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The African as Subaltern in Joyce Cary's *Mister Johnson* (1939) and Chinua Achebe's *No Longer at Ease* (1960)

Presented by:

ARAB Fatma

Supervised by:

Dr. LARABI Sabéha

Board of Examiners:

Chair: Ms. MATMER Dalila, MAA, Department of English U.M.M.T.O.

Supervisor: Dr. LARABI Sabéha, MCB, Department of English U.M.M.T.O.

Examiner: Ms. ASSOUS Sonia, MAB, Department of English U.M.M.T.O.

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Laboratoire de domiciliation du Master : Etude des Langues et Cultures Etrangères.

To:

My family especially my parents,

My fiancé,

All my friends,

I dedicate this work because it is the fruit of my success.

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Abstract:

This piece of research discusses the African as Subaltern in Joyce Cary's Mister Johnson (1939) and Chinua Achebe's No Longer at Ease (1960). This dissertation falls within comparative literature, It deals with the representation of native black Africans as subalterns serving the British Empire .The basic issue we try to raise is that while Joyce Cary's representation of the black African is an Ethnocentrist and racist one, Achebe 's representation is an answer back or a correction of Cary's stereotypical one. To fulfill this analysis, we rely on theoretical borrowing from the theorist Frantz Fanon's Black Skin White Masks (1952).

Key words: Chinua Achebe/ Joyce Cary- Subalternity- Africans serving the British Empire – Eurocentrism- black natives- Blackness/ white masters- No Longer at Ease – Mister Johnson

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I. Introduction:

The African countries suffered for many years from the oppression of colonialism, these violent historical events led to great disarray that unbalance the roots of these continent. Behind the civilizing mission and the white man's burden, Europe succeeded to manipulate the life of so many countries. The reasons that Europe uses to metamorphose the African countries are only myths constructed by the Europeans to delude the inferior races and to make them believe that the west wanted to help them enlighten their minds as well as their countries.

During their long presence in Africa, the European used their power to dominate the black. Jean Paul Sartre in his "*Colonialism and Neocolonialism*" (2001) argues: "Terror and exploitation dehumanize, and the exploiter used this dehumanization to justify further exploitation" (Sartre, 2001: 22).the colonized was put in an infernal cycle of injustice which there was no way to escape, they were deprived of liberty and accused of being mentally ill, savage and unconscious.

Nigeria is one of the areas colonized by the British in 19th and 20thcenturies. The British colonizer succeeded to influence the Nigerian society socially, economically and psychologically. The Nigerians were considered as subaltern people that lived under the control of the white men. The word "subaltern" is used by many authors and theorists in Postcolonial studies, In the journal article entitles: "Spivakian Subaltern Theory in Nigerian Drama", Binebai Benedict argues that in postcolonial studies the term has been used to refer to those individuals or groups dominated or oppressed by a more powerful 'other', within a colonized society and he adds that the subalterns are marginalized people who have no voice, people who find it difficult to speak (Benedict, 2018:3).

Many European writers such as Joseph Conrad, Rudyard Kipling, and E.M.Forster, Joyce Cary write about the colonized countries but from a European perspective. All these writers gave too much importance to the issue of race, power (Sharma, 2018: 2).

Many African authors reject the white descriptions of the Black Africans, among them Chinua Achebe; the great African authors that had contributed to the foundation of African Literature. He responded to the famous novel of Joseph Conrad *Heart of Darkness* (1902) and condemned him as a racist author. Joseph Conrad's *Heart of Darkness* is considered as the most powerful sign of racism and imperialism in Africa; Achebe wrote back and gave a vivid image of the African Culture in his famous novel *Things Fall Apart* (1958). Achebe rejects all literary works that show superficiality of African culture.

Cary's *Mister Johnson* (1939) and Achebe's *No Longer at Ease* (1960) are the chosen novels that depict the harrowing situation that the third world countries underwent before and after independence. They reveal to us how the Africans have always been the subject of colonialism and considered as servants to the British masters. The comparison of these two selected literary works will reveal to us the superficial image of black Africans in Cary's *Mister Johnson* (1939) and the vivid image of the way of life of African people in Achebe's *No Longer at Ease* (1960).

I have chosen Joyce Cary's *Mister Johnson* (1939) and Chinua Achebe's *No Longer at Ease* (1960) in particular because it is an important topic to discuss, and they have many themes in common. I find that it is very important to study these two books in depth because they reveals to us many things that is hidden for the readers. While Joyce Cary gives a portrait of Nigerian society and culture from European perspective, Chinua Achebe answers back to the miss representation of Africa and Africans by giving a vivid image of a true nation.

The comparison between Achebe *No Longer at Ease* and Cary's *Mister Johnson* gives a clear message that Achebe and Cary write much differently about their Nigerian characters. While Achebe writes to convey the colonial experience from an African perspective with little humor and much respect, Cary wrote to European audience and laughs at his characters and works on purpose to exaggerate their qualities of comedy.

1-Review of Literature:

From the time of the publication of both Arthur Joyce Cary's ***Mister Johnson*** (1939) and Chinua Achebe's ***No Longer at Ease*** (1960), they have received a lot of critical attention from different angles.

Many studies have been conducted on Joyce Cary's ***Mister Johnson*** (1939). In the article entitled "Nigerian Representation in Joyce Cary Mister Johnson" (2011). Laura Tenpenny argues that Achebe employs questionable characterization. The critic assumes that Cary's novel is overwhelmed with racial cliché and stereotype. She adds that literature is always badly served when an author's artistic insight yields place to stereotype and malice (Tenpenny, 1990:6). Tenpenny acknowledges that Joyce Cary's novel does not present African character as it should be and describes African characters from the angle of the colonizer. Achebe contends that the story of Mister Johnson is full of racial stereotype, as a result he condemns Cary as a racist author (Ibid: 10).

Another critic who reviewed Cary's novel ***Mister Johnson*** is Christopher Fyfe. In his book entitled ***The Colonial Situation in Mister Johnson*** (1967). Fyfe argues,

Johnson, the mission educated clerk with his incongruous European Clothes, his affected speech forms...Bamu the beautiful athletic and sophisticated girl from the bush, bred to all the dignity of a traditional upbringing, whom he determines to marry, she despises his ways, so different from hers she refuses to wear the frilly dress and mission style under wearer he buys for her (Fyfe, 1997:155)

Fyfe sheds light on the distinct characters like Johnson who is the black character who tries to imitate the European culture and lifestyle. Fyfe adds that Johnson forgets about his own culture and traditions. He behaves like white men (Ibid: 165). In addition; Fyfe adds that Johnson sees the natives of Nigeria as savages. He marries Bamu so that she becomes like European civilized Ladies (Ibid: 170). The critic assumes that Bamu is the traditional woman

who attaches importance to her traditional lifestyle and refuses all the changes that Johnson proposes for her (Ibid: 173).

Another critic who reviewed Cary's novel *Mister Johnson* (1939) is Arni Nirmala in his book entitled *White Imperialism and the Noble Savage* (2001). Nirmala argues that Johnson the Negro protagonist is culturally an alienated individual in a colonial situation ,whose obsession with modernizing himself and his urge to become a white Man lead him to disaster(Nirmala ,2001:45). The critic assumes that even Johnson's idea of Christian marriage is found in store catalogue. He adds that his entire life is built upon the vague of knowledge he has derived from European culture. The critic ends his review saying that Johnson the protagonist makes big parties to boost his image as a government official (Ibid: 55-60).

Many studies have been conducted on Chinua Achebe's *No Longer at Ease* (1960), in the book entitled *Colonial Conflict leads to Alienation and Rootlessness in Achebe's No Longer at Ease* (2000).Dr. Sakshi Mihra argues that Mr. Green Obi's boss, explains his disgrace and announces in his club that Africa is corrupt through and through because for centuries Africa has been the victim of the worst climate in the world and every imaginable disease '(Sakshi, 2000: 26).

The critic assumes that the main socio-political criticism in *No Longer at Ease* (1960) is that of corruption in Nigeria. Dr. Sakshi adds that Obi Okonkwo the protagonist of the novel is from the beginning confronted to the issue of bribery. At the beginning Obi refuses to take a bribe. He wants to bring down corruption in government and makes changes in the Nigerian Society (Ibid:27). He also explains that the series of unfortunate problems has led Obi to renounce to his principles and accept bribery. He contends that the novel explores inevitable corruption that Nigerian society suffers from (Ibid: 29)

Another critic who reviewed Achebe's *No Longer at Ease* (1960), in the article entitled "Tradition versus Modernity in Chinua Achebe's No Longer at Ease" (2001). Adina Campu

argues that the old traditional way of life is vanishing and a new foreign one is adopted by some of the natives (Campu, 2001:8). She contends that the two cultures are completely opposite; Obi can never succeed to come to terms with both. Adina adds that Obi is alienated from his native culture because he follows the culture of the white man, Obi evenings with girls at nightclub an atmosphere in the high life music and dancing show how Obi assimilate the British culture (Campu, 2001:10). Adina adds that the novel is a pure conflict between the Nigerian and European cultures, in addition to how the Igbo life clashed with colonial powers that led to political and social unrest in Nigeria (Campu, 2001:12).

Other critics of Achebe's novel are Shahlakhatar and Bahman Zarrinjooee. In the article entitled "Hybridity in Culture and Identity: Chinua Achebe's *No Longer at Ease*" (1996), they argue that:

Obi's firm determination to retrieve his African identity is dismantled by his unconscious tendency in praising English culture and life style. Accordingly, he is representative of hybrid identity and cannot claim to be pure African (Shahla, 1996:4)

Shahla and Bahman contend that Obi's identity disappear through his contact with European culture and lifestyle. They add that Obi is no longer at ease with himself because he is lost between two distinct cultures (Shahla, 1996: 7). Furthermore; they explain that *No Longer at Ease (1960)* presents the unstable identity of the protagonist which is a result of colonialism (Shahla, 1996: 12).

2-Issue and Working Hypothesis:

The review of the literature above makes it obvious that both writers deal with the problem of identity and cultural clash that Nigeria faced before and after independence. *Mister Johnson* (1939) and *No Longer at Ease (1960)* are written from two different angles. One is from the angle of the colonizer; the other is from the experience of the colonized. Cary's and Achebe's novels reflect the harsh reality of the Nigerian society in distinct ways but still have

themes in common. The issue of African serving the British Empire has been given very little attention. Therefore; it remains our task to discuss it in depth in our work.

It is apparent that the critics mentioned in the literature review deal with the two works from different perspectives mainly the state of Black Nigerians in white controlled society. To sustain our analysis, we rely on Fanon's work *White Masks Black Skin*(1952) in which he explains how the white colonizers consider Africans working at the service of the British Empire as inferior, and how these blacks enjoy serving the white. Therefore, it remains our task to contribute to this gap through our investigation of the depiction of the black natives as subalterns in both novels.

We believe that Chinua Achebe is an important figure in African literature, he experiences the harm of the white system established in Nigeria. Concerning Joyce Cary's experience in Nigeria, he was a white civil servant. Therefore; we suppose that both novels are powerful pieces of literature that depict the native Africans caught in the trap of serving the white. Yet we will demonstrate that Achebe's *No Longer at Ease* (1960) is an answer to Joyce Cary's *Mister Johnson* (1939). In this analysis we will show how Achebe shows the true reason that pushes Africans to serve the whites. We also suppose that while Cary's position is purely Eurocentric and racist, Achebe's is an answer back and a correction of Cary's stereotyped vision of the African.

3-Methodological Outline:

This dissertation is written through the IMRAD method. The work starts with an introduction in which the problematic is identified. It is followed by brief overview of the literature conducted on the two novels. The method and materials section comprises the summary of the theory, the synopses of the two novels and biographies of the two novels. The results section presents the finding section we have reached, and then the discussion section will be divided

into two main chapters. The first treats the issue of subalternity and servitude in Joyce Cary's *Mister Johnson (1939)*. The second chapter discusses the issue Africans and subalternity in *No Longer at Ease (1960)*. This piece of research is concluded with a conclusion that restates the issue under discussion and the major finding of the work. It also open new research perspectives.

II. Method and Materials:

1-Theoretical Considerations:

As we have mentioned it in the issue and working hypothesis part of our work, this research paper discusses the representation of the black African as a subaltern in the service of the British Empire in British novelist Joyce Cary's *Mister Johnson* (1939) and the Nigerian novelist Chinua Achebe's *No Longer at Ease* (1960). To fulfill this task, we will rely on theoretical borrowings from theorist, humanist and psychologist Frantz Fanon

I have chosen Frantz Fanon's *Black Skin White Masks* (1952) because it fits best to our dissertation. It is of worth to remind that Fanon writes in defense of the oppressed and in favor of the liberation of the Africans from servitude. In addition Fanon analyzes the deep effects of racism and colonialism on the experiences, lives and minds of Black Africans. This theory fits perfectly to our theme of African subalternity serving the British Empire because Fanon has already studied this theme and how a black man reduced to his race in order to become white

Fanon is a postcolonial theorist who has analyzed the psychological effects of colonialism on both the colonizer and the colonized. Postcolonialism is a term largely used to refer to all the cultures affected by the imperial process from the time of Colonization to our own time. In an article entitled "Postcolonialism" (2016), Ambesange Praveen argues that Postcolonialism means ongoing issues and debates between East and West since the colonial process started. It attempts to examine and analyse the aftermath of colonization; that of restoring the identity of the Independent oriental nations by removing misconceptions about the Orientals (Praveen, 2016:2)

In Fanon's *Black Skin White Masks* (1952), he describes and analyses the experience of a black man in a white controlled society, he explores how the native people are influenced by a racist society. The native tries to be as white as possible by adopting the western values and language by rejecting his own culture (Fanon, 2008:85). In addition Fanon explores the

relationship between language and culture, for him language gives access to culture. by this he means when a negro speaks the language of the colonizer, he is taking on their culture. Unfortunately; the black try to became white but they are always reminded they can never be fully white(Fanon:21-24).

Then, Fanon ascribes the importance of language for the Negro. The latter has two dimensions one with the white man and the other with the black man. Both are different. These differences are the result of the European belief that engraved in negro's mind (Fanon,2008 :9). Fanon argues that the blacks believe that they are in stage of slow evolution of monkey into man. Thus, for them speaking the language of the colonizer and assimilating the European culture will change their negritude into civilized and evoluted man (Fanon, 2008:20)

Fanon shed light on religion's support of the fact of the Negro, according to the Bible, white man are the chosen ones and the black are the blacks because of their sins (fanon,2008:85). He adds that the Negro renounces for his native language and assumes the white culture in order to break the barrier between him and the white ,but at the same time they result the death of their native culture(Fanon, 2008: 89)

Fanon acknowledges that “*one is white, one is rich, so one is handsome, so one is intelligent*” (Fanon, 2008:91). The black men believe that the whiteness is the symbol of beauty and intelligence that the black do not have. Fanon contends that the blacks develop a kind of inferiority complex and then want to become superior by becoming white. they believe that when they assimilate the white culture, they will become truly white and real human being (Fanon, 2008:98)

Further Fanon adds that the only representation of African people is animalistic as they are depicted as bodies rather than human beings without brains. Blackness becomes associated with the biological facts of reproduction; the European societies are full of images

of virility and aggressiveness of black man. Fanon says” in no way must my color be felt as a stain” he explains how European judges people by their color skin and how they emulate the Negro which result a feeling of damage about themselves (Fanon, 2008: 100-101)

In addition; Fanon says that after having been a slave of the white man, he enslaves himself (Fanon, 2008:110). When a Negro live within the standards and expectations of white culture and society, he enslave himself because he has no fixed identity. The black who assimilate the colonial culture tries to prove his intelligence to his white masters. He adds that the colonial attitude persists long after colonies themselves have won their independence. Even within independent nation, cultural and social norms will still those that were imposed by the colonizer (Fanon, 2008: 114-121)

Finally, Fanon argues that the blacks are reduced to their race, instead of seeing themselves as unique human individual; he wishes to liberate the black man from the arsenal of complexes that germinated in a colonial situation. In addition he insists that the black are not obliged to wear the livery that the white has fabricated for him(Fanon, 2008:140-150)

2-Materials:

a. Biography of Joyce Cary:

Cary Joyce (1888-1957) an Anglo-Irish novelist, born Arthur Joyce Lunel Cary, in Londonderry, Ireland. Joyce worked for the Nigerian Colonial Service from 1914 to1920.

His experiences in Nigeria are reflected in his novels such as *An American Visitor* (1932), *The African Witch* (1936) and *Mister Johnson* (1939), in which he explored the clash between European and African culture resulting from the exploitation of British colonialism (Ezenwa, 1997, 45). His African fiction faced some critics because of oversimplified representation of Africans as well as African culture. As a response to his works Chinua Achebe wrote his famous novel *Things Fall Apart*(1958) giving more significance to African culture.

His commitment to the depiction of native Africans makes him received a lot of criticism. Joyce belongs to the Eurocentric thinking, which views Africa as Other and savage. Joyce's misrepresentation of African native led him to be condemned as a racist author

He is also known for his two trilogies, the first comprises *Herself Surprised* (1941), *To Be a Pilgrim* (1942) and his best-known novel *Horse's Mouth* (1944), in which he demonstrates the struggle between freedom and authority. The second trilogy consists of *Prisoner of Grace* (1952), *Except the Lord* (1953) and *Not Honor More* (1955)

b- Biography of Chinua Achebe:

Chinua Achebe Born (1930-2013) was a Nigerian novelist, poet, professor and critic. His first novel *Things Fall Apart* (1958), often considered his best, is the most widely read book in modern African literature. He won the man Booker International prize in 2007.

Achebe's upbringing in European culture and Christian convert family did not influence him to forget about his own culture. He studied in English to gain strong position in education. He used the language of the colonizer in order to convey the message for the European. Achebe wrote his novels in English and defended the use of English "The language of the colonizers (Ezenwa, 1997: pp,55-59).He became fascinated with the world religions and traditional African culture and began writing stories as a university student.After graduation, he worked for the Nigerian Broadcasting Service (NBS) and soon moved to the Metropolis of Lagos. He gained worldwide attention for his novel*Things Fall Apart* (1958), this novel comes as a response to the misrepresentation of African culture and characters in western novels. His late novels include *No Longer at Ease* (1960), *Arrow of God* (1964),*A Man of the People* (1966) and *Anthills of the Savannah* (1987).

c- Summary of Mister Johnson(1939):

***Mister Johnson* (1939)** is about a young Nigerian clerk, who works for British government in the center of the city of Fada. He meets a young beautiful woman in his road across the river. Bamu is a traditional woman, who follows the customs and tradition of her family and community.

Johnson schedules a Christian marriage after agreeing to pay a large sum of money to Bamu's parents. He runs up lots of debt, and the merchants who lent for him money threaten him to take him to court. Days pass, Blore and Redbeck; the British officers; have disagreement over the road and Blore accuses Johnson of stealing money and threaten him about losing his job. Meanwhile; Johnson feels obliged to sign a bad agreement with waziri; a local chief; in order to pay his debts.

The protagonist faces many obstacles in his life; he is suspended from his work, and then moves to work as a shopkeeper of Company Store owned by Gollup. Johnson becomes rich and popular for the songs he sings at the parties he organizes during Gollup absence. Johnson is fired from the shop and works as secretary to Redbeck. Unfortunately, he discovers that Johnson has been stealing money from the inns and range looks to dismiss him.

The novel ends when the merchants start demanding their money, and Gollup suspects someone stealing from him but Johnson stabs him and dies. Johnson is put to prison, but he does not accept. He asks help for Redbeck by shooting him.

d- Summary of No Longer at Ease(1960):

***No Longer at Ease* (1960)** opens on the trial of Obi Okonkwo, who is accused of having accepted a 20 Pounds bribe. Then it comes back to a time where it provides an account of how Obi comes to that situation. Obi returns to Nigeria after studying for 4 years in England, The Progressive Union gives him a scholarship as a loan to study law abroad. Obi is against the will of the Union so he changes his studies from law to English.

In his return he meets Clara, an Osu woman he with whom start a Relationship. Once in Nigeria, he gains the job of civil servant in colonial Nigerian government. Obi realizes that he is very different from his fellow countrymen because they gain power by taking bribe. Whereas;Obi believes in justice and ethicto stop corruption in Nigeria. This leads Obi to be alienated from his community.

Days pass, Obi begins to encounter many financial problems. Hecannot manage his life correctly. He has to pay back his school loan,and help his sick mother in addition to the loan of Clara and the fee of the engagement ring. Furthermore, Obi is deeply ruined because of the traditions that came as barrier to his life.

The novel ends whenObi falls in despair and anguish because of his breaking with Clara. Obi does not find a way to pay his debt, then renounce to his principles. When he succeeds to manage his finance, he decides to not accept bribe anymore; however, while he takes his final bribe, he is caught then the story ends in a flash back to the beginning of the novel.

I. Result:

The basic finding we have reached is that while Joyce Cary's *Mister Johnson* (1939) is purely an Eurocentric work, Chinua Achebe's *No Longer at Ease* (1960) is an answer back to Cary's stereotyped vision of Africa and Africans. Throughout the dissertation, we have relied on the theory of Frantz Fanon *Black Skin White Skin* (1952) to show that the image of the "colonizer" and "colonized" presented by Chinua Achebe and Joyce Cary is based on domination and exploitation.

In fact at the first glance, Cary's *Mister Johnson* (1939) and Achebe's *No Longer at Ease* (1960) seem to be different from each other. They are written in two different times and by two authors from two different continents but they write about the same country. Thanks to profound analysis of the two works, they permitted us to discover that both Achebe and Cary deal with the theme of African serving the British masters and the inferiority of black. These two works intend to analyze and look into the way the two authors depict the black Nigerians who work at the service of the Empire in postcolonial Nigeria. In addition; in our discussion we analyze the difference in the representation of the white man in relation to the Africans.

As it is said above, in the discussion section of our work, we are going to deal with the themes of black serving the empire and subalternity in a white controlled society and white representation in the two selected works.

II. Discussion:

This section of our dissertation intends to explore thematically the two novels *Mister Johnson* (1939) and *No Longer at Ease* (1960), we focus on the state of Nigerians who serve the white men, and how Blacks are considered inferior but still work for them. In the discussion section we will try to draw a comparison between the two novels; we will see the difference between the description of the black serving the Empire from the view of western author and from the perspective of the native Nigerian author. This analysis will be completed with application Fanon's theory in *Black Skin White Masks*(1952)

Much literary similarities between Joyce Cary's *Mister Johnson* (1939) and Achebe's *No Longer at Ease* (1960) is found, merely because they have similar setting or address superficially similar issue. Although these two books do have much in common, and focus on similar topics, they still have fundamentally different purposes. These differences can be found by examining the various themes that the two books propose, and also are particularly clear after a discussion of the two books treatment of domination and Black Africans serving the Empire inferiority.

We have reached the conclusion that works of art hold dialogue between each other. What we mean is that Cary and Achebe seem to dialogue over the representation and reality of the black Africans. While the first that is Cary views the African as born to serve the whites, Achebe views the African as born free but no longer at Ease in his own land because of the white domination and exploitation

Throughout *Mister Johnson* (1939) and *No Longer at Ease* (1960), Achebe and Cary expose the issue of Africans as subaltern agents while working at the service of white colonizer. This issue is represented through the many characters in of both novels.

1-Chapter One: Native Black Africans Serving the British Empire in Joyce Cary's Mister Johnson (1939):

a- Mr. Blore and Mr. Rudbeck as Agents of the British Empire:

Joyce Cary was a British colonial agent of Anglo-Irish descent appointed to Nigeria in 1913 and 1920. He claimed knowledge of country and people in writing his novel. In Cary's ***Mister Johnson*** (1939), the two white characters Mr. Blore and Mr. Rudbeck are the agents of the British Empire they stand as dominant over the black Africans and humiliate them.

The story takes place in Fada, a town which hosts various offices and stores, and where the young Johnson is a clerk under the care of Rudbeck; the assistant District officer. From a close reading of Cary's novel, we can understand that the relationship between the British and African people is that of colonizer and colonized.

Joyce Cary gives too much importance to British superiority, because he believes that whites are superior to non-whites and had the burden and responsibility of bringing the blessings of their superior civilization to the black race. In Cary's ***Mister Johnson*** (1939), the whites are depicted as perfect human beings, with great brains and the ones who bring light to African countries. The descriptions of white masters in Nigeria reflect the truth that some Europeans are racist and have ethnocentric and Eurocentric attitude towards Africans. Since Cary is a British author who works in Nigeria for the service of Britain, his voice is given to white men, as he depicts them as gods and perfect human beings.

Furthermore; the white masters mistreat the Black Nigerian and are so cruel with them, but blacks still always worship and love them. To illustrate our point, Cary in his ***Mister Johnson*** (1939), the protagonist Johnson is always considered by his chiefs as foolish and without brain. Even though white men mistreat him and minimise him, he always love them and worships them. In addition, Johnson believes that European comes to Nigeria for the benefits of the natives and brings light for them.

Johnson is the stereotypical character that Cary has depicted to us. He says: "England is my country, oh England my home" (Cary, 1939:40) the English writers try to expose the relation between the colonizer and the colonized in a colonial context and they tried to examine and depict the British or other European powers abroad as perfect human beings. They gave too much importance to the British domination, which tries to establish its large empire in Africa.

Cary is like other racist European authors who view the errors of the white colonizers as something fair and just, the white colonizers used to be cruel and aggressive in Black countries. From many years the third world suffers from the Eurocentric attitude and domination, all those things are justified by the colonizers as they say that they are the chosen people to bring civilization and education for the Blacks. Religion plays a great role in the justification of white imperialism in third world countries. Fanon in his *Black Skin White Masks* (1952) sheds light on religion support of the fact that the Negroes are inferior because according to the Bible white men are the chosen ones and the black are the blacks because of their sins. He adds that the Negro renounces for his native language and assumes the white culture in order to break the barrier between him and the white, but at the same time they result the death of their native culture (Fanon, 2008: 89)

Cary's positive description of white men is evident, throughout the novel we understand that European is described as part of Nigeria; they rule the country without taking into consideration the view points of the native people, the latter are considered as strangers in their own country. The protagonist Johnson encourages the white presence in Nigeria and gives his voice for them; instead of encouraging his countrymen. Johnson says: "*I Johnson. Belong for the king I Mister Rudbeck's friend*" (Cary, 1939: 39). From this quotation we see that Johnson prefers being close to the white masters rather than being close to the native of his country, he considers his chef Mr Rudbeck his friend and England his country. Johnson adds: "*soon everything will be civilized*" (Cary, 1939:106). This echoes that the protagonist

Johnson is not against the white presence in Nigeria, he believes that the white will truly bring civilization to Africa. In this context Fanon in his ***Black Skin White Masks*** (1952) argues that the Blacks believe that they are in stage of slow evolution, thus by approaching to the White Culture, they think they change their Negritude into whiteness (Fanon, 2008: 7).

The native encouragement of the white colonizers in Africa gives the colonizer strength to be cruel more than before. Fanon wants the liberation of souls and the body of enslaved Africans; he wants also to prove that European uses many cruel attitudes to convince the Africans. Fanon says: *'in my case I knew that the statement is false. There was a myth of a negro that had to be destroyed at all cost'* (Fanon, 2008: 88). The character of Johnson is far from what Fanon hopes. Whites are masters and still masters by their lies.

The British author Joyce Cary describes the white master Mr. Rudbeck as someone very valuable to Mr. Johnson. Mr. Cary in his ***Mister Johnson*** (1939) says:

all the force of his spirit is concentrated in gratitude and triumphant devotion; he is calling all the world to admit that there is no god like his god. He bursts out aloud 'oh lawd, I tank you for my frien' Mister Rudbeck-de big-ges' heart in de worl' (Cary, 1939:292)

In this context we can say that Cary describes the white master in relation to the African serving the Empire. The characteristics of white men are always referring to glory, purity and goodness; as a result the African agents are only those dominated people that achieve success under the umbrella of the colonizer. Fanon in this context argues in his ***Black Skin White Masks*** (1952). He contends that black are reduced to their race and instead of seeing themselves as unique human individual. He wishes to liberate the black man from the domination of the western people and from the complexes that germinated in colonial situation (Fanon, 2008: pp140-150)

Cary's *Mister Johnson* (1939) gives too much importance to the pretexts of civilization which were used in order to hide the real aims of colonialism when the colonizers suggested that the real goals of colonialism were to make Nigeria better and civilize the black Africans who were considered as a backward people. But in the reality is that the British runs after their interest and ignore the natives.

Furthermore; in this novel the white men believe in the inferiority of Africans. For instance; Mister Blore is one of the figure who hates Africans in general. Cary in his novel *Mister Johnson* (1939) argues:

Blore bald and pensive as a Budha, sits at the table watching Johnson through his small, gold spectacle his expression is mild and bening but the truth is that he dislikes all negro clerks especially Johnson (Cary, 1939: 22)

From this quotation we understand that Mr. Blore hates the African people and rejects all sympathy and mercy towards the native of Fada, he reflects the western people in their imperialistic attitude. The novel of Cary *Mister Johnson* (1939) cannot escape the truth of racism that white masters feels towards the natives. Europeans adopt set of ideologies that supported the white races everywhere and denied the superiority of non –white races which means black ones. Many European writers and the British in a particular took the opportunity of showing African inferiority in order to depict the world of racism and African subalternity. In a book entitled *Culture and Reasonableness, 1993*, Simon Gikandi a post colonial scholar reported a speech of a white master, he argues:

God created Africa and put these west Africans here to serve us, these Africans do not grow up, do not mature and will never grow up nor mature whatever their level of education and age. They could be QC, doctors, professor, president, former president through to the peasant they will always remain kids in the head (Gikandi, 1993: 11)

b- Johnson's Subalternity in Mister Johnson (1939):

In Cary's novel ***Mister Johnson*** (1939), Johnson is the protagonist. He is a young man who works for the service of the British Empire in his native country Nigeria. Johnson is only allowed for very literary and intellectual autonomy, his character is drawn from the perspective of European observer. Cary portrays him as childish and irrational African with no judging capacity and no maturity.

Many European characters in this novel play a role of dominant and powerful over the native of Nigeria. For instance; we have Mister Rudbeck the district officer; he always sees Johnson as ignorant and foolish. Rudbeck says:

Go away, go away Mr. Johnson, before I murder you. Take them files away before I strangle you (Cary:61)

In this context, Cary's portrait of the colonized people in his ***Mister Johnson***(1939), the Caliban aspect of Johnson cannot be missed. The protagonist is described as a boy who has a small brain and depends on Rudbeck. Johnson accepts all insults of his master and keeps working under his service, because Johnson thinks that he cannot exist without the White Men. This British masters practice all kind of mistreatments because they believe that they culturally and morally superior to African culture. The Western assumes that they are civilized and have been throughout history and that European civilization has a unique historical advantage that led to its permanent superiority over all the other culture. Simon Gikandi, in his ***Culture and Reasonableness (1993)***. He contends that the psychology of the Africans is that the white man is the absolute Master and the black man is the slave and the servant (Gikandi, 1993: 10)

The British powers use different ways in order to put down the power of the other races, by making them less human or inferior, so they can criticize their religion, their culture

or traditions and even their way of behaving. The whites have the power of ruling everything in the colonized countries and make themselves the centre of the world and the only governor that can bring justice and peace.

Furthermore; Johnson is made to think that any form of reinforcement is necessarily European. He believes that only white men can do well for the African countries, Johnson says to one of the native:

The Emir is an old savage fool –he has no idea of civilized things. You are not civilized waziri, soon everything will be civilized, you will see how they like it. All men like to be civilized (Cary, 1939:106)

From this quotation we see that Johnson is influenced by the English culture to the extent he ignores his native culture and considers the natives of Fada as alienated and barbarians. This Eurocentric notion pervades all aspects of life in Africa, even black behavior tilts more towards European goods and services. Johnson loves all what comes from Europe and does not encourage the local works. He likes not only the white style and work but also the lifestyle at the extent that he makes himself part of that culture. In a conversation between Johnson and one of the African natives says:

I can catch Bamu and bring her back. I could even give her a little beating to teach her sense

No, no, in England, we do not beat our wives. That is a savage, low customs (Cary, 1939:80)

Johnson always believes that all people of Nigeria should be like him, he considers himself as a good example that other Africans should follow. Johnson convinces himself that he is a white man because he speaks the English language and assimilates the white culture. This echoes what Fanon argues in his ***White Masks Black Skins*** (1952) that the Blacks believe that they are in stage of slow evolution from monkey to man. Thus for the

African being at the service of the Empire is a great success for them indeed it is a step to change their Negritude into civilized and evaluated men (Fanon, 2008:7).

Johnson's words reinforce Fanon's belief that the black people who tend to be like white people have different behaviors when communicating with people. For instance in Johnson's case, the protagonist behave with the native as being superior over them. He says: *"you are not civilized waziri... soon everything will be civilized"* (Cary,106). This difference is the result of the European presence in Africa and the white belief that engraved in the Negro's mind. Fanon argues that the Blacks come closer to be whiter by mastering the language and culture of the colonizer (Fanon, 2008:18), Fanon adds:

Every colonized people in other words every people in whose soul an inferiority complex has been created by the death and burial of its local culture originality – finds itself face to face with the language of civilizing nation; that is; with the culture of the mother country (Fanon, 2008:18)

In Cary's novel we cannot escape from racism and domination because this novel is purely a western work, some European people always considered the black as the most hateful beings in the world. In addition to the White dominance and superiority over the African; there is the black superiority over the native. In Cary's ***Mister Johnson*** (1939), Johnson the protagonist feels himself dominant and better than the other native. Johnson says:

Do you think a big like me Johnson, is going to be swindled by a lot of savages? Shoes –how dare you? My shoes are English shoes- the very best shoes they're not for savage people-bad thievish people like you (Cary:131)

Further in the novel, Johnson the subaltern goes on in his description of the native. He says:

Oh Bamu you are only a savage girl here you do not know how happy I will make you. I will teach you how to be a civilized lady and you shall do not work at all (Cary:45)

Johnson's profile is that Nigerian serving the British Empire who aspires to live like a westernized young man; the white colonizers became as a model of modern (*Hobsbawm and Ranger, 1983:212*). The influence of British Culture on Mr. Johnson psychology led him to think and behave like the white man at the extent where he wants to make all the native of his town part of the white's culture.

Cary in his *Mister Johnson* (1939) describes the protagonist Johnson as someone who strives to achieve success under the umbrella of the Empire. When Mister Johnson speaks of home, he does not refer to his native Nigeria but to the England that looms so large in his dreams. He considers the England his native country and feels great love towards the Englishmen. He sings of England to fellow villagers, who are amazed at his white suit, pith helmet and European airs; he sings to the white English colonials who preside over the region. Johnson says:

England is my country
England is my country
Oh England my home all in die big water
Dat king of England is my king
De bes'man in de world 'his heart is too big
Oh, England all in die big water (Cary:40)

In this context, Johnson shows the distance between him and his native country. In addition; he thinks that through his love for England, he can change his Negritude and biological nature. Through this we can understand what is the white masks that the blacks wear in Fanon's *Black skin White Masks* (1952), this title is very symbolic it provides us a deep meaning because the white masks are not the ordinary mask that people used to wear but it is the white culture, the white lifestyle, the white language that Blacks adopt while serving the Empire.

Furthermore; Mr. Johnson enjoys serving the Empire. He serves them enthusiastically; he feels great love towards England. In Cary *Mister Johnson*(1939), Johnson says:

You say to me, Mister Johnson you government man, you belong for the king. I Johnson. Belong for the king I Mister Rudbeck's friend. I no take money for king's letters. I no fit do such ting (Cary:39)

From this, we understand that the protagonist Mister Johnson is very faithful to his master Rudbeck and England because he refuses the demand of waziri; the envoy of the local Hausa Emir; who requires information leaks from the official mail under Johnson's care. Thus Johnson shows more loyalty to Britain than to his native country. He affects due respect for the principles of integrity and rigor at work that befits his position as a government clerk. Most of Africans serving the Empire maintain strong links with colonial Masters, these African maintain the long exploitation over the native of their country and work in the same manner as the colonialists do (Stehen;Baslic. 2012.p51). In this context Fanon in his *White Masks Black Skins* (1952), he contends that the Blacks are reduced to their race, instead of seeing themselves as a unique human individual (Fanon, 2008:104)

The British author Joyce Cary in his *Mister Johnson* (1939), minimizes the value of the African who serve the Empire, he describes the protagonist Johnson as someone who worships his master and can do nothing without him. Through the novel we can understand that Cary uses the protagonist Johnson to show the black subalternity in comic way. Johnson says:

all the force of his spirit is concentrated in gratitude and triumphant devotion; he is calling all the world to admit that there is no god like his god. He bursts out aloud 'oh lawd, I tank you for my frien'MisterRudbeck-de big-ges' heart in de worl' (Cary, 1939:292)

European people always set themselves up as the centre of the world and put together an exploitative system in which other areas were treated as its periphery. Cary the British author

makes the reader believe that African are without personality, and resemble to that foolish, childish Johnson who works as blind at the service of the white colonizers

African servitude is a great sign of white domination in which a man owned another man according to his color, his language, his customs and his place of birth, which is very important because there was a kind of presumption of moral superiority, which was largely widespread throughout the European nations.

Another example from Cary's *Mister Johnson* (1939) is the issue of language. Mister Johnson prefers to speak English language rather than his native Igbo language. Cary from his description of the protagonist Johnson, he depicts him as the African man who rejects his original identity and follows the white culture. From this novel we can see that Cary tries to convince the reader that the African people are not those who attach on their identity.

Johnson adopts the English language to minimize the values of the native of Fada, Johnson declares: "*oh Gaud, oh Gaud – what do you do with savages like that? Says Johnson in English*" (Cary, 1939:137). From this, we can understand that the protagonist Johnson uses the English language to make himself superior over other native. Johnson thinks that by speaking the language of the colonizer he can change his identity. This is argued by Fanon in his **Black Skin White Masks** (1952), he says a Negro speaks the language of the colonizer because he thinks that language gives him access to the white culture This means when a negro speaks the language of the colonizer, he is taking on their culture(Fanon, 2008:24).

For some colonized people to speak the language of the colonizers is to exist absolutely because those colonized people experience subjugation and feel an inferiority complex that make them think they are not evolved like the western world. Thus Johnson wants to become whiter and closer to being a real human being by adopting the English language, for him mastering the language of the colonizer will afford him power.

The position of subalternity of the indigenous administrative agents is very clear, Johnson is only allowed for very little literary and intellectual works. The novel is narrated from the perspective of the Empire; Joyce in *Mister Johnson* (1939) describes the protagonist Johnson as childish and irrational African. In addition; Johnson is an incompetent clerk who cannot pronounce words correctly. Johnson says: “*you tell people new road make dem rich dey do it for nutting*” (Cary:71). He speaks the language of the colonizers in order to be closer to them. Through the adoption of the English language, Johnson makes himself inferior because he minimizes the value of his native language. Johnson thinks that if he speaks the English language he will be close to the white man. In this context Fanon in his *Black Skin White Masks* (1952), he says that for the Blacks speaking the language of the colonizer and imitating the European culture will change their negritude into civilized and evaluated man (Fanon, 2008:20).

In addition; Fanon says that black people are forced to exist in relation or in comparison to whiteness. Fanon writes that the crippling effect is that this makes it nearly impossible for anyone to define what blackness means in and of itself. As a result, many black people spend their lives trying to prove themselves “less black” than other black people, and to prove themselves “basically white” to white people—all of which further confuses their sense of self and troubles their relationships to black and white people alike.(Fanon, 2008:pp95-97)

There is another evidence in Joyce Cary ‘s novel *Mister Johnson* (1939), the title itself satirical. Cary does not give a traditional name for his main character, although Johnson is a Nigerian character he gives him a Christian and European name. This is done in purpose to make the readers believe that African people are under the control of the western world. This also proves that the African characters have no personality and brain to resist against the west rule in Africa. Through the name of the protagonist Johnson the readers may think that African people are the product of the British Empire. Giving a European name rather a

traditional name to an African character is a way to make the native of Africa inferior and the fact of accepting this name is a response that Johnson assimilate the white culture. Jonson says in the novel: “ *I mister Johnon do you think a big man like me Johnson is going to be swindled by a lot of savages?*”(Cary,1939:131)

c- Women Subalternity in *Mister Johnson* (1939):

Women have always been a part of literature throughout the ages. Unfortunately; they have often depicted as a weaker, inferior, could not survive on their own, and could not do their work by themselves. According to man, women are beautiful and obedient, could not think on their own. The Black women are doubly oppressed and marginalized being both black and female. Among the feminists arguments we can site Bell Hooks, Alice walker and Gayatri Spivak, these theorists speak about the issue of women and how they are marginalized in the society.

Literature in general has brought to surface the discrimination of the black women both in past and present as well as their fight for equality and justice. Alice Walker one of the most famous and appreciated African American authors, Many of her literary works deal with oppressed and marginalized female characters and their life of struggle in a patriarchal societies. Alice believes that racial discrimination is something that black women face every single day, black women face oppression and marginalization from a very young age and they affect them profoundly. It is often the source of their insecurities and fear that stop them from becoming strong and independent (Romana,2017:9)

Joyce Cary in his *Mister Johnson* (1939) does not only portray negatively the black Africans serving the Empire but also he depicts women in a very negative way. Some of Western literature describes African characters from Eurocentric perspective this led to a stereotypical and racist representation of African.

The main protagonist of the novel, Mr. Johnson treats his wife Bamu like an inhuman being, he considers her as someone who does not have brain at all. Since Johnson has a close contact with the white colonizers, he considers himself as part of the white culture and adopts their lifestyle. Johnson says to his wife:

You don't know how happy it is for women to stop beings girls and to be civilized wives with loving Christian husbands who never beat them and are their kind friends just as a good brother.(Cary,1939: 47)

In this context, we can explain that in this British novel, Cary portrays the African women as an incomplete human being who should have a new lifestyle and culture, because for Cary the African women are very weak and ignorant. Women are really facing a number of challenges she lives under the control and pressure of society and family she never has personal right to chose what she will do in his life or chose the husband she selects.

In Cary's novel beauty and perfection is associated with the white woman, thus one is white one is intelligent .in this context Johnson argues:

oh Bamu, you are only a savage girl here you do not know how happy I will make you. I will teach you to be a civilized lady and you shall do not work at all...oh Bamu you are a foolish girl. You don't know how a Christian man lives. You don't know how nice it is to be a government lady (Cary, 1939: 8).

Although Mr. Johnson is an African character but his close contact with the culture and lifestyle of the British colonizer, makes him as one of those white men. He always imagines his wifeBamu like the white women, he never accepts her in the way she is. In this context Cary argues:

He imagines her in a blouse and skirt, shoes and silk stockings, with a little felt hat full of feathers, and makes a jump.... he will teach her how to attend parties with him; and how to receive his guests, how to lie down in one bed with a husband, how to kiss, and how to love (Cary, 1939: 10)

Johnson takes the wife of his master Mrs. Celia as a perfect model to his wife Bamu. He minimizes the value of his wife through his attach to the white lifestyle. In addition Johnson does not give the originality to his native culture. He prefers to be artificial rather than original; he can never be proud of his origin contrary to Bamu she does not care about what her husband tells her she is traditional women and still proud of her origin. In this context Johnson says to his wife Bamu:

But why? You silly girl. The government lady is waiting you don't want her to think you a savage bush girl ...

She'll laugh at you. You're shaming me.' Johnson cries and strikes himself on the forehead. ' Oh, you are the most stupid, ignorant girl

'I laugh at her, too' Bamu replies(Cary, 1939: 120)

The negative representation of women in Cary's ***Mister Johnson*** (1939) do not stop only in the traditional and unfashionable way of dressing and behaving but it go further. Johnson's wife is depicted as a product or animal that people bargain with. The families of Nigerian use their daughters as a source of wealth that gain money with. Bamu marries with Johnson after that the two families have make a deal where Johnson gives an amount of money in order to make the agreement of marriage.

Alice Walker is one of the famous authors who deals with female oppression; most of her works speak about women oppression. She says that black women are doubly oppressed; they are primary determined by their skin color. Although race should not be such an important element in defining a person, racism, unfortunately is still a huge problem. This

racism has led to a feeling of insecurity and fear that stop the oppressed women from becoming strong and independent (Romana,2017: 9)

Women in Nigeria is sold rather than married. In this context Cary writes in his *Mister Johnson* (1939). Johnson says to the brother of Bamu:

when shall I come? How much money shall I bring?

Money? H'm. she's a good girl, that one

Anything you like – ten pounds, twelve pounds...

Fifteen pounds! Johnson cries. 'she's worth it. I never saw such a girl' (Cary, 1939:9)

In this context we can see that the African woman is only a commodity, women do not have any value they are used and thrown like an objects, they do not have any right to manage their life and do not have independence to choose what she wants in their bodies . Cary does not represent the African woman in a perfect way like he does with the white woman Celia, he describe Bamu as savage and uncivilized, she does not know what her destiny will be because she lives in a patriarchal society. Women do not have any right to speak or to choose what they want in their life, even in their marriage they do not have any right to choose their husband because the only person who take decisions is the father. Cary describes Africa as a patriarchal society in which women belonged in the home, engaged in child rearing an exclusively female responsibility.

Alice Walker believes that women are not only oppressed and judged for their skin color but also they are oppressed from their patriarchal society. Many women that live in this society are victims of oppression and humiliation. Consequently; female loss their identity and independence. A woman within a patriarchal society is marginalized and considered by as useless for everything except bearing children and taking care of their families. Women are often influenced by society's ideas since their whole children and grow up thinking that they

are not really in a position to become self sufficient and independent women (Romana, 2017: 14)

Joyce Cary's *Mister Johnson* (1939) gives a negative description of African culture and society. He writes to European audience that often stereotyped and discriminates against its African colonies. Cary makes joke of the exaggerated or caricatured Johnson, but he does not make light of Johnson's creativity. Cary go so far in the description of the Nigerian character and society, he depicts everything inferior and without any values

2-Chapter two: Native Black Africans Serving British Empire in Achebe's No Longer at Ease (1960):

As we have mentioned it in the issue working hypothesis and result section, Joyce Cary's representation of the Africans remains the product of his Ethnocentricist, racist attitude towards Africans. However the position of Achebe is that of a defender of the native Africans. Though the African in *No Longer at Ease* (1960) is also depicted as serving the Empire, it is a servitude which Achebe depicts as a result not of the Africans' will to serve, but as the direct outcome of the oppression and forced exploitation practiced by the whites to the main characters in *No Longer at Ease* (1960).

Achebe in his novel describes the whites as strangers who are hated by the natives and want them to go. From this it is clear that Achebe speaks from the perspective of the Africans. From the Achebe's novel we understand why the Africans work at the service of the white masters, we also understand that the servitude of black Africans is not from their own will but for many reasons. The servitude of black Africans in their native country is a modern way slavery and domination, Achebe in his *No Longer at Ease* (1960) wants to prove that Cary uses social imagery so much in *Mister Johnson* (1939) and ignore the Africans as human individuals.

a- Mr. Green as the Agent of the British Empire:

No Longer at Ease (1960) is a story of a young black civil servant who works for the service of the Empire in a period situated between 1956 and 1957 in pre-independent Nigeria. Obi the protagonist of the novel secures a high position as a secretary for scholarships, but he is still under the control of the British administration. His superior Mr. Green is still in office to control the affairs of Nigeria and holds enough power to admonish obedient agents like Mr. Omo for a slight reason. Mr. Green says to Mr. Omo: Why hasn't the study leave file been passed to me? Mr Green asked. You are not

paid to think, Mr. Omo, but to do what you're told. Is that clear? Now send the file to me immediately (Achebe:59).

From this quotation, we observe the white man's arrogance towards his old assistant and the hegemonic attitude toward the colonized. The indigenous administrative agents are in the position of subalternity. In addition, native workers are treated as animals, they are forced to do all what white masters demand without having the right to resist. This treatment led African people to experience a feeling of pain, shame, and inferiority because they lost their identity. Fanon in his *White Masks Black Skin* (1952) says that in some European societies the only cultural representations of Black people are in ways that make them seem animalistic. They are a symbol for the "biological," which means they are primarily depicted as bodies rather than as people with minds and feelings. **Blackness** becomes associated with the biological fact of reproduction. European society is full of images of the virility and aggressiveness of Black men (Fanon: pp.120-129)

White representation in Chinua Achebe's *No Longer at Ease* (1960) is very different from Cary's *Mister Johnson* (1939). Achebe's novel depicts the white colonizer in their true face; he describes them as they are in the reality. Cary exaggerates not only in the racist description of native but also in the description of white colonizer in Nigeria. *No Longer at Ease* (1960) shows the reality of white masters that British authors hide. Achebe's portrayal of Empire is realistic and it shows us that Africans point of view and European point of view are different.

The image of cruelty and severity of white over the Black in this novel is very evident, Mr. Green is the white character who hates Africans, this reveals to us that the white man is not that person who feels sympathy towards the black but it is that person who has only hatred and domination in his heart. Mr. Green adds: *Education does them any good because they are corrupt through and through* (Achebe, 1960:3). In addition to the white

domination, another fact about the white is revealed. From the quotation we understand that the British masters hate the black intellectual they consider them as corrupt man. The white fears the intellectual they want to keep the Africans ignorant in order to manipulate them as they want. They accept the black intellectual only in the case the black works for the service of the Empire. Achebe in his *No Longer at Ease* (1960), Mr. Green says:

It is of course none of my business, really but in a country where even the educated have not reached the level of thinking about tomorrow, one has a clear duty! He made the world educated taste like vomit (Achebe, 1960:87)

Achebe in his *No Longer at Ease* (1960) describes the Africans who are the victims of European supremacy. It can be noticed that the ugliness of the powerful countries who considers African servants the empire as slave and inferior in order to achieve their goals which was white's need for power and money damaged their souls and their attitudes which means that the white's hypocrisy and desire for power and wealth truly motivated the bad sides of their souls. The protagonist Obi loses his family and post because of the damage and harm that the British practice in Nigeria, he lost between two cultures.

Achebe makes the readers know that the white colonizers do not feel sympathy towards the Black serving the Empire as Cary describes it in his novel. For instance; Mr. Green says to his colleague in a bar:

'I can,' said Mr. Green simply. 'What I can't understand is why people like you refuse to face facts.' Mr. Green was famous for speaking his mind. He wiped his red face with the white towel on his neck. 'The African is corrupt through and through.'(Achebe,1960 :5)

Achebe portrays us the true white dominant masters who feel superiority in foreign country, and makes the natives as slave. Mr. Green says: *One beer for this Master (Achebe:4)*. He orders a beer in a bar owned by white man with native black workers.

Furthermore; Achebe in his novel *No Longer at Ease* (1960) answers to Cary's *Mister Johnson* (1939) that the white culture does not do anything good in the African culture. He tries to prove that the African have their own culture and customs that will never ignore because of the dominance of the white culture. In addition, the protagonist Obi Okonkwo is very different from Johnson since Obi wants the white colonizers to go from Nigeria. For him the British have nothing to do more in Nigeria. Achebe wants to make clear that the white man are not those beloved men by the native of Nigeria but contrary they are hated by everyone. The servitude of Black for them is only obliged for them, they do not work for them because of love but because of obligation. Obi knows that the white men is organized in their works and have a level of education but this does not prevent him to think of the day of the independence in Nigeria. Obi says: *I respect the white man although we want them to go* (Achebe, 1960: 35)

The British, because of their beliefs in the white man's burden doctrine and the white man's superiority, they believed that they must treat the native badly without any resistance. They do all that to civilize these black, savage people .The British believed that the blacks or the Africans were lost and dead even they were alive, they tried to teach them how to eat and even how to speak.The notion of racial superiority are evident, African have to be helped, the governor notes, which necessary implies that they stand lower on the scale of civilization than the imperial agent who rules them(O'Leary,2004,82)

The white master of the novel *No Longer at Ease* (1960) Mr. Green is similar to Mr.Blore the white agent in Cary's *Mister Johnson*(1939) . Mr. Green continues to hold a discourse of paternalism even to Obi. Mr. Green argues in Achebe *No Longer at Ease* (1960):

It is of course non of my business, really but in a country where even the educated have not reached the level of thinking about tomorrow, one has a clear duty! He made the world educated taste like vomit (Achebe:87)

It is clear that Mr. Green dislikes the educated Nigerians and criticizes them. He considers them as selfish and without any sense of responsibility to their country. Mr. Green illustrates the white English presence in Nigeria and the mindset of Empire, he claims that it was the British that brought education to Africans. Mr. Green declares: *Education does them any good because they are corrupt through and through (Achebe: 3)*. In addition, there is much evidence in ***No Longer at Ease*** (1960) that identify the colonial presence and dominance. For instance; when Mr. Green orders beers. He says: *One beer for this Master (Achebe:4)*. This depicts the relationship between the colonizer and the colonized, we see that the representation of white people are associated with power dominance; whereas; the only representation of the native of Nigeria is associated with inferiority, servitude and resistance.

Mr. Green is a symbol of the colonizer, and the English man in Africa. His beliefs are typical of the paternalistic views of the English, who believe that they have a right to take over another country and utilize its resources and recognize its government. Such thing is done in the name of civilizing a backward people, and bringing them prosperity and progress. Obviously, it is also rooted in ignorance, pride and self interest. Achebe in his ***No Longer at Ease*** (1960), Mr. Green argues:

It was clear he loved Africa, but Africa of Charles, the messenger, the Africa of his grandenboy and steward boy. He must have come originally with an ideal to bring light into the heart of darkness (Achebe:121)

Achebe's in his ***No Longer at Ease*** (1960) portrays how white masters dominate the Blacks. The latter are working for the service of the white men, they always follow their orders and are considered as slaves in their own country. One of the white men in a bar says: "*Most certainly. What are you drinking? Beer? Right. Steward. One beer for this master*". (Achebe:6).

Obi takes Mr. Green as a model for his work and success in life specially to make Nigeria better than before. Even though, Mr. Green has a paternalistic command over Nigerians, Obi respects him. He says:

No matter, how much he disliked Mr. Green, he nevertheless had some admirable qualities, take for instance his divotion to duty, rain or shine. He was half an our before official time, and quite often worked long after two, or returned again in the evening (Achebe:96)

These words show how Mr. Green views the Black people and how they consider them as inferior and inhuman. Western education is used in African countries only to manipulate the Black's minds. These latter have been grossly polluted and destroyed by a powerful force. In addition; Mr. Green sees the Nigerian intellectual as useless and inferior. He argues:*I think that government is making a terrible mistake in making it so easy for people like that to have so called university education (Achebe, 1960:70)*

b- Obi and Subalternity in No Longer at Ease:

Obi is in a liminal state, caught between two worlds; his education and his living situation. Job and companions are fully of the white man's world, he loves English Literature and speaks English language most of the time. However; he is still connected to Umuofia and his heritage, occasionally preferring the Nigerian food and remembering with fondness his childhood. Obi says:*"do they serve Nigerian food here, I am sick of boiled potatoes"* (Achebe:25). Simon Gikandi writes in this context, he says: *"Obi cannot escape from his colonial heritage because his identity is mapped as it were by England"* (Gikandi,1991: 10)

White men always believe that African people are weak and unable to work as Whites do. Even though African intellectuals have great level of education they are seen as ignorant and lazy men, indeed the Europeans think that the education that they bring for Blacks do

not develop anything. This means that African will always be considered as savages and uncivilized

Unlike Johnson, Obi is politicized, and he is endowed with a fair capacity for judging situation. He can observe clearly through his mature mind the non innocent role of the British Mr. Green; furthermore, Obi is aware of the presence of spies who work for the British order. Achebe says: *He knew that many of these secretaries were planted to spy on Africans. One of their tactics was pretended to be very friendly and broadminded. One had to watch one said (Achebe:77)*

In *No Longer at Ease* (1960) the White men represent progress and modernity. They are the ones with the resources to do great thing. Obi declares “*Greatness is now in the things of the White man*” (Achebe:60). The system established in Nigeria renders them impotent in their own country. In this context we understand some Nigerian give voice to the reality that the white men who have taken over Nigeria are the ones with the resources to do great things. Odogwo laments the lack of true greatness in his own people, but the important thing to note is that he does not seem to blame that the fact that Nigerians but on the system that has rendered them impotent in their own country.

Achebe does not support White imperialism; although the protagonist Obi get a western education in white country, he does not like the white presence in Nigeria. He says: *I respect the white man although we want them to go (Achebe: 35)*. Obi encourages the native of his town to work hard and ethically in order to build a powerful nation. Obi argues: *Our father have a saying about the danger of living apart, they say it is the curse of the snake if all snakes lived together in one place, who would approach them (Achebe: 40)*

African serving Empire always fall in the trap of the colonizer, all Blacks who works at the service of white always lose their principles and became like the White man. Mr. Ikidi a native character warns the protagonist Obi concerning the world of the white man. Mr.

Ikedji says to Obi: *"We are sending you to learn book. Enjoyment can wait. Do not be in a hurry to rush into the pleasures of the world"* (Achebe:12) Although Africans are considered inferior and emulating through and through, they are still attached between one another and do not give opportunities to the enemies to break to them. In a meeting concerning the affairs of Obi, one of the members of the progressive union says to other members:

This view, although accepted as largely true, was not taken very seriously. For, as the President pointed out, a kinsman in trouble had to be saved, not blamed; anger against a brother was felt in the flesh, not in the bone. And so the Union decided to pay for the services of a lawyer from their funds.(Achebe:7)

From this quotation we understand that the member of the progressive union or more exactly the native of town have given their voice to Obi to never let him down. People of that town believe in the son of their country and give him another chance to correct his mistake done by his unconscious mind. The member of the progressive union are faithful for his country and give positive causes for Obi have done for them and for himself. The member of the progressive union want to save Obi from the shame that he brings to the town. the president of the union want to justify what Obi has done and want to save the honor of the town. because Obi was the only young man that have a post at the service of the Empire and the only young man in their town that received western education in an English country.

The members of the union give advice to Obi in order to take his precaution and return to his country with great pleasure and satisfaction. The members of the union want to prove that Africans are worthy getting a high level of education and are better than the white men. They want to prove that Africans are like other human being that know their interest and can manage the affairs of their country without the presence of the white man because. But the president of the union fears to send one of the native to the white country because many

young men who already went to England changed their project and follow the enjoyments of western culture by marrying white women.

Fanon in his book *White Masks Black Skin*(1952) speaks about this phenomenon of marriage between black and white in the country of the colonizer. He says that Black men may consider white women gatekeepers to culture, and marrying a white woman provides a feeling of having married all the beauty, education, and wealth that whiteness stands for in racist societies. But because Black people can never leave behind the fact of their Blackness, fleeing from their race is also fleeing from themselves. This leads to a loss of a sense of self and in turn a loss of agency to act in the world(Fanon, 2008:45-50)

Obi is that character who is faithful to his country even when he was in England he is always thinking about his town, Achebe in his *No Longer at Ease* (1960) says:

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. 'How sweet it is to lie beneath a tree

At eventime and share the ecstasy

Of jocund birds and flimsy butterflies;

How sweet to leave our earthbound body in its mud,

And rise towards the music of the spheres,

Descending softly with the wind,

And the tender glow of the fading sun.'(Achebe:14)

Contrary to Cary's *Mister Johnson*, Obi oknokwo does not feel great love towards England. Even though he spends 4 years in England, he could not forget his native country and its beauty. He writes nostalgic poem to remind the affection he feels towards Nigeria. Achebe in his *No Longer at Ease* describes the protagonist obi as nostalgic to his country. Although Obi works for the European civil servants; he has faith in his country and became be than before. Achebe portrays obi as opposite to Mister Johnson who worships the English culture. Obioknokwo is the example for the African people who work for the development of

their country and free themselves from the domination of white men. In this context, Joseph the friend of Obi argues:

In future, when we are all civilised, anybody may marry anybody. But that time has not come. We of this generation are only pioneers.' 'What is a pioneer? Someone who shows the way. That is what I am doing. Anyway, it is too late to change now'(Achebe:57)

From this quotation we understand that the Africans believe in the moment where they will become independent and reach development and free themselves from the white colonizer. Achebe in his novel make the difference between the characters. Achebe insists on the liberty of mind that Africans have and sense of nationalism. They want to liberate their nation and rule it by native people in order to stop the servitude of the white colonizers as it is illustrated:

President. 'We are pioneers building up our families and our town. And those who build must deny ourselves many pleasures. We must not drink because we see our neighbours drink or run after women because our thing stands up. You may ask why I am saying all this. I have heard that you are moving around with a girl of doubtful ancestry, and even thinking of marrying her. ...'(Achebe:63)

In this context we can say that the member of progressive union do not encourage the European culture in Nigeria, they work hard to build their nation and get rid of the colonizer. They want to build a new nation by the intellectual native of their country. Obi is aware of the fact that the white man uses kindness to reach their aims and that he knows that European are bad and harmful. In this context one of the member of the progressive union says:

*God bless our noble fatherland,
Great land of sunshine bright
, Where brave men chose the way of peace,
To win their freedom fight.
May we preserve our purity, Our zest for life and jollity.
God bless our noble countrymen And women everywhere.*

*Teach them to walk in unity To build our nation dear;
Forgetting region, tribe or speech,
But caring always each for each.(Achebe, 1960:78)*

In this context we can understand the difference between mister Johnson and Obi oknokwo; this difference reveals to us that the description of a black man differ from the perspective of the colonizer and the colonized

Obi is the figure of nationalist person who loves his native country and worship it and can give his soul to it contrary to Mister Johnson who ignores his native countrymen and worships the king of England

In Achebe *No Longer at Ease* (1960), Obi Okonkwo makes the difference between the past and present time where the English men make their dominance over the headmasters of schools. Obi says: *"The headmaster, Mr. Nduka, was all the while trying to explain something. 'Shut up!' roared Mr. Jones, and followed it up with a slap"*(Achebe, 1960:49). White man emulate the black although the black man have a degree of intelligence he is always considered inferior but for obi this is what happen in the past because the Nigerian begin to have their rights and independence obi says:

That was twenty years ago. Today few white men would dream of slapping a headmaster in his school and none at all would actually do it. Which is the tragedy of men like William Green, Obi's boss.(Achebe,1960:49)

No one can escape for the dominance of white men over Africans because European are always considered the best people in the worlds and the perfect human species whereas African are evil and without brain. Obi Okonkwo realizes that Mr. Green is the image of cruelty in Nigeria because Mr. Green imposes his superiority.

Mr Green wanted to know whether he had received a formal offer of appointment. Obi said, no, he hadn't. 'You say sir to your superior officers, Mr.Okonkwo,' and the telephone was dropped with a deafening bang(Achebe:50)

What make the difference between the two protagonist of Cary's *Mister Johnson* (1939) and Achebe's *No Longer at Ease* (1960) is that obi okonkwo knows very well the harm and damage of African presence in Africa and he would get rid of them at any rate. but mister Johnson is that character who is blind and considers English man in Nigeria as a dream that no anybody can reach. one of the ministers says to obi: *"White man don go far. We just de shout for nothing," he said. Then he seemed to realise his position. 'All the same they must go. This no be them country'"* (Achebe, 1960:52). This quote proves that Nigerian people arrive at a level where they take decision and are aware of the harm that the white brought for Africa .

Furthermore; The members of the progressive union are proud of obi for his success in his education. The members consider this as a best gift of the Umuofia town. Although they don't want white presence in Nigeria; they still want the education and development that they brought for Blacks.

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 39 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 (Achebe, 1960:39)

In this context we can explain how obi oknokwo is very close to his country and native culture, even in his presence in London he wished to find another Nigerian to speak with him in Ibo language. Achebe in his *No Longer at Ease* (1960) gives a vivid image of the true native that he loves his country, culture and language. He responds to Cary's novel, he believes that the Africans who serve the Empire are not those who attach to the white culture and worship the white masters.

In Cary's *Mister Johnson* (1939), Johnson does not love his native language he prefers to speak pidgin English rather than his mother language. These differences in the two characters make us understand that the views of White men towards the Back are very contradictory

comparing to the views of Black man towards his brothers. Achebe in his *No Longer at Ease* (1960) makes us a real portrait of Black African who is very attached to his country and the ones who struggle for the freedom of their souls. In addition; he describes the characters who serve the Empire work for them only to gain power and knowledge.

Mister Johnson (1939) and *No Longer at Ease* (1960) are both telling the story of Nigeria during European presence, But the stories are very different in the representation of Nigerian characters. Cary the Anglo Irish writer describes Nigerians serving the Empire as slaves who are mistreated by the White Masters. Cary describes the relation between the colonizers and the colonized is like the relation between Caliban and his master. In *Mister Johnson* (1939), Johnson serves the Empire with great pleasure; he was influenced by their culture at the extent where he ignores his native culture. Johnson loses faith of people of his native country and considers them as useless black and uncivilized population as fanon say competitiveness and lack of solidarity between black people is pointless and harmful.

Africans servitude is not done for the reason of serving the Empire, but in the case of Obi Oknokwo it is for the benefits of his country. He wishes to have a command in his country and make the British go away from his country. He wants Nigeria to be better than it was before. The African is condemned to serve the British colonizer because they do not have other solution. Achebe make a big difference between the protagonist of *No Longer at Ease* (1960) and Cary's *Mister Johnson* (1939). Obi Okonkwo is aware of the reality of British cruelty and Eurocentrist attitude; whereas Johnson is described as childish foolish young man that does not know the arm of the White presence in Nigeria and Africa as a whole. Achebe wants and succeeds to rectify the true personality of the black people and they are not that foolish and childish person that the British describes in their novels.

Achebe's novel *No Longer at Ease* (1960) comprehensively describe the Igbo people as hard working people. Achebe strongly believe that the Igbo would contribute a lot to the

growth and development of Nigeria since they are dynamic and diligent. He was optimistic about Nigeria and the Igbo. He opposed some authors point of view because they considered the Igbo a backward and underdeveloped tribe. He called the Igbo a nation not a tribe. "The Igbo nation ranks as one of the largest in the whole of Africa. Achebe asserted that Nigeria without the inventiveness and the dynamism of the Igbo would be a less hopeful place than it is (Achebe,2000: 115)

d- Women Subalternity in *No Longer at Ease*:

The African writer Chinua Achebe attempts to counter in his novel *No Longer at Ease* (1960) the racist and negative representation of Nigerian women in order to re-establish them as women in their own values. *No Longer at Ease* offers a modification of the female characters and they are different from the characters in *Mister Johnson*. The reader can perceive some sort of feminist consciousness through the novel. The modification of Achebe's female characters in the novel culminates in Clara Okeke who studied abroad and has become a nurse. She is a self-assertive and a courageous woman. Cary's representation of the Nigerian woman is totally negative and stereotyped, but the response of Achebe on this issue makes the readers know that the perspective of the European and the African are totally different from each other. For Achebe no one can make a portrait of a country if he is not one of those who experienced the harm and events of the native country (Achebe,2000: 137).

The Ibo society depicted in Achebe *No Longer at Ease* (1960) as highly influenced by colonial culture. This society is not ruled by the Nigerians; rather it is a colonial society. It divides it on two kind of women the first is the women who is intellectual woman who have the chance to carry out her education and the other is that traditional woman ruled by the order of his husband.

Achebe sheds light in his novel on the influence of British culture on the minds of some categories of women. The influence reshaped the woman's mind and became an intellectual

one who can manage her life in a perfect way. This kind of woman is depicted in Achebe's novel *No Longer at Ease* (1960). Clara is a Nigerian woman she is the fiancé of the Protagonist Obi Okonkwo. The couple is engaged but Obi's parents do not agree with the engagement because Clara is an Osu. She knows that Obi's parents confront the engagement and will never accept the marriage. She says always that she can't marry Obi.

Clara has the opportunity to pursue their studies abroad and have a good job with reasonable income so that she does not depend on anyone but herself. She even has relations with some very strong politicians such as the minister of state Sam Okoli. Achebe clearly shows that women are quite capable to have their own decision. Although Clara is an osu, she is independent and decisive. She firmly and confidently decides that she will not marry Obi even he pleads her to marry him. She believes in herself and does not depend on man. In addition; Achebe presents Obi as bankrupt but he presents Clara as resourceful and solving her own problems independently. It is Clara who lends him money and is always his supporter.

Alice Walker one of a black feminist author fought for the right of women's suffrage, female educational rights, better working conditions through feminist movement. She argues that she is committed to struggle against sexual, and class oppression in order to liberate women from marginalization. In Achebe's *No Longer at Ease* (1960) we see women start to liberate themselves from male dominance and start to have their role in the society as man have.

The aspect of modernity of the Nigerian women is shown throughout the novel, in *No Longer at Ease* (1960) Achebe argues:

The affair between Obi and Clara could not strictly be called love at first sight. They met at a dance organised by the London branch of the National Council of Nigeria and the Cameroons at the St Pancras Town Hall. Clara had come with a student who was fairly well known to Obi and who introduced them (Achebe, 1960: 18)

From this quotation we understand that the modern Nigerian women is allowed to fall in love with a stranger and go for foreign countries alone to carry on her studies in addition to the enjoyments of life, this modern woman can attend parties and enjoy freely her life. This shows the big difference from the ignorant and uncivilized woman that Cary portrays in his ***Mister Johnson (1939)***. Through Clara's character, Achebe presents to his readers the positive image of a changing woman, who can manage her life without the presence of Obi because she is financially independent and will manage to live without depending on anyone but herself

Further in the second side of the African women representation, we have depicted the traditional women focuses primarily on the urban life of Lagos, the story is closely bound to the traditional Ibo life in the village of Umuofia. Achebe does not only describes the African women only as modern but also as traditional women who are attached strictly to Ibo culture and lives on the command of her husband. Achebe sheds light on the deep and strong influence of the old Ibo tradition on their lives even if western culture has reshaped the Nigerian society in general after long period of colonial rule. In this context Achebe argues:

She could read, but she never took part in the family reading. She merely listened to her husband and children. It had always been like that as far as the children could remember. She was a very devout woman, but Obi used to wonder whether, left to herself, she would not have preferred telling her children the folk-stories that her mother had told her (Achebe, 1960: 52)

The African traditional woman is very far from taking decision in the family she lives in a patriarchal society but when the affair concerns the tradition and dignity of the family, she plays a great role. Chinua Achebe expresses this idea by making clear how the old Ibo traditions are significant to the Ibo people through the themes of marriage the mother of the Protagonist Obi does not agree about marrying an Osu woman because in Ibo it is shameful. She says:

If you want to marry this girl, you must wait until I am no more ... but if you do the thing while I am alive, you will have my blood on your head, because I shall kill myself(Achebe, 1960: 120)

In this context there are many women suffering from the burden of oppression and living under different forms of subjugation. These are significantly generated and sustained by oppressive aspects of traditional norms and religious practices. Obi's mother does not remain silent about Obi's relation with Clara. Although she has lived her entire life conforming to the patriarchal values of her society, now she refuses to remain passive about her children's lives.

No Longer at Ease (1960) breaks the walls which confine women to unworthy roles, Achebe no longer supports the peripheral role of women. In *No Longer at Ease*, one can observe some measure of self-esteem which is a preamble to self-definition in Clara. She refuses to be a pitiable appendage to Obi's dream. Obi's mother is another portrayal of a strong woman by Achebe who has the strength of her convictions and who firmly declares her opinion to Obi about his marriage to an Osu girl. Thus, Achebe through his novels shows the real picture and plight of Igbo women who are oppressed and exploited by their male partners.

Achebe's *No Longer at Ease* is a perfect response to Cary's *Mister Johnson*. Achebe takes literature as a work of conscience as something that speaks truth about its author and its world, but also affects and alters readers ideas or way of thinking. Achebe has corrected stereotypical and racist perception of the Igbo people and even of Africans as a whole. Achebe rejects all racist authors he argues:

we can all differ as to the exact point where good writing becomes overwhelmed by racial cliché. But overwhelmed or undermined, literature is always badly served when an author's artistic insight yields place to stereotype and malice. And it becomes doubly offensive when such a work is arrogantly proffered to you as your story (Laura, 2011: 10)

Achebe attacks inaccurate ideas of Nigeria and its people through realistic fiction, in *No Longer at Ease*, Achebe wants to convey a positive and more correct representation of Igbo people through culture, value and history. He shows also that African people did not hear of culture for the first time from Europeans, that their societies are not mindless but has philosophy of great depth, values and dignity.

III. Conclusion:

The aim of this dissertation is to highlight and to compare the issue of subalternity of Africans serving the British Empire and the white representation in the two selected book namely the British author Joyce Cary in his *Mister Johnson* (1939) and the African novelist in his *No Longer at Ease* (1960). We have focused our analysis on the difference between the two novels and how two distinct authors have produced two different representation of Nigerian society.

The work opens with a general introduction wherein the review of literature about many themes discussed before. Then, we have tried to give a brief account for the theory deployed and short biographies of both authors and summaries of the two selected works. Finally, by making reference to the chosen theory namely Fanon's, we have tried to analyze the three theme that we have chosen in our analysis.

Chinua Achebe plays a pivotal role in the struggle against the racist portrayal of African society and culture. First he is known for *Things Fall Apart* (1958) he writes it as a response to the British authors Joseph Conrad in his *Heart of Darkness* (1899), then came another British writer, Cary writes *Mister Johnson* (1939). In this novel the African characters are described in an a racist way , thus Achebe writes *No Longer at Ease* (1960) to tell to the whole world that the Africans are not those animals and uncivilized people that Cary has written in his novel. But African has their own culture and a brain that all human beings have.

First, we have dealt with the African serving the Empire who are considered inferior and dominated by the white masters in Cary's *Mister Johnson* (1939). In our analysis we have reinforced it with the theory of Frantz Fanon *Black Skin White Masks* (1952) to prove that the colonized have an inferiority complex that push him to work as a slave for the service of the White. In addition the Blacks are very influenced by the western culture and believe in the black inferiority. This led to be at the service of the white. Finally we have

drawn an analysis on the representation of the Black women in Nigerian society and how they are marginalized and doubly oppressed by the society and people.

Second, we focus on the Achebe's *No Longer at Ease* (1960), this novel is a response to the British author Joyce Cary in his novel *Mister Johnson* (1939). Achebe insists on fact that the African people is not as Cary have described them in his novel, but the reality is that the African people are very intelligent that want to live in independent nation and free themselves from the prison of the colonizer. In addition; the black servitude is not as Cary described because in the real portrait that the African writer Chinua Achebe has presented to us, Africans serve the British Empire for many reasons that make them survive. Finally we have drawn an analysis on the real representation of the Nigerian woman and how Achebe gives value to women and importance in the African society.

Throughout this analysis, we have tried to provide the reader how it is so different to represent the African society and how to rectify the representation of the British portrayal of African culture both socially and culturally. By attentively examining the two chosen works namely Chinua Achebe's *No Longer at Ease* (1960) and Joyce Cary's *Mister Johnson* (1939), we have reached the conclusion that the comparison of the two works is very important because it give the true image of the white man in Africa and it correct the racist views of European on African countries.

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