postcolonialism is an approach to analyse literature that concerns itself specifically with English written literature in formerly colonized countries (Bressler in Sawant, 2012: 120).

No Longer at Ease talks about the postcolonial life of Nigerian people. Originally, the British colonizers came into Nigeria for financial and political reasons as they were trying to be wealthier and expand their empire. They had no intention in learning about the diverse cultures of the natives. The British colonization of Nigeria is divided into 3 phases, namely the first, second, and the third phase (Falola, 2009: x).

The first phase was widely known as the violent phase. The Nigerian nation wanted to protect their sovereignty while the British intended to conquer. This period of violence was marked by instances of conquest and resistance and was primarily an illegal use of force by an imperialist state to gain political supremacy. Despite the valiant efforts, they failed to win the resistance warfare. Nigerian citizens, academics, and policymakers have the chance to learn about politics, power, leadership, and the structure of society and political interaction between the two parties.

The second phase happened in the years between the turn of the century and the late 1940s, when Nigeria was ruled by colonial powers and fought against them. Violent resistance involved fighting against exploitation, dominance, and inequality and centred on concerns like taxation and the consolidation of colonial control. The violent acts of this time period resembled those of the first one in several aspects. People who had previously welcomed the British were strongly opposed to several of their policies. Political and economic complaints against colonial rule were the primary motivators of this era's demonstrations and acts of violence.

The third phase is the one that has to do with the power struggle in the 1950s while the British were disengaging. A number of Nigerians who saw British imperialism from a limited and self-interested perspective were won over by the invaders' concrete promises of benefits through trade, Western education, and Christianity. Nigerian factions and their representatives fought for political supremacy in the third phase. The culture, customs, and values of Nigeria and the Nigerian people were displaced as a result of the absorption of colonial legacies. This also led to the

emergence of a new mixed language or pidgin. Pidgin is a new language that emerged as a result of the demand for communication among speakers of different languages (Jeff Siegel, 2008:1). Like many other African countries, Nigeria's worldview was significantly impacted, influenced, and altered by the entry of foreign culture, values, beliefs, religion, and trade. The majority of Nigerians with Western education did not participate in violent demonstrations, but they organized them in other ways, such as through media comments, anticolonial emotions, and the formation of elite-based political organizations.

One of the biggest religions in Nigeria at present time is Christian. It all started when the Portuguese began the first spiritual missions between 1472 and 1621, which marked the beginning of early missionary efforts (Galadima and Turaki, 2001: 92-93). This initial effort failed to produce any long-lasting results. Things took a turn after the British Empire banned the slave trade in 1833. African slaves were set free and transferred to Freetown, Sierra Leone. Some of the Nigerian slaves went back home to Lagos, Nigeria. At the time when they were set free, many of these slaves had converted to Christianity. They also had access to education provided by the Church Missionary Society (CMS) which included teaching christianity through the education system (Kolapo, 2019: 46). They were devout Christians who shared the gospel with their relatives and kinsmen. Many former slaves and soon Nigerians citizen converted to Christianity over time.

2.1.2.1.1 Hybridity

Homi K. Bhabha describes the identity of the colonizer and the colonized nation as something that is always in motion. For example, the relationship between the colonizer and the colonized is a hegemonic relationship. In this view, the colonizers considered that they were superior compared to the colonized nation which was inferior. From this hegemonic relationship, stereotypes of the colonial nation emerged that considered the colonized nation was uneducated, and immoral so it must be educated and suppressed.

Amidst these problems, Homi K. Bhabha provides a solution by revealing the existence of two nations: the colonizer and the colonized. In this case, Homi K. Bhabha mentions that the space between the colonizer and the colonized nation is the third space. Through this space, the colonized nation found a place to carry out a strategy of resistance against the domination by the colonizer. However, the resistance carried out was not in an open way such as through war, but by a mixture of cultures, namely by imitating the culture of the western, but given a little context regarding the culture of the colonized nation resulting in a new identity for the native.

Adding to the previous explanation, Ashcroft, et al. stated that “the space of hybridity itself is the space in which cultural meanings and identities always contain the traces of other meanings and identities” (2007: 53). The mixing of these two cultures, in the end, creates a new one that bridges the gap between those two different cultures. The concept of hybridity, in general, has a meaning that refers to mixing and blending in terms of cultural exchange. It indicates the interaction between different

cultural forms, which will eventually result in the formation of new cultures and identities with their own history and textual embodiment.

2.1.2.1.2 Mimicry

Mimicry, according to Homi K. Bhabha (1994: 122), is a strategy of change, regulation, and discipline that adapts to the "others". This imitation process is solely for its own sake and purpose. Bhabha develops the idea of mimicry through two theorists. They are Frantz Fanon and Jacques Lacan. Frantz Fanon argues that mimicry is the result of the colonial era which eliminated the traditional identities and cultures of the colonized people. After that, the colonized nation will be forced to follow the identity and behaviour of the colonizers. Meanwhile, Jacques Lacan gives the meaning that mimicry is not just about imitation, but subversive resistance to the colonizers. In addition, mimicry can be interpreted as something that helps the colonized nation to survive under colonial pressure.

In his essay "*Of Mimicry and Man*", Bhabha explores how the ambivalence of colonized subjects becomes a direct threat to the authorities of the colonizers through the effects of mimicry. He emphasises the fact that in colonized countries for instance India, the British obliges native peoples to work for them. Thus they had to teach Indian people the English Language. These figures are described as 'mimic men' who learn to act English but do not look or are accepted as such.

Mimicry then can be understood as the behaviour of people from colonized society who tend to imitate the habits of colonizers. The things that are imitated are

language, way of dress, culture itself, politics, and others. As a result of mimicry, sometimes the cultural identity of a person will be oppressed or even omitted (Singh, 2009). Bhabha mentions that an example of mimicry is when a person goes to the West, then when he returns, he will tend to imitate or carry the habits taught by Westerners when he lived there.

2.1.2.1.3 Ambivalence

The term ambivalence appears in Homi K. Bhabha's postcolonial theory, along with mimicry, hybridity, resistance, and other. Ambivalence is derived from the realm of psychoanalysis which used to define the continuous fluctuation between wanting something and wanting the opposite (Ashcroft et al. 2007:10). Bhabha stated that in colonialist depictions, the colonized society is continuously in motion. They are moving ambivalently amidst the scope of similarities and differences. Bhabha also argues that mimicry raises ambivalence continuously as a form of the native's awareness of the new culture brought by the colonizers.

Bhabha noted that colonial subjects were then in a position of doubt, uncertainty, or firm but ironic over all choices regarding the identity of the categories and classifications in colonial discourse. Ambivalence is triggered by a love for something and at the same time hating it. According to Bhabha, ambivalence can not only be understood as a sign of trauma to colonial subjects, but also as a characteristic of colonial authorities and the dynamics of resistance. Furthermore, Bhabha also

reveals that colonial relationship is always ambivalent, as the colonized subject is never simply and blatantly opposed to the colonizer (Ashcroft, et al. 2007: 10)

2.1.2.1.4 Resistance

Bhabha stated that postcolonialism is not simply creating a new culture or hybridizing practice. However, it also created a new form of resistance and negotiation for some people in relation to the society and the politics of colonialism. Mimicry is not just imitating the colonial nation in the hope of being equal to them. It also has a role in creating resistance that will arise within the colonized nation. When they imitate the colonizer but do not get the desired result, that's when the spirit of resistance appears in the soul of the colonized nation.

Bhabha (Loomba, 2005: 149) argues that the colonizer and the colonized are not independent of each other, both are rational. Moreover, he stated that between the colonizer and the colonized there is an "intermediate space" that allows them to interact. It was in this space that the colonized found a strategy of resistance against the domination of the colonial discourse.

“Resistance is not necessarily an oppositional act of political intention, nor is it the simple negation or exclusion of the ‘content’ of another culture, as a difference once perceived. It is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and reimplicate them within the deferential relations of colonial power – hierarchy, normalization, marginalization and so” (Bhabha, 1995: 157).

Resistance likewise can turn into a course of replacing the centre instead of deconstructing the binary structure, which is an essential component of postcolonial

discourse (Ashcroft, et al. 2007: 121). Besides being radical and frontal, Ashcroft (2001: 20) stated that resistance can also be passive. Various ideas regarding the formulation of resistance concept can be concluded as follows. Resistance is an attitude of action that is formed to liberate colonized people from their colonizer. In addition, resistance is not fully implemented or an absolute reversal, because of the effect of colonial representation in the colonized people.

2.2 Research Method

2.2.1 Method of Data Collection

This research uses qualitative data, namely data that can only be measured indirectly through observation or investigation that rely on texts and images (Creswell, 2014: 262). To complete the data from this research, the writer divides the sources into two: primary data and secondary data. The primary data of this study was obtained by analysing the intrinsic and extrinsic elements of this novel, meanwhile secondary data are collected by the writer from other sources as additional information. Some secondary data sources are books, journals, previous related studies, as well as websites or other supporting sources. (Hox and Boeije, 2005: 594 -597)

The steps of this research are as follows. First, determining the data source, which is collecting data according to the research problems about the forms of postcolonial identities contained in the novel. Primary data is *No Longer at Ease* novel, whereas secondary data includes various references to postcolonialism related to data sources. Second, data collection and classification, both primary and secondary data

are collected and classified. Third, data analysis, namely the application of postcolonial literary criticism to novels. The collected data were analysed with a data classified system based on the category of objectives of the research that had been previously decided by the writer.

2.2.2 Method of the Study

This research uses a qualitative method, which generates descriptive data in the form of images and words or words from people who have observable behaviour (Creswell, 2014). Qualitative research is generally used for research on people's lives, history, behaviour, organizations, cultures, and others.

The descriptive method in this study used to describe the process and the depiction of postcolonial identity depicted by the natives in *No Longer at Ease* novel. In doing the analysis of this study, the writer uses a different approach for the internal and external elements of the novel. For the internal elements, the writer uses a structural approach. The structural approach is an approach whose object is not a collection of separate elements but the attachment of one element to another. As stated by Semi (Haslinda, 2019: 173), the structural approach tries to describe the relationship and function of each element of a literary work as a structural unit that together produces a comprehensive meaning. Postcolonial approach is applied in analysing the external elements of the novel. This approach used to examine how far the influence and impact of colonizers had on the colonized nation. These impacts can be in the form of values, attitudes, and the mental influence of the colonizers on the colonized (Haslinda, 2019:

257). Several topics that can be developed using this approach are race, ethnicity, and cultural identity.

CHAPTER III

ANALYSIS

3.1. Intrinsic Elements

Chapter three contains explanations of the structural analysis of the *No Longer at Ease* novel by focusing on four intrinsic elements of a novel. The four elements discussed are theme, setting, character and plot that will later support the writer in analysing the extrinsic elements regarding postcolonial identities depicted in the novel.

3.1.1. Theme

In *No Longer at Ease*, the main issue portrayed through the whole story is regarding identity. Theme becomes the fundamental aspect in developing the whole story. *No Longer at Ease* talks about a black man, Obi Okonkwo who just finished his study in England. Not long after his arrival home, he experiences a series of events regarding his changed view on things and his doubts on his traditional identity. British influence on cultural identities and its impact on traditional society, including Obi, is the most mentioned matter in this novel. Obi's identity is influenced by two different views: Ibo with its traditional aspects, and British with its modern cultures and ideals. It can be observed how this separates Obi from his traditional culture in the way he accepts Western values as seen by his choice on marrying Clara despite his traditional culture forbidding him, and refusing bribes as he associates it with the old African. After coming back from the white men land, Obi relates himself more with Western culture, and criticizes a number of traditional cultural practices and values. Although

Obi considers himself as an educated Ibo and that his western Education does not separate him from his roots, in reality, it is his education that causes him to isolate from his traditional people, culture, even his own family and friends.

3.1.2. Setting

3.1.2.1. Setting of Place

3.1.2.1.1 Lagos Mainland

Lagos is a big, busy city in Nigeria where the story of the novel took most of its part. The majority of the characters and events in the story happen around Lagos. This city is depicted as a bigger and more advanced city than Umuofia, Obi's hometown. Which can be seen in the following quote.

“There is no darkness there,' he told his admiring listeners, 'because at night the electric shines like the sun, and people are always walking about, that is, those who want to walk. If you don't want to walk you only have to wave your hand and a pleasure car stops for you.' His audience made sounds of wonderment.”
(*No Longer at Ease*, 15)

“For many years afterwards, Lagos was always associated with electric lights and motor-cars in Obi's mind. Even after he had at last visited the city and spent a few days there before flying to the United Kingdom his views did not change very much...” (*No Longer at Ease*, 15)

Lagos fills with lights and electricity, with hustle and bustling life where the people of urbanites live. The European people who work in Nigeria also live in Lagos. Obi, the main character of the novel, spends his life in Lagos after coming back from his study in England. Even though Lagos has always been a glamorous city in his mind, it still has slum areas where more marginalized people live.

3.1.2.1.2. Umuofia

Several small villages in rural Ibo, in the eastern part of Nigeria, are together referred to as Umuofia, Obi's hometown. He spent his childhood here, before getting his scholarship to study in England and return to Nigeria to live in Lagos.

“Umuofia is an Ibo village in Eastern Nigeria and the home town of Obi Okonkwo. It is not a particularly big village but its inhabitants call it a town.” (*No Longer at Ease*, 5)

“Obi paid a short visit to Umuofia, his home town, five hundred miles away in the Eastern Region” (*No Longer at Ease*, 48)

Contrary to those Africans in the city, the villagers have a different way of living. Even though cultural and religious customs have undergone significant change since the time colonization, rural villagers still value traditional practices more than the people in the city who are assimilating with western values.

3.1.2.2. Setting of Time

Setting of time indicates the period of the event discussed in a literary work. *No Longer at Ease* set around the year of 1950s, several years before Nigerian declaration of independence. At that time, some British people were still staying in Nigeria, living with a culture of segregation that was no longer as significant. The depiction of the setting of time in this story can be seen explicitly or implicitly. There are several mentions of the time period in the novel, for instance:

“The next meeting took place on 1 December 1956” (*No Longer at Ease*, 88)

The narrative is talking about the schedule of Umuofia Progressive Union's next monthly meeting with the presence of date, month, and year of the event. There is also another mention of the year in which the novel happened such as:

“In 1900 Mr. Green might have ranked among the great missionaries; in 1935 he would have made do with slapping headmasters in the presence of their pupils; but in 1957 he could only curse and swear.” (*No Longer at Ease*, 121)

The depiction of the time setting is also supported by the following quote:

“When Obi Okonkwo – grandson of Okonkwo, the main character of *Things Fall Apart* – returns to Nigeria from England in the 1950s, his foreign education separates him from his African roots.” (*No Longer at Ease*)

This quote is cited from the synopsis of the novel, where the writer explains the story and the year in which the story happened.

3.1.2.3. Setting of Social Situation

Social settings explain occurrences that are related to the characters social life that ensues in the literary work. It can help the author to describe the regional atmosphere, local colour, tradition and culture of a certain area through the social life of the community. The writer tries to divide it into three types of social background that are local language and culture, social status, as well as religious belief.

3.1.2.3.1. Languages and cultures

No Longer at Ease happened in the time of British colonization in Nigeria. This event leads to several shifts in Nigeria's culture and society as well as their daily use of language. There are several languages used by the characters in the novel such as, English, native Ibo language and hybrid language.

For more formal occasions or meetings, the local Nigerian usually speaks English and expects people to speak English formally and impressively.

“He deserved to go to England himself. He wrote the kind of English they admired if not understood: the kind that filled the mouth, like the proverbial dry meat. Obi's English, on the other hand, was most unimpressive. He spoke 'is' and 'was'. ...' When he sat down the audience clapped from politeness. Mistake Number Two.” (*No Longer at Ease*, 37)

The narrative shows that on several important occasions with important guests, the Nigerian expects people to speak in formal English, which Obi could not fulfil. The audience was then disappointed a little bit after hearing Obi's speech.

Native Ibo language used by several Nigerian characters when talking with fellow Nigerians. They also use Ibo when talking about something in which they don't want the British people to know about.

“I noticed you were not looking very well.’ She said in Ibo, ‘so I brought you some tablets of Avomine.” (*No Longer at Ease*, 28)

This dialogue happened when Clara met Obi at the ship on their way back home after being in England for several years. Knowing that she met fellow Nigerian, Clara gladly talked to Obi in Ibo and even gave him medicine after seeing that Obi had seasickness.

Another example of characters using Ibo language can be seen as follow:

“And what can I do for you?’ to his amazement Mr. Mark replied in Ibo: ‘if you don't mind, shall we talk in Ibo? I didn't know you had European here.” (*No Longer at ease*, 98)

This dialogue ensues when Mr. Mark tries to bribe Obi. He was surprised by the presence of Mr. Green's assistant, Ms. Tomlinson, so he talked in Ibo which indicates

that sometimes Ibo people talk with each other in their native language in order to avoid the British from finding out the matter that they talk about.

As a result of years of colonization, several changes happened including the way people communicate with each other. Some of the characters of the novel are using hybrid language, which is a mix of Ibo and English language.

“Na him make I no de want carry you book people’.... ‘too too know na him de worry una.” (*No Longer at Ease*, 50)

The mixed language is usually used by people with lower social status such as bus drivers, maids, postmen, and others. They did not get the chance to learn English but they are forced to use English to cope with all of the changes that are happening around them.

One of the most frequently mentioned issues in this novel is regarding the local and British culture. This can be seen in several mentions about kola nuts, the symbol of Nigerian Culture.

“The President, in due course, looked at his pocket watch and announced that it was time to declare the meeting open. Everybody stood up and he said a short prayer. Then he presented three kola nuts to the meeting.” (*No Longer at Ease*, 7)

This narrative shows the importance of Kola nuts for Nigerian people. It stands as a symbol of hospitality, friendship, and respect which are presented to guests at important social events such as ceremonies, weddings, meetings, funerals, and other purposes. There are also other local traditions mentioned in the novel such as chief rainmaker, traditional folklore, wedding feast and ceremony culture, as well as traditional social caste.

3.1.2.3.2 Social status

In *No Longer at Ease* there is a social gap between the native and the Europeans. This relates to the time setting which explains that *No Longer at Ease* occurred at a time when Nigeria was experiencing a period of colonial rule. This is certainly inseparable from the occurrence of social inequality between the native and Europeans.

“Umuofia is an Ibo village in Eastern Nigeria and the hometown of Obi Okonkwo. They are very proud of its past when it was the terror of their neighbors, before the white man came and leveled everybody down.” (*No Longer at Ease*, 5)

“It is not the fault of Nigerians,’ said Obi. ‘You devised these soft conditions for yourselves when every Europeans was automatically in the senior service and every African automatically in the junior service. Now that a few of us have been admitted into the senior service, you turn round and blame us.” (*No Longer at Ease*, 175)

These narratives depict that at that time, native Nigerian people were socially placed below the white European in several aspects. The one that is mentioned in the narrative is job placement. European people, and Nigerians with European study background such Obi were automatically put in the senior service with higher monthly wage and better job facility. While Nigerian people with no European study background were automatically junior service with lower wage and lower provided service.

3.1.2.3.3 Religious beliefs

The stability of traditional culture is threatened by the wave of non-Europeans adopting European civilization. The Europeans began by promoting trade, Christianity, and Western education while also altering the traditional identity of the native people.

“I tell you all this so that you may know what it was in those days to become Christian. I left my father’s house, and he placed a curse on me. I went through fire to become a Christian. Because I suffered I understand Christianity—more than you will ever do” (*No Longer at Ease*, 157)

The story depicts many aspects of Nigerian society, including religious belief, that have been impacted by British ideas and traditions. Some of the characters in this novel are described as Christian believers, which were brought to the country by the Europeans. The depiction of religious practices is also portrayed in the novel in how the characters are singing a song praising the lord. There are also several Christian prayers recited and a depiction of church community.

3.1.3. Characters

3.1.3.1. Round Character

3.1.3.1.1 Michael Obiajulu Okonkwo

Obi, Michael Obiajulu Okonkwo, is the main character of *No longer at ease*. Obi was born to Isaac and Hannah Okonkwo along with his 5 sisters—Esther, Janet, Agnes, Charity, and Eunice—and a brother, John. After graduating school, he was granted a scholarship to study in England for 4 years from Umuofia Progressive Union. Spending 4 years in England gives Obi a new perspective on many things, including his culture and identity. He began to get used to British culture and question the culture of his own ancestors.

Obi is depicted as a smart young black man. He has been smart since he was a little boy. This can be seen as follows:

“Obi was an obvious choice. At the age of twelve or thirteen he had passed his standard six examination at the top of the whole province. Then he had won a scholarship to one of the best secondary schools in Eastern Nigeria. At the end of five years, he passed the Cambridge School Certificate with distinction in all eight subjects.” (*No Longer at Ease*, 8-9)

Obi has always been known as a smart kid, thus, being selected to receive the scholarship was not very surprising for him. He has also been critical since he was a little boy. He once wrote a letter to Hitler which led to him being punished by the headmaster of his school.

Being the oldest son, Obi is responsible and considerate to his family, and to people that he loves. This trait of him often depicted in the novel, such as:

“He thought about his responsibilities. It was clear that his parents could no longer stand on their own. ‘I must give them a monthly allowance from my salary.’ How much? Could he afford ten pounds? If only he did not have to pay back twenty pounds a month to the Umuofia Progressive Union. Then there was John’s school fees. ‘One cannot have it both ways. There are many young men in this country today who would sacrifice themselves to get the opportunity I have had.’” (*No Longer at ease*, 69)

After getting a job at a European post and earning enough money, he sends his parents part of his monthly salary and pays his younger brother school tuition despite having to pay back his scholarship debt to the Umuofia Progressive Union, and to fulfil his daily needs.

In facing problems with other people, Obi often shows his arrogant and stubborn trait. He frequently insists on what he thinks is right and stands by it no matter what could happen next. This can be seen in the way Obi keeps on insisting on marrying Clara even though she herself and his own parents, even the Umuofia Progressive Union were against it. Clara was an *osu* therefore he cannot marry her because of their

traditional rules. His arrogance also can be noticed in the way he rejected UPU's offer to help him regarding his debt. He put his pride first because UPU was trying to meddle his personal relationship with Clara. Later in the novel, he regretted the way that his intrusive arrogance won over his logic because he then had to pay his big scholarship debt along with his other responsibilities, which clearly was out of his hands.

3.1.3.2. Flat Character

3.1.3.2.1. William Green

William Green, in this novel often mentioned as Mr. Green, is Obi's boss at the European post. He is presented in this novel as the whites' representative. His character is the epitome of a typical white man in a colonized country, an arrogant, hypocrite, and has a superiority complex.

“I can,” said Mr Green simply. “What I can't understand is why people like you refuse to face the facts.” “The African is corrupt through and through.” “They are all corrupt,” repeated Mr green.” (*No Longer at Ease*, 3)

He is famous for always speaking his mind, including what he thought about the African and its people. Despite having lived there for years, his stereotype about Africans did not change that much. He still sees Africans as inferior people that need to be civilized and educated. Mr. Green likes to work and live in Nigeria but only the Nigeria of his mind.

‘I had tea with the greens yesterday,’ she might say. ‘They are a most delightful couple, you know. He is quite different at home. Do you know he pays school fees for his steward's sons? But he says the most outrageous things about educated Africans.’ (*No Longer at Ease*, 119)

He does not like the Nigerians that are educated and civilized as he sees himself as the one who will bring lights to them. He always speaks dirty about educated Nigerian but on the other hand, pays tuition fees for his steward's sons.

3.1.3.2.2. Clara Okeke

Clara Okeke, or Clara, is another character in *No Longer at Ease* who is striving to survive in the pre-independence Nigerian. She, like Obi, had her education in England and works as a nurse. She is frequently moody, but also quite caring.

Obi knew very well why she was moody. She had suggested in her tentative way that they should go to the films. At this stage in their relationship, Clara never said: 'let us go to films.' She instead: 'there is a good film at the capitol.' Clara did not insist but she felt very much hurt. (*No Longer at Ease*, 21)

Apart from being moody, the author often shows Clara caring trait to her surroundings. Once Obi was stuck on his debt, and had to borrow money from the bank, Clara still helps him and lends him money even after their big fight a day before. She also listens to Obi's poems even though she does not find it amusing.

Clara first met Obi on a dance night while they were still in England but then met again in the ship on their way back home. Later, Obi and Clara begin to have a serious relationship but could not go any further because Clara is an *osu*.

"I am an *osu*,' she wept. Silence. She stopped weeping and quietly disengaged herself from him. Still he said nothing. 'So you see we cannot get married,' she said, quite firmly, almost gaily---a terrible kind of gaiety.'" (*No Longer at Ease*, 81)

Even though she had studied in England and gained new perspective and values, she does not want to break the traditional rules of not everyone in Nigeria is allowed to marry an *osu*, including his lover, Obi.

3.1.3.2.2. Isaac Okonkwo

Isaac Okonkwo, born Nwoye Okonkwo, is Obi's father, as well as the oldest son of Okonkwo, the main character of *Things Fall Apart*. Isaac is a Christian convert. To join the other Christians, he had left his family when he was a young boy, against the will of his father. The most important aspect of Isaac's life is his religious belief, which shapes practically everything he says and does. Nonetheless, he still values some aspects of his cultural identity, despite his professed Christian religion.

“We are Christians,' he said. 'But that is no reason to marry an *osu* .' ... 'My son,' said Okonkwo, ... '*Osu* is like leprosy in the minds of our people. I beg of you, my son, not to bring the mark of shame and of leprosy into your family. If you do, your children and your children's children unto the third and fourth generations will curse your memory” (*No Longer at Ease*, 151-152)

Isaac stands by his belief and will not be persuaded that Obi's engagement to Clara is a wise decision. He tried to persuade Obi that he is unable to marry her. Even though he made the roughly same mistake in the past, he does not want his son to repeat the same story.

3.1.4. Plot

3.1.4.1. Situation

The *situation* describes the background situation, story, characters, and serves as the foundation of the story. The first few pages of this novel are the last part of the

storyline. Obi Okonkwo is a young man who spent four years attending university in England before returning to Nigeria. *No Longer At Ease* starts with a trial that occurs after his return, and the story then goes backward to show how Obi came to be accused of accepting bribes. Obi has received a scholarship from the Umuofia Progressive Union (U.P.U.) to study law in England, which he will have to repay after his return. While in England, he switches his field of study from law to English, and starts to write poetry longing for his hometown. At a dance night in London, he meets a Nigerian girl named Clara, but fails to make a good impression. He eventually runs into her again on his boat coming home from England. Soon after that they started dating.

3.1.4.2. Generating Circumstances

Generating circumstances is the stage where the conflicts are starting to surface. After coming back to Nigeria, Obi is swiftly assigned a position on the Civil Service Scholarship Board and is also quickly introduced to the world of bribery, a world he blatantly hates at first. Even though Obi starts off his life in Nigeria adequately, things do not turn out the way he had anticipated. Clara warns him that she is an *osu*, or an outcast, therefore she cannot marry him. Obi chooses to disregard this and go against what the majority of his countrymen consider to be a clear violation of tradition by deciding to marry her nevertheless.

3.1.4.3. Rising Action

Rising action shows escalated conflicts which then continues to develop throughout the story. Given that he must send money home and that he has debt, his

financial situation gets worse. Later, Obi's father called him home for his mother to be in critical condition. Situation gets worse when his own parents forbid him from marrying the woman that he loves because it is tainting their sacred tradition. In addition, Obi's dying mother confronts him with a threat: if he insists on marrying Clara, he must wait until she has passed away because if he marries her while she is still alive, she would commit suicide.

3.1.4.4. Climax

Climax is the peak of prior developing conflicts. It starts when Obi informs Clara of all that happened in Umuofia. Clara loses her calm and calls off the engagement. She then made a point of indicating that she was pregnant. When this happens, Obi plans an abortion. He needs to borrow the money because he does not have it. Clara refuses to see Obi after complications from the surgery land her in the hospital. After that, Obi goes back to work only to find that his mother has passed away. The U.P.U. indicates a failure on Obi's behalf as he seems like he does not care about his mother's passing because he doesn't attend the funeral at home. While in reality, he was deeply devastated by her passing, is consumed with guilt and regret, and is now experiencing mental instability.

3.1.4.5. Denouement

After facing all of the conflicts, the story comes to the end, *denouement*. Later, Obi emerges from this unease. He chooses to believe he is a new man. He accepts his first bribe at this time, with a sense of guilt. Obi allows this taking of bribes to become

a normal habit. He keeps accepting bribes up until the end of the story, when Obi realizes he can no longer take it. He no longer participates in corruption because he has paid off all of his debts. But at this point, after accepting his final bribe, he is caught, and bringing the story back to its beginning.

3.2. Extrinsic Elements

This chapter contains an analysis of postcolonialism regarding identity issues that arose in *No Longer at Ease*, through the life of the native people during the colonial period. In this matter, many supporting factors led to the emergence of identity issues during the colonial period, especially for the main character, Obi. This chapter will explain what caused the issue of cultural identity between the West and the East to arise.

3.2.1. Hybridity

Colonialism is one of the issues that appears throughout *No Longer at Ease's* narrative. When the book is examined more closely, hybridity becomes one of its most visible features. By mixing various cultural aspects, hybridity blurs the lines between established cultures and creates new meanings.

Hybridity, in general, is a mixture of native culture (representing the colonized) and European culture (representing the colonizers), often known as Western culture or Eastern culture. But the hybridity that is being analysed in this study is primarily a result of how Western civilization impacted the Eastern society. Because colonized people were accustomed to seeing the superiority of Western culture.

3.2.1.1. Hybridity in Language and Culture

The issue of language has long been an important topic to postcolonial discourse. As depicted in *No Longer at Ease*, in several important occasions such as meetings, court trials, ceremonies and other, people in Nigeria use English to communicate with each other. It shows how formality and authority are always conveyed in the colonizer's language. The influence of the English language can also be seen in people's daily conversation. As a result of this, pidgin has been embedded in everyday conversation by Nigerian people.

“You no get kola nut for eat?” asked one of the traders from the back. “weting I been de eat all afternoon?” asked the driver. “I no fit understand this kind sleep. Na true say I no sleep last night, but that no be first time I been do um” (*No Longer at Ease*, 52)

This reflects the hybridization of the Ibo with Western language. People were starting to use pidgin to cope with the changing social situation surrounding them. More educated people like Obi and Clara had the chance to learn English directly while lower class people often used pidgin.

One of the Nigerian culture representatives mentioned in this novel is kola nut. Kola nuts play a significant role in Nigerian tradition, which has enormous social value for many ethnic groups (Starin, 2013). At important social occasions like weddings, funerals, and traditional ceremonies, guests are given kola nuts as a sign of hospitality, friendliness, and respect.

“He raised his two hands, palms facing upwards, and said ‘Bless this kola nut so that when we eat it it will be good in our body in the name of Jesu Kristi. As it was in the beginning it will be at the end’” (*No Longer at Ease*, 60)

This scene illustrates Nigeria's postcolonial society's hybrid nature and reflects as an illustration of Bhabha's "third space." When Obi comes to Umuofia, the village is celebrating his graduation. An old man offers to serve kola nuts at the feast, but Obi's father, a catechist, declines the offer because he thinks it is improper. After talking about it, they decide to offer the kola nut in a Christian manner. They are able to honour and appreciate both cultures by doing this. This scene demonstrates how Christianity is being modified and altered to fit local culture in postcolonial Nigeria.

"He was not a Christian, but he knew one or two things about Christianity. Like many others in Umuofia, he went to church once a year at harvest." (*No Longer at Ease*, 60)

No Longer at Ease reveals that many Nigerians do not fully embrace Christianity. The hybridity shows in how they respect their traditional beliefs and continue to practice them alongside the new European faith. Christianity is blended with conventional ideas in a hybrid society. Some Ibo people view Christianity as a means of cultural erasure and mix native traditions with Christian beliefs, leaving the culture devoid of any pure religion.

3.2.1.2. Hybridity Portrayed in the Main Character

Another instance of hybridity can be seen in the main character, Obi. He is the result of a man living in two different cultures. By continuously complimenting British culture and way of life, Obi's firm commitment to reclaim his African identity is weakened. In other words, both African and European cultures have influenced Obi's sense of identity. He cannot claim to be an African pureblood, and instead is a hybrid

identity representation. This reality is embodied by the author throughout the novel. Young Obi, for instance, opposes his father's Christian teachings by loving Nigerian folktales.

“She would not have preferred telling her children the folk stories that her mother had told her. In fact, she used to tell her eldest daughters stories. But that was before Obi was born. She stopped because her husband forbade her to do so. “we are not heathens,” he said. “stories like that are not for the people of the church” (*No Longer at Ease*, 66)

By appreciating Nigerian folktales in a Christian household, Obi shows the hybrid life he has been living. His father's Christian faith separates him from Nigeria's authentic cultural identity. His father forbids his wife, Hannah, from teaching their children any Nigerian folktales because he believes it to be heathen rituals. Growing up and having to study for several years in England, he ends up even further from his traditional culture. Once he had a fight with his father about marrying Clara and argues that Christian sees no difference in people and that he can marry any girl he loves. Surprisingly, being a devoted Christian himself, his father still holds to this specific traditional rule that an outcast is non tolerable.

3.2.2. Mimicry

The colonizer always put the colonized in a lower social class compared to them. This then creates urgency in the colonized nation to imitate the colonizer in some aspects including the way to dress, way of thinking, and way of living in the hope of being in the same place as the colonizer. This act of imitating is what Bhabha said as

an act of mimicry. In this novel, there are several depictions of mimicry by native Nigerian people.

3.2.2.1. Mimicry in Language Aspect

One of the most common examples of mimicry in this novel is the use of the colonizer language by the colonized nation.

“Look at me,” said Joseph, getting up and tying his coverlet as a loincloth. He now spoke in English. “You know book, but this is no matter for book. Do you know what an *osu* is? But how can you know?” (*No Longer at ease*, 82)

The quote above shows the dialogue between Joseph and Obi, a native Nigerian who is trying to tell Obi that his decision in marrying Clara is wrong and it tainted their traditional culture. The conversation between the two is in English. This is a form of language mimicry practiced by the colonized people. Mimicry can be seen in how native Nigerian people are used to using English on a daily basis. They have a mother tongue or local language, but on the other hand they are accustomed to English as the language of communication for the colonizers.

For Obi himself, the language mimicry can be seen as follow:

“The traders burst into song again, this time there was nothing bawdy about it. Obi knew the refrain, he tried to translate it into English, and for the first time its real meaning dawned on him. (*No Longer at Ease*, 53)

Being used to the English language, Obi only understands the actual meaning of an Ibo song after translating it to English in his mind, even though he is fully Nigerian. This is also considered as language mimicry. When Obi was still studying in England, he wrote a poem longing for his home, Nigeria, but he was writing it in English instead of

his native language. Although at that time the use of English was not required by the colonizer, the use of English by some indigenous people was considered something good. They usually use the English language for formal and important occasions such as meetings and ceremonies.

3.2.2.2.Mimicry in Religious Perspective

It is shown in the novel that several characters are portrayed as a Christian believer, including Isaac Okonkwo. In the postcolonial era, Christianity started to be widespread in Nigerian culture.

“a few days before his departure to Lagos his parents called a prayer meeting at their home. The Reverend Samuel Ikedi of St. Mark’s Anglican Church, Umuofia, was chairman. Mary was one of the most zealous Christians in Umuofia and a good friend of Obi’s mother, Hannah Okonkwo.” (*No Longer at Ease*, 9)

It is shown in the novel that several characters are portrayed as a Christian believer, including Isaac Okonkwo. In the postcolonial era, Christianity started to be widespread in Nigerian culture. Many more than before chose Biblical names including the father of the main character, who changed his name to Isaac Okonkwo.

“He had just sent Okonkwo's son, Nwoye, who was now called Isaac, to the new training college for teachers in Umuru.” (*Things Fall Apart*, 293)

In the first novel, Nwoye Okonkwo changed his name to Isaac after converting to Christianity. Other Nigerian characters also have biblical names such as Hannah, Mary, Joseph, Christopher, and others.

The mimicry of Christian practice in this novel is highlighted in the way Isaac Okonkwo lives. He is a catechist therefore his life relies merely in Christian values. He

prohibited his wife, Hannah Okonkwo to tell Nigerian Folklore to his kids because for him it is a heathen ritual. Another instance can be seen as follows:

“What satan has accomplished in this world of ours is indeed great,” he said. “For it is he alone can put such abominable thought into men’s stomach” (*No Longer at Ease*, 56)

This shows what Singh wrote in his journal that as a result of mimicry, someone’s cultural identity will be oppressed or even omitted. Nigerian folklore and the chief rainmaker are traditional Nigerian culture and beliefs. After converting to Christian, Isaac started to omit his ancestor’s culture as a way of being fully committed to Christianity. He also forbids his kids from taking food from neighbours and refers to them as “heathen food.” These show how Isaac and other Nigerian people in this novel are doing a mimicry in religious aspects, they convert to the religion brought by the colonizer and separate themselves from their own traditional religious values and beliefs.

3.2.2.3.Mimicry in Portrayed in Sport and Wedding Tradition

Another example of the mimicry done by native Nigerians is in the way they play sport that was introduced to them by the British.

“Obi rang Christopher and they arranged to go and play tennis that afternoon with two newly arrived teachers at a Roman Catholic convent in Apapa.” (*No Longer at Ease*, 133)

According to the Nigerian Tennis Federation official website, Tennis was brought to Nigeria by the western around 1904. In the first few years of introduction, tennis was dominated by the British but years after, more Nigerians were starting to

play tennis. In the novel, Obi and Christopher are playing tennis in order to get close to the new Irish teachers, Nora and Pat. They try to fit the girls' interest only to be told to leave because the girls' Bishop might send the girls back to Ireland if they keep on talking to black African men.

This novel also exhibits postcolonial mimicry by Nigerian people in regards to weddings. As seen in the following:

“Mr. Ikedi 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 invitations cards. Many of his hearers whistled in unbelief when he told them that a man could not go into his neighbor's wedding unless he was given one of these papers on which they wrote R.S.V.P.” (*No Longer at Ease*, 11)

“When the missionaries brought their own kind of marriage, they also brought the wedding cake.” (*No Longer at Ease*, 188)

This shows that British impact is also included in wedding festivities. People of Nigeria used to have big feasts on their wedding day and anyone can come and eat together. After the British colonization, the tradition began to shift and later they mimic the British tradition by inviting less people using the wedding invitation cards to attend their wedding. Not only that, they also started to have a wedding cake tradition, which was brought to them by the white people.

3.2.2.4.Mimicry in Educational Aspect

In *No Longer at Ease*, education is considered as greatness by the villagers. After being colonized for several decades, the Nigerians are starting to adapt to the British in several aspects including the education system.

“Obi and Joseph had been classmates at the Umuofia C.M.S. Central School.”
(*No Longer at Ease*, 15).

Besides being selected to study in English, Obi and other Nigerian children had studied in C.M.S. school which stands for Church Missionary Society. The C.M.S. community was founded in the 18th century in England. This is a movement of spreading the gospel in African and other heathen worlds. It includes the movement of introducing Christian through western education. The act of mimicry is pictured in how the parents are sending their children to the C.M.S. school with western education system.

“Today greatness has changed its tune. Titles are no longer great, neither are barns or large numbers of wives and children. Greatness is now in the things of the white man. And so we too have changed our tune.” (*No Longer at Ease* 62)

This is also an example of mimicry in the educational aspect done by the native. Seeing the greatness in the colonizers, the natives elite are trying hard in sending their promising young future to the white people’s land. They tax themselves mercilessly in order to fund their kids to study in England, in the hope of them coming back with new knowledge and applying what they have learned to their home.

3.2.3. Ambivalence

Mimicry raises ambivalence through time as a way for the native to express awareness of the colonizers' new culture. In Homi Bhabha's postcolonial theory, the concept of ambivalence is mentioned along with mimicry, hybridity, and resistance. The term "ambivalence" comes from the field of psychoanalysis and refers to the constant fluctuation between desires for one thing and desires for the complete opposite (see page 20).

On the one hand, the colonized have a desire to find their identity. They tried to fight against the unwanted impact of colonialism they experienced, even if in the end the effort may be in vain because the habits of the colonized and the colonizers have become one. In this novel, one of the examples of ambivalence is portrayed in the way Obi spent four years learning English, the language of the colonizer.

“Four years in England had filled Obi with a longing to be back in Umuofia. This feeling was sometimes so strong that he found himself feeling ashamed of studying English for his degree. He spoke Ibo whenever he had the least opportunity of doing so. Nothing gave him greater pleasure than to find another Ibo-speaking student in a London bus.It was humiliating to have to speak to one’s countryman in a foreign language, especially in the presence of the proud owners of that language. They would naturally assume that one had no language of one’s own.” (*No Longer at Ease*, 57)

Obi feels that by studying the English language, he betrays his cultural background. The ambivalence is depicted in how Obi enjoys using his native tongue while also having a delight to study English. Obi, like the other elites, is caught between the new ideals that his European education has produced and his thinking in the Ibo community. However, Obi's decision to go from studying law to English literature shows his passion for British culture.

“During his first winter in England he had written a callow, nostalgic poem about Nigeria. It wasn't about Lagos in particular, but Lagos was part of the Nigeria he had in mind.” (*No Longer at Ease*, 18)

The instances where Obi uses English language to communicate his sentiments about Nigeria are a clear sign of his ambivalence about both cultures. Ironically, Obi uses a poetry form that is a part of English literature to describe his longing for home. Obi himself is unaware of how heavily Westernized he has become. Despite his love for

his nation, he is strongly drawn to European culture. As a result, when he returns from England, he is no longer able to maintain a pleasant connection with his family, the Umuofia Progressive Union, and the entirety of traditional Nigerian society.

Another portrayal of ambivalence in Nigerian society depicted by the author is the way the native are actually feel the positive changes brought by the colonisers.

“Sit down. Anywhere. And tell me what will you drink. Lady first; that is what the white men has brought. I respect the white men although we want them to go.” (*No Longer at Ease*, 77)

The dialogue is said by Sam Okoli, one of the most popular politicians in Lagos. In his perspective, the British are actually bringing some positive changes to their country. Despite the positive change that he felt, he still wanted the British to go. Nonetheless, Sam Okoli says something in addition when he talks with Obi about his radiogram.

“White man don go far. We just de shout for nothing,” he said. Then he seemed to realize his position. “All the same they must go. This no be them country.” (*No Longer at Ease*, 78)

Sam Okoli is actually an educated Nigerian just like Obi and Clara. These dialogues imply that having a British educational background helps him in seeing the British in a less troublesome way. After realizing what he just said, he corrects himself by saying that the British have to go. This hint of ambivalence is not only portrayed by Sam Okoli, but also by another Nigerian who has a high position or has a British education background. They are used to the Western cultures and values, but still remember their position as the oppressed nation. Even though they feel the positive impact brought by the colonizer, they nevertheless hate the way the British control them in almost every aspect.

3.2.4. Resistance

Besides being radical and frontal, Ashcroft (see page 22) stated that resistance can also be passive. In postcolonial society, resistance is a manifestation to refuse, namely a resistance that uses other means to maintain identity and cultural ownership. In *No Longer at Ease*, some of the native Nigerians showed resistance in regards to cross cultural marriage between the native Nigerian and the British. It can be seen as follows:

"Some of them even married white women." The crowd murmured its strong disapproval of such behavior. "A man who does that is lost to his people. He is like rain wasted in the forest." (*No Longer at Ease*, 12)

"They should all the God that Obi had not brought home a white wife. "That is why I say a black man who marries a white woman wastes his time." "We have our faults, but we are not empty men who become white when they see white, and black when they see black." (*No Longer at Ease*, 61)

These dialogues depict a resistance shown by the native in the way they blatantly resist on black and white mixing in marriage. They see cross cultural marriage as a shame to their traditional values. It is also portrayed in the way Obi sees a man coming home from England but no relatives are welcoming him at the port. His first guess is that said man is married with a white woman and his families are disappointed in him.

In colonial times, the colonizer came with their feeling of supremacy and degraded the native in various aspects. This leads to the emergence of several resistance actions by the native.

"It's not the fault on Nigerians," said Obi. "You devised these soft conditions for yourselves when every European was automatically in the senior service and every African automatically in the junior service. Now that a few of us have been admitted into the senior service, you turn round and blame us." (*No Longer at Ease*, 175)

The resistance is shown in Obi's rage against the social conditions made by the British. They came to his country and brought completely different values that irritate his traditional culture. Not only that, the British also came to gain wealth and expand their invasion by using the native people and levelled everybody down. The segregation resulting is nowhere bringing positive impact to the native society. Even though in that period the segregation was no longer as significant, it is still there and still disadvantageous to the Nigerian.

CHAPTER IV

CONCLUSION

In analysing Chinua Achebe's *No Longer at Ease*, the writer discovered postcolonial identities in the form of hybridity, mimicry, ambivalence, and resistance as the results of British colonialism against the Nigerians. Hybridity is depicted in the novel in the way native Nigerian people use pidgin in their daily life communication. Pidgin is the result of two or more different societies with different languages constantly in contact with each other, causing a new mixed language to emerge among the society. Mimicry is pictured through Christianity practiced by native Nigerians. They are starting to omit their own traditional cultures and values and associate themselves more to the European religion. They also adjust themselves by adapting to colonial habits such as using English language to communicate with each other and enjoying English sport like tennis. The ambivalence is represented through how the Nigerian people realize that the arrival of the British missionaries brings good changes in their country but on the other hand, they want the British people to leave and let them be independent. This is mostly felt by the elite native as they had a British educational background thus they gradually got accustomed to British values. The resistance is shown by how the main character expresses his anger against the social inequality and imbalance social class created by the white people, putting the native Nigerian in a lower position compared to the British people.

British colonialism affected the flow of Nigerian tradition and society as they brought completely different perspectives, norms, and values compared to the native. Seeing themselves as superior, they also put themselves above the native and force them to adjust to it. Social inequality is one of the biggest disadvantages that affect the east. As time goes by, the native slowly accustom themselves with the colonizer in order to decrease the social gap by adapting and/or mimicking to the western culture and values. If the desired result does not seem to appear, they start to fight back by resisting or expressing their thoughts against it.

REFERENCE

- Abrams, M. H., & Harpham, G. G. (1999). *A glossary of Literary Terms*. Thomson Learning.
- Achebe, C. (1994). *Things Fall Apart*. Anchor Books.
- Achebe, C. (2018). *No Longer at Ease*. BLURB.
- Akhter, D. T. (2020). *Literature and Society: A Critical Analysis of Literary Text through Contemporary Theory*. Journal of Talent Development and Excellence. <https://www.iratde.com/index.php/jtde/article/view/1075>.
- Amrulloh, B. S. (2014). *Cultural Identities on Hybridity and Mimicry in Zadie Smith's White Teeth*. E-thesis UIN Malang, Malang.
- Ashcroft, Bill, et al. (2007). *Post-Colonial Studies The Key Concepts Second Edition*. Routledge.
- Bandel, Katrin. (2013). *Sastra Nasionalisme Pascakolonialitas*. Penerbit Pustaka Hariara, Jogjakarta.
- Bhabha, Homi.K. (1994). *The Location and Culture*. Routledge.
- Creswell, John W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*. SAGE Publications, Inc.
- Falola, Toyin. (2009). *Colonialism and Violence in Nigeria*. Indiana University Press, Bloomington.
- Forster, E.M. (2002). *Aspects of the Novel*. RosettaBooks LLC, New York.
- Galadima, B. Y. & Turaki, Yusufu. (2001). *Christianity in Nigeria: Part I*. Africa Journal of Evangelical Theology.
- Hox, J. J., & Boejie, H. R. (2005). *Data Collection, Primary vs. Secondary . Encyclopedia of Social Measurement Volume 1*. Elsevier Inc. http://www.joophox.net/publist/ESM_DCOL05.pdf.
- Hussein, S. A. (2017). *The Crisis of Identity in Postcolonial Literature* (thesis). Istanbul Aydin University, Istanbul.

- Kolapo, F. J. (2019). *Christian Missionary Engagement in Central Nigeria*. Palgrave Macmillan.
- Lab, P. W. (2019). *Post-Colonial Criticism // Purdue Writing Lab*. Purdue Writing Lab.
[https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/post_colonial_criticism.html#:~:text=Post%2Dcolonial%20theory%20looks%20at,Western%20colonizers%20controlling%20the%20colonized\).](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/post_colonial_criticism.html#:~:text=Post%2Dcolonial%20theory%20looks%20at,Western%20colonizers%20controlling%20the%20colonized).)
- Mostafae, Jalal. (2016). *Investigating Identity, Ambivalence, Hybridity: A Bhabhaian Reading of J.M. Coetzee's Foe and Disgrace*. Advances in Language and Literary Studies.
- History - Nigeria Tennis Federation | NTF Tennis*. Nigeria Tennis Federation | NTF Tennis, ntftennis.com, 26 Jan. 2019, <https://ntftennis.com/about-us/history/>. Accessed 28 June 2022
- Nurgiyantoro, Burhan. (2002). *Teori Pengkajian Fiksi*. Gajah Mada University Press.
- Perwira, B. S. (2018). *Mimicry and Ambivalence in James Joyce Short Story "The Dead"*. Repository Universitas Diponegoro, Semarang.
- Shrikant, --, & Sawant, B. (2012). *Postcolonial Theory: Meaning and Significance*.
- Siegel, Jeff. (2008). *The Emergence of Pidgin and Creole Languages*. Oxford University Press Inc, New York.
- Singh, A. (2009, May). *Mimicry and Hybridity in Plain English*. Lehigh University. <https://www.lehigh.edu/~amsp/2009/05/mimicry-and-hybridity-in-plain-english.html>.
- Sreejith. (2018). *Mimicry in Achebe's Arrow of God*. International Journal of English Literature and Social Science. <https://ijels.com/detail/mimicry-in-achebe-s-arrow-of-god/>
- Starin, Dawn. "Kola Nut: So Much More than Just a Nut - PMC." *PubMed Central (PMC)*, www.ncbi.nlm.nih.gov, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3842857/>. Accessed 28 June 2022.

Yaseen, Abdulqader. (2021). *Mimicry in George Orwell's Animal Farm and Chinua Achebe's Things Fall Apart: A Postcolonial Reading* (2021). Karabuk University, Karabuk.

Appendices

Biography of the Author

Albert Chinualumogu Achebe, or Chinua Achebe, was born on November 16, 1930, in Ogidi, Nigeria. He is a Nigerian novelist famous for his depictions of the social and psychological disorientation accompanying the imposition of Western customs and values upon traditional African society. His particular concern was with emergent Africa at its moments of crisis; his novels range in subject matter from the first contact of an African village with the white man to the educated Africans attempt to create a firm moral order out of the changing values in a large city.

After studying English and literature at University College, Achebe taught for a short time before joining the staff of the Nigerian Broadcasting Corporation in Lagos, where he served as director of external broadcasting. In 1967 he co founded a publishing company at Enugu with the poet Christopher Okigbo. In 1969 Achebe toured the United States with fellow writers Gabriel Okara and Cyprian Ekwensi, lecturing at universities. Upon his return to Nigeria he was appointed research fellow at the University of Nigeria and became professor of English. After a car accident in Nigeria in 1990 that left him partially paralyzed, he moved to the United States, where he taught at Bard College in Annandale-on-Hudson, New York. In 2009 Achebe left Bard to join the faculty of Brown University in Providence, Rhode Island. Chinua Achebe died on March 21, 2013, in Boston, Massachusetts.

Things Fall Apart (1958), Achebe's first novel, concerns traditional Ibo life at the time of the missionaries and colonial government in his homeland. His main character cannot accept the new order, even though the old has already collapsed. In the sequel *No Longer at Ease* (1960) he portrayed a newly appointed civil servant, recently returned from university study in England, who is unable to sustain the moral values he believes to be correct in the face of the obligations and temptations of his new position.

In *Arrow of God* (1964), set in the 1920s in a village under British administration, the principal character, the chief priest of the village, whose son becomes a zealous Christian, turns his resentment at the position he is placed in by the white man against his own people. *A Man of the People* (1966) and *Anthills of the Savannah* (1987) deal with corruption and other aspects of postcolonial African life.

Summary of The Novel

Obi Okonkwo is a young man who spent four years attending university in England before returning to Nigeria. *No Longer At Ease* starts with a trial that occurs after his return, and the story then goes backward to show how Obi came to be accused of accepting bribes. Obi has received a scholarship from the Umuofia Progressive Union (U.P.U.) to study law in England, which he will have to repay after his return. While in England, he switched his field of study from law to majoring in English. After being in England for a while, he begins to feel homesick and starts to write poetry longing for his hometown, Nigeria. At a dance night in London, he meets Clara, a Nigerian woman studying nursery school in England, but fails to make a good impression. However, he eventually runs into her again on the boat on their way home from England. Soon after that they started dating.

After coming back to Nigeria, Obi is swiftly assigned a position on the Civil Service Scholarship Board and is also quickly introduced to the world of bribery, a world he blatantly disregards at first. Even though Obi starts off his life in Nigeria adequately, things do not turn out the way he had anticipated. Clara first warns him that she is an *osu*, or an outcast, therefore she cannot marry him. Obi chooses to disregard this and go against what the majority of his countrymen consider to be a clear violation of tradition by deciding to marry her nevertheless.

Given that he must send money home and that he has debt, his financial situation gets worse. Later, Obi's father informs him that he needs to return home for

his mother to be in critical condition. Situation gets worse when his own parents forbid him from marrying the woman that he loves because it is tainting their sacred tradition. In addition, Obi's dying mother confronts him with a threat: if he insists on marrying Clara, he must wait until she has passed away because if he marries her while she is still alive, she would commit suicide.

Obi informs Clara of all that happened in Umuofia. Clara loses her calm and calls off the engagement. She then made a point of indicating that she was pregnant. When this happens, Obi plans an abortion. He needs to borrow the money because he does not have it. Clara refuses to see Obi after complications from the surgery land her in the hospital. After that, Obi goes back to work only to find that his mother has passed away. The U.P.U. indicates a failure on Obi's behalf as he seems like he does not care about his mother's passing because he doesn't attend the funeral at home. While in reality, he was deeply devastated by her passing, is consumed with guilt and regret, and is now experiencing mental instability.

Later, with a new sense of serenity, Obi emerges from this unease. He chooses to believe he is a new man. He accepts his first bribe at this time, with a sense of guilt. Obi allows this taking of bribes to become a normal habit. He keeps accepting bribes up until the end of the story, when Obi realizes he can no longer take it. He no longer participates in corruption because he has paid off all of his debts. But at this point, after accepting his final bribe, he is caught, and bringing the story back to its beginning.