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**CULTURAL HYBRIDITY REFLECTED IN *NO LONGER AT EASE*: A
POST- COLONIAL PERSPECTIVE**

BY

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Table Of Contents

Contents	Pages
ACKNOWLEDGMENTS	1
ABSTRACT.....	4
CHAPTER ONE: INTRODUCTION.....	1
1.1. Background to the Study	1
1.2 Statement of the Problem	3
1.3 Research Questions	4
1.4 Objectives of the Study	5
1.4.1 General Objective of the study	5
1.4.2 Specific Objectives	5
1.5 Significance of the Study	5
1.6 Scope of the Study.....	5
1.7 Methodology and Procedure of the Study.....	6
CHAPTER TWO: REVIEW OF RELATED LITERATURE.....	7
CHAPTER THREE: THEORETICAL FRAMEWORK.....	11
3.1 Conceptual Framework	Error! Bookmark not defined.
3.1.1 What is Cultural Hybridity?.....	13
3.1.2 Cultural Hybridity in Language.....	15
3.1.3 Cultural Hybridity in Religion.....	15
3.1.4 Cultural Hybridity in Norms (Society).....	16
CHAPTER FOUR: 4. ANALYSIS AND DISCUSSIONS	18

4.1 Synopsis of the Novel.....	18
4.2 Analysis of the Selected Novel	19
4.2.1 Hybridity of Culture in Language	19
4.2.2. Hybridity of Culture in Religion	25
4.2.3. Cultural Hybridity in Norms.....	28
CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS	31
REFERENCES	33

ABSTRACT

Literature is a reflection of culture and society; besides it is a credible source of culture and shows social changes. Africa is one of the vast continents that contains many languages and ethnic groups who have their own literary (oral and written) traditions. Cultural hybridity and social changes began during the European colonialists come to the continent. African writers reflect cultural hybridity in respect of colonialism.

Thus, this research is conducted to explore cultural hybridity in the novel “No Longer at Ease” by Chinua Achebe using postcolonial perspective. The objective of this study to explore effects of colonialism in African literature. applying qualitative method uses textual analysis (descriptive) of selected novel.

Since cultural hybridity is very vast to cover with a single study, this research focused only to cultural hybridity regards to language, religion and norm. It is understood from the novel countries like Nigeria, where colonialists stayed longer time, hybridity of culture is clearly visible. Initially, Nigerians had their own indigenous culture, belief, language and style of living. But following the fall of the country under British colony, their cultures and ways of living was not the same again. Not only the effect of being under colony, but also going abroad for education can also result in Identity crisis.

Therefore, this study concludes that African cultures were victim of hybridity and that was noticed especially during post-colonial period. Besides generations onward was a result of Hybrid culture losing the indigenous identity of its own. And these effects are reflected in African Literature, and in the novel “No Longer at Ease” as well.

CHAPTER ONE: INTRODUCTION

1.1. Background to the Study

Literature is seen as a reflection of culture and society, portraying people's ideas and beliefs set in certain time and space frameworks in the most creative and imaginary way (Habbar,2016). It both depicts and inspires social changes and is often treated as a creditable source of culture representation.

Africa is a vast continent, consisting of more than fifty nations and hundreds of languages and Ethnic groups. (But now a day according to the United Nations, there are 54 sovereign African countries and two disputed areas, namely Somaliland and Western Sahara). As Julien (1995) stated in relation to this, in an article titled, "African literature", "Despite many cultural similarities across the continent and virtually ubiquitous history of imperialism and neocolonialism, there are many African experiences and many verbal expressions of them". (p.295)

Africans have their own literary traditions. Both oral and written literary traditions are ancient in Africa. Centuries long before European Colonialists came to the continent and introduced their languages; there were bards and story tellers, scribes, poets and writers in African languages such as Amharic and Kiswahili.

After the 1950's, many researchers and writers had begun describing African literature in their works. They mentioned Chinua Achebe as an example, who is sometimes called 'The Father of African Literature' to support their argument. Of course, unarguably Achebe is one of the most prolific African writers in the history of African literature and his first novel, which is the masterpiece of Chinua Achebe, "Things Fall Apart", was published in 1958 during postcolonial period. In line with this, most African literature is from West, East, South Africa and North.

However, Omar (2019) stated that all these literatures have one thing in common. It is the fact that they are written by young and middle-aged authors, most of them were born in 1930.

Omer further indicated that there is also another important trait in all postcolonial African

literatures. According to Omar, all they are concerned with showing the overwhelming effects of colonialism on the indigenous Africans. They believed that colonialism has created a huge social change in postcolonial African societies; particularly it had created far reaching cultural hybridity in the continent.

Omer (2019) puts it in detail as follows:

Most post-colonial African Literature is an expression of countries' social change. The writers are concerned about the past and present History of their country and this concern is reflected in their works. They focus on the changes that Africa had been subjected to since colonization of the country – the cultural, political and Missionary influences, in addition to the present state of achieved independence with a growing awareness of both National Identity and Modern problems. (p.165)

One way or another, the issue cultural hybridity can be inevitable in postcolonial African societies as almost all of African countries (Except Ethiopia and Liberia (cannot be said free at all as it was a camp for colonialists) have been under colonization for many years.

Based on a journal titled “Lost identity; a result of hybridity and ambivalence”, Esmaeil, (2017) stated, “Cultural hybridity happens when a person is caught between two different cultures, which leads him/her to a double vision or double consciousness and finally a merged or even a lot identity” (p. 1). People of a country with their own culture have their own special costumes, language, religion and any other features which introduce them as members of that culture and at the same time that distinguish them from the other cultures.

Therefore, when the person leaves his/her own country and goes to another one, he/she experiences new ways of lives, new culture, new languages etc. Indeed, living in the in-between spaces and between two different worlds brings the person a merged identity.

Young (1995) stated that culture never stands alone but always participates in conflictual economy acting out the tension between sameness and difference. Young also claimed that “the economy is perpetuated by the (typically) hetero-sexual transgression of racial lines, hybridity, which at once organizes and collapses cultural boundaries constructed around race”

(p. 136).

Many African writers use their literary works to warn, advice, expose, represent Africans and Africa. And still their work reflects cultural hybridity in respect of colonialism. Thus, this study discussed this new post-colonial condition of the former white colonizers, along with identity crisis in the people and society of indigenous Africans as it is reflected in postcolonial African literatures, particularly in Chinua Achebe's novel, "No Longer at Ease".

Therefore, here in this paper, the researcher tries to explore and show the realms of cultural hybridity in postcolonial Africa by using the selected novel. The reason why Chinua Achebe's novel, "No Longer at Ease" was chosen for this study because the main character, Obi Okonkwo leaves his village for an education in Britain and then a job in the Nigerian colonial civil service, but is conflict between his African culture and Western lifestyle, because it is believed to be this novel "No Longer at Ease" is more appropriate works for the issues needed to be addressed in this paper.

1.2 Statement of the Problem

In literary studies, post-colonial discourse is a major force. As a result, many researchers and scholars endeavored to convey post colonialism concepts. In this regard, Homi Bahabha (1994), is one of the most important figures in contemporary postcolonial studies who have developed a number of key concepts, such as hybridity, mimicry, difference and ambivalence.

According to Bahabha's post-colonial theory, when people leave their countries and homelands and travel to the foreign countries, they are all time vacillating between two different things, for example, two different cultures, languages, identity, and etc.... Thus, they face a merged-identity as the result of these contradictories they live a dual life.

Likewise, during the colonial period, many colonized intellectuals left their countries to the developed lands in order to educate their and bring back high education with them to save their homelands from exploitation. However, most of these intellectuals lost their original identity in this way struggling to bring better education for the improvement of the lives of their people and to guard the natural resources for the development of their country.

On a basis of a dissertation titled, "Postcolonial literature, hybridity and culture" Raj (2014)

stated that “the theory of post-colonial, though, have given a categorical spur to the postcolonial theorizing and interpretation, is brought into critical scrutiny from various aspects of Cultures, identities, experiences, philosophies and interactions”. Hybridity, though, emerged as a postcolonial theoretical notion; it is a colonial concept which served certain interests, which were central to the colonial enterprise. Postcolonial literature/s, therefore, as a produce and component of postcolonial culture is soaked up by and engendered within the ambience of hybridity. Postcolonial text, therefore, is a hybrid, a dynamic mixture of literary and cultural forms, genres, styles, languages, motifs, tropes and so on.

One of the consequences of colonialization is identity lost, which is a major concern in most African countries. Therefore, the basic objective of this study is to explore effects of colonization in African Literature, in relation to culture. This study explained how hybridity is presented in the novel, “*No Longer at Ease*”. Because, the researcher believed that the issues of hybridity in the post-colonial African literatures have not been explored enough on the level it needs to be explored and to be dug out. What make this research paper different from previous researches is that it aims to show how the colonialism affects the overall personality of African and how indigenous culture of Africans have hybridized through analyzing the novel using post-colonial perspective.

1.3 Research Questions

The general objective of this study is to investigate the cultural effects of colonization in Africa reflected in “*No Longer at Ease*” Based on the problem stated above, the researcher derived the following research questions in order to cast the light on those issues of cultural hybridity in the selected novel. Therefore, the researcher formulated the following research questions:

1. How does the selected novel portray cultural Hybridity?
2. What are the cultural effects of colonization in African Literature depicted in “No Longer at Ease”?
3. What are the implications of cultural hybridity reflected in the selected novel?

1.4 Objectives of the Study

1.4.1 General Objective of the study

The general objective of this research is to investigate the unremitting cultural effects of colonization in Africa reflected in the novel “No Longer at Ease” using postcolonial perspective.

1.4.2 Specific Objectives

The specific objectives of the study are:

- To explain the presentation of cultural hybridity depicted in the novel ‘No Longer at Ease’ from the point of post-colonial perspective.
- To show the implications of cultural hybridity of language, religion and norms depicted in the novel.

1.5 Significance of the Study

This study is significant as one of the many studies done about the selected novel. More specifically, this study will have unbelittled importance in a way that it will bring the issue of cultural hybridity in post-colonial African societies more into the light. This will in turn help the society to understand the case more clearly in order to see the problems from different angles and treat it accordingly. Besides, it will be helpful for other researches who want to do further studies on this area.

1.6 Scope of the Study

It is difficult to cover the whole issues of cultural hybridity in all books written in the postcolonial era of African literature. Therefore, the scope of this thesis study was delimited to the issues of cultural hybridity in postcolonial African literature presented only in Chinua Achebe's novel “No Longer at Ease”. By the same token, as the subject matters of the cultural hybridity are very vast impossible to cover with a single study, this thesis is focused only to cultural hybridity regards to language, religion (rituals) and norms (society).

1.7 Methodology and Procedure of the Study

The design of this research is purely qualitative and it uses textual analysis. Textual analysis is the most appropriate method for the studies of literature such as novels. This method is also the best type to make an in-depth analysis on themes presented in the form of texts, such as books, novels or academic writings in order to explore and discover meanings and contexts. This helped the researcher to explore, discover, show and explain the cultural hybridity issues in postcolonial Africa presented in the selected novel, “No Longer at Ease” by using purposive technique. Since the work under the study relies on post-colonial theoretical framework on which is basis its analysis, first critical reading of the selected novel and related references was carried out. Second, textual analysis pertinent to the study in question was critically examined from the objective and the research questions of the study. Finally, through critical reading examining of the texts along with giving response to the cultural hybridity issues in the novel were thoroughly analyses based on the frame work of postcolonial theories relevant to the study and reached on proper conclusions.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Post colonialism period in Africa has been a stand point for many researchers. Different studies had researched about post colonialism in different ways. Besides, the book selected for the study, that is, “No Longer at Ease” is found stated and studied in different researches.

Nevertheless, as far as the assessment of the researcher of this study, researches based on post colonialism and hybridity directly related to the selected books are rare to found in the catalog of Addis Ababa University. Rather, there were different studies that are directly and indirectly related to this topic. Because these literary works are very important in order enable this study built on the strong ground and help achieve its objective, all the relevant related literatures are thoroughly reviewed and carefully analyzed under this chapter.

Shahla Khatar (2016), in his study titled; “Hybridity in Culture and Identity: Chinua Achehe’s No Longer at ease” analyzed the novel “No Longer at Ease” based on hybridity. In his study, the researcher stated that in colonized country’s identity is transformed through the process of exposure of the colonized to the culture of the colonizer. Moreover, he indicated that identity is a concept through which a person or a large group of people is recognized or identified and consequently distinguished from person or a large group of people.

He continues and describes that being introduced to two different languages, customs, religions and worldviews, makes the identity of people to undergo a kind of transformation. As the result of these clashes between two cultures, an inward struggle to achieve fixed identity happens and these come up with the creation of new identity.

Khatar’s research also analyzed “No Longer at Ease” in different ways such as; character, society, religion, proverbs and rituals, Elders role and the revival of culture as a whole. And he states that Achebe, in the Novel, “No Longer at ease” shows the hybrid nature of Nigeria and its religion in the different characters of the novel. He says, “Hybridity is not only seen in the character of Obi but also in other characters as well as in the Nigerian Society”.

Khatar on his part argues that Achebe’s description of Lagos, Umuofia and other places in Nigeria shows the interaction and mixture of British and African Culture. He says that Achebe showed this fact at some places his novel, such as the suburb of Ikoyi and the restaurant in

Lagos. He described this situation of hybridity in the Nigerian society as, “Africans and Europeans Combine and creates a “third space”. He continues that in such places elements of both cultures come together and create a third culture.

Khatar (2016) then states it as follows;

No longer at ease includes many examples of the instability of identity. According to Bhabha (1994), this instability of identity is the necessary result of colonialism which is defined as “hybridity”. Hybridity appeals to both the colonizers and colonized in Achebe’s Novel. The Analysis of Obi’s and other characters in the novel showed that there is a constant cultural interaction between the colonizers and the colonized. (p.231)

Kathar concluded saying that therefore neither the colonized nor the colonizer can return to their pure pre-colonial self.

Besides of these studies that are done on the novel selected for this study and reviewed under this chapter, there are also other relevant studies done on Achebe’s novels. Though these studies are not on the same novel, “No Longer at Ease” selected for this study, there are some relevant studies on other Achebe’s novels that are directly related with the issues of hybridity raised in this study. To this end, the researcher decided to review only two of the most relevant studies which talks about the issues of cultural hybridity done on Chinua Achebe’s novels other than “No Longer at Ease”, particularly on the master piece of Chinua Achebe, “Things Fall Apart” and “Anthills of the Savannah”. The first one is a study titled, “Colonial Legacies: Ambivalence, Mimicry and Hybridity in Chinua Achebe’s Thing Fall Apart and Louise Erdrich’s Tracks” by Monica Olsson and the second is “The Chinua Achebe’s Thing Fall Apart and Anthills of the Savannah and Post- colonial Authenticity” by Amechi N. Akwanya.

The first one, “Colonial Legacies: Ambivalence, Mimicry and Hybridity in Chinua Achebe’s *Thing Fall Apart* and Louise Erdrich’s *Tracks*” focused on how the characters react to the colonial and post-colonial pressure, based on the concepts ambivalence, mimicry and hybridity.

Olsson in this study states that in one of Achebe's Novel of "Things Fall Apart", hybridity can be discussed through different characters because they are all more or less affected by colonizers ways and rules.

She continues saying that hybridity stops the old traditions and way of life and creates a mixture of a new one: something the people in the village, which is stated as the setting of the novel, learns when the missionaries and government bring new rules, regulations and religion to the land. The study points out that some of the villagers embraced the new culture while others resisted it. This study by Olsson (2010) puts this situation as the following;

Hybridity is not difficult to detect when using a post-colonial critical approach and reading a novel which describes the problematic situations when two cultures mix. Achebe has presented many different ways to express such cultural mixing. (p.14)

The other is the one done by Amechi N. Akwanya(2019). The study is titled; "Chinua Achebe's Thing fall Apart and Anthills of the Savannah and Post-colonial Authenticity". In this paper, Authenticity is the core issue, which is described as a fundamental issue in human existence. And Amechi says that, "it becomes greatly complicated for human existence under colonialism, a situation which is not automatically reminded by political independence."

Amechi (2019) also explained this circumstance as follows;

Countries that have passed through colonial system typically have a double inheritance: the cultural tradition which predated colonization and persisted alongside colonialism as the later was setting up a formal sector aligned to its own interests and the value system of colonializing power which becomes defused in a variety of ways within the indigenous group. Hybridity is one of the consequences of this dual heritage, creating uncertainty as to where and how to ascertain authenticity among the subjects.

This study also argues that in Chinua Achebe's "Things Fall Apart"; colonialism yields characters that affiliate to the outsider as they see in the new comers an access route to power. It divides the effect of colonization into different perspectives.

The first are those who cling to the cultural tradition opposing the new comers. The second ones are those who are in the middle, affectively rendered rootless by colonialism. The last one, according to Amechi, is possibility of formation of a new and autonomous identity by those who are much more willing to take whatever they need from any source for the formation of this identity.

The study of Amechi (2019), "Chinua Achebe's Thing fall Apart and Anthills of the Savannah and Post-colonial Authenticity" concludes that Authenticity is evolving and may only be predicted upon the identity autonomously constructed. The researches seen focused on postcolonial African literature and cultural hybridity. The similarity of these researches are the selection of novels, that written by famous auteur Chinua Achebe. And also try to reflect and explain the identity crisis in a postcolonial period. But the method that used to analyze the issue is different. It is obvious that different studies conducted on post-colonial cultural hybridity. But it is not enough on novel "No Longer at Ease". Because this novel is one of the examples to show hybrid identity as well.

Accordingly, previous researches have pointed out towards the clash between the native and foreign cultures due to colonial invasion. Some point to the ambivalence of the natives towards the foreign / colonizer's culture. Since the conflict between the old and new order in Achebe's novel has been analyzed, here, the researcher will try to fill the gap by exploring the kinds of hybridity that are prevailing in the colonized lands and what impact this hybridity has on their family and social lives. In addition, the current research will investigate whether it is the colonizers who are responsible for the effects on the colonized culture and religion or the natives also behave in such a way that proves to be problematic for them and their families and societies. And generally, discussions have been made by a number of critics and researchers regarding the role of colonizer in damaging the colonized lands. But here, the researcher will also study the role of the natives in bringing about their own downfall and how the local masses prove harmful for the failure of their religious and cultural set up, based on the selected novel.

CHAPTER THREE: THEORETICAL FRAMEWORK

The term “colonialism” refers to the direct and overall domination of one country by another on the basis of state power being in the hands of a foreign power (For example, the direct and overall domination of Nigeria by Britain between 1900-1960). The first objective of colonialism is political domination. Its second objective is to make possible the exploitation of the colonized country. (Ocheni & Nwankwo, 2012, p. 46).

According to Rukundwa & Aarde (2007), post-colonial theory is built from the colonial experiences of people who engaged in liberation struggles around the world and particularly in the tri-continental countries in Africa, South and South East Asia and Latin America. It bears witness to constant cultural forces for representation. It allows people emerging from socio-political and economic domination to reclaim their negotiating space for equity.

Abrams (2005) explained post-colonialism as follows:

The critical analysis of the history, culture, literature and modes of discourses that is specific to the former colonies of England, Spain, France and other European imperial powers. It may also deal with literature written in or by citizens of colonizing countries that takes colonies or their peoples as its subject matter. And viewed through a perspective that reveals the extent to which the social and economic life represented in the literature was tacitly underwritten by colonial exploitation. (p.236)

According to Ashcroft et al. (2002, p.153), post- colonialism deals with the effects of colonization on cultures and societies. The term has been used by literary critics to discuss the various cultural effects of colonization. Post-colonial writing and literary theory intersect in several ways with post-modernism and post-structuralism, and with both contemporary Marxist ideological criticism and feminist criticism. These theories offer perspectives which illuminate some of the crucial issues addressed by the post- colonial text, although post-colonial discourse itself is constituted in texts prior to and independent of them.

The assimilation of post-colonial writers into a “metropolitan” tradition retarded consideration of their works within an appropriate cultural context, and so seriously militated against the development of a “native” or indigenous theory.

Bhabha (1994) states it as follows:

Post-colonial criticism bears witness to the unequal and uneven forces of cultural representation involved in contest for political and social authority within the modern world order. Post-colonial perspectives emerge from the colonial testimony of third world countries and the discourses of „minorities“ within the geopolitical divisions of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give a hegemonic „normality“ to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. (p.171)

Abrhamsen (2003) states that post-colonial theory is regarded as too theoretical and too preoccupied with textually and discourse to have anything meaningful to contribute to the Study of the continent. The study of African politics, particularly in its Anglophone version, has constituted itself as a largely empirical discipline, dedicated to assisting and facilitating the continent’s economic and political development. As time went by and the ‘fruits of independence failed to materialize, this “developmental imperative” turned to an increased sense of urgency, and since the 1980s perceptions of the “African crisis” have led to calls that scholarship should be dedicated first and foremost to solving that crisis. To this end, post-colonialism is deemed ineffective.

Secondly, post-colonial theoretical framework is frequently perceived to be a cultural product of the West, pertaining to late capitalism and thus of limited relevance to developing countries.

As originally used by historians after the Second World War in terms such as the post-colonial state, “post-colonial” had a clearly chronological meaning, designating the post-independence period. However, according to Ashcroft et al. (2002), “from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization”.

Here, agreeing to the above definitions and sights towards post colonization and post colonialism, the researcher believes that post colonialism is a period in which a former colony is responding to and resisting the encroachments of the colonizers on culture and society as a whole.

3.1 Cultural Hybridity

Different scholars defined Cultural hybridity in different ways. For example, cultural hybridity can be seen from its historical roots. “Hybridity has historical roots in the legacy of colonial science; it has had a significant effect on cultural theory and postcolonial theory; however, its meaning has shifted over time” Tolia-Kelly (2009, p.258-263). Hybridity has been positioned within recent cultural theory as a conceptual device that seeks to disrupt and critically implode the bases upon which “difference” has been articulated in colonial times as well as in the current political, economic, social, and cultural narratives dominant in the everyday.

Scholars point out that, hybridity stands in opposition to the myth of purity and racial and cultural authenticity, of fixed and essentialist identity embraces blending, combining, syncretism and encourages the composite, the impure, the heterogeneous and the eclectic.

As to Ashcroft et al. (2007), one of the most widely employed and most disputed terms in post-colonial theory, hybridity commonly refers to the creation of new trans-cultural forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross- breeding of two species by grafting or cross-pollination to form a third, “hybrid” species. Hybridization takes many forms: linguistic, cultural, political, racial, etc.

According to Kraidy (2006):

The postcolonial turn took up hybridity as a central dimension of the literary and cultural productions of Africa, Latin America, Asia, and Diasporas in the West. Standing on the shoulders of the disciplines that debated syncretism, mestizaje, and creolization, postcolonial theory repolarized the term “hybridity” to explicate cultural fusion. (p.56)

Bhabha point out that, postcolonial theory adopted the idea of hybridity to designate the transcultural forms that resulted from linguistic, political or ethnic intermixing and to challenge the existing hierarchies, polarities, binaries and symmetries (east/west, black/with, colonizer/colonized, majority/minority, self/other, interior/exterior...).

It is the “in-between” space that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important. Hybridity has frequently been used in postcolonial discourse to mean simply cross-cultural “exchange”. This use of the term has been widely criticized, since it usually implies negating and neglecting the imbalance and inequality of the power relations it references. By stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer, it has been regarded as replicating assimilation policies by masking or ‘whitewashing’ cultural differences.

As Bhabha mentioned, the borderline work of culture demands an encounter with newness that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such as art does not merely recall the past as social case or aesthetic precedent; it renews the past, refiguring it as a contingent “in- between” space, that innovates and interrupts the performance of the present. The “past- present” becomes part of the necessity, not the nostalgia, of living.

According to Young (1995), hybridity,

Provides a significant framework for that other work by emphasizing that all perspectives on colonialism share and have to deal with a common discursive medium which was also that of colonialism itself: ... colonial discourse analysis can therefore look at the wide variety of texts of colonialism as something more than mere documentation or “evidence”. (p. 163)

The notion of hybridity marks both the continuities of colonialism and its failure to fully dominate the colonized. In terms of continuity, identities and subjectivities were profoundly reshaped by the colonial experience and accordingly colonialism finds continued expression through a multiplicity of practices, philosophies, and cultures imparted to and adopted by the colonized in more or less hybrid forms. Hybridity, thus, draws attention to the way in which the colonizer and the colonized are forged in relationship with each other.

Hybridity is seen to signify the creative adaptation, interpretation and transformation of Western cultural symbols and practices, and shows that formerly colonized peoples are not simply passive victims in the face of an all-powerful Western culture. Hybrid character of postcolonial societies does not, however, mean that nationality or local identities are unimportant (Abrhamsen, 2003).

3.1.1 Cultural Hybridity in Language

One of the main features of imperial oppression is control over language. The imperial education system installs a “standard” version of the metropolitan language as norm, and marginalizes all ‘variants’ as impurities. Language becomes the medium through which a hierarchical structure of power is rejected in the emergence of an effective post-colonial voice.

The crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of center and re- placing it in a discourse fully adapted to colonized place (Ashcroft, 2007).

Language has a great potential in influencing thought and action. It regulates the interaction of individuals in the society. Language is a great denominator in identifying one’s cultural identity. Regarded as an expression of a particular culture. One of the instruments of alienation and domination in the colonial situation in Africa was the radical imposition of language on the colonized. The damage done to language by colonial over lords was captured (Afsi, 2008).

3.1.2 Cultural Hybridity in Religion

Religion scholars use the term “hybrids” for groups that put together their faith and practice by taking bits and pieces from previous religious traditions. If one wants a suggestive picture, think of a child assembling a little house by taking Lego pieces from several boxes (P. Berger, 2016).

Many use the word <Syncretism> to express Hybridity in religion, but many others say that the word is almost exclusively negative. The more neutral word found was hybridity. And Shaw (2017) defines it as follows:

“Hybridity” as a more neutral term, reflecting the reality of doing mission in our contemporary globalized yet increasingly particularized world. Drawing on the Indian postmodernist Homi Bhabha, the First Nations thinker Richard Twiss, and other recent writers, I seek to challenge our “modern mission” perspective and move toward accounting for biblical principles that pertain to all of Christianity in every local context.

Looking through, there has been no more dramatic shift in recent times in post-colonial studies than the growing awareness of the role religion has played in both the practices of colonization and the developments which have occurred since political independence in the post-colonial world. This takes many forms. First, there is a growing awareness of the complex role religion played in the history of imperialism, both directly through the impact of missions and indirectly, as religion acted to shape the responses of both colonizer and colonized.

3.1.4 Cultural Hybridity in Norms (Society)

Norms provide order in society. It is difficult to see how human society could operate without social norms. Human beings need norms to guide and direct their behavior, to provide order and predictability in social relationships and to make sense of and understanding of each other's actions. Social norms and values are an essential part of our life because it develops our personality.

Norms define how to behave in accordance with what a society has defined as good, right, and important, and most members of the society adhere to them. Formal norms are established, written rules. They are behaviors worked out and agreed upon in order to suit and serve the most people.

Social values and norms also affect behavior because they are internalized by significant others and thus affect an actor's perception of other people's expectations.

Shaping the new postcolonial identity of African societies is for sure strongly affected by colonial experience. These societies are hardly struggling to keep their identity and tradition. However, simultaneously they cannot escape or isolate themselves from the new standards and cultural elements that were imposed on them due to the colonial situation. Constantly, the attempt to reconcile and compromise between the two worlds and heritages led to the hybrid nature of these newly independent societies, which are a fertile land for constant traditional and social change and multiculturalism, thus a social unrest.

CHAPTER FOUR: 4. ANALYSIS OF HYBRIDITY IN NO LONGER AT EASE

The aim of this chapter is to analyze the novel (No Longer at Ease) from the perspective of post-colonial technique. This chapter is classified into two sections. In the first section synopsis of the selected novel presented so as to give vivid image of the characters and events reflected. In second section analysis of the novel is discussed.

4.1 Synopsis of the Novel

“No Longer at Ease” is one of the well-known novels written by Chinua Achebe; Chinua Achebe was born in 1930 as Albert Chinua Iumogu Achebe raised during British regime in the Igbo village Ogidi, Nigeria. Probably He is the most prolific African writer and the most notable figure in Post-colonial African literature. The Nigerian novelist, Achebe was also a poet, and critic who have won many international awards. Achebe, as an iconic figure of post-colonial African literature, he is known for his outstanding achievement in his literary career during the period and for his writing numerous notable works on culture and colonialism.

“No longer at ease” is one of those books written fully focused on colonization and its continuing aftermath in the continent that left over the complexity of cultural hybridity, which is an unfinished agenda for Africa and Africans yet and that is why it is chosen for this study. Before the analysis of cultural hybridizes presented in the novel by using post-colonial theory, the summarized story of the book is presented as follows.

Obi Okonkwo is a young scholar who came back from England to his home land Nigeria. Umuofia Progressive Union has given Obi a scholarship to study law in England, but he was no longer studying as they had hoped. Instead, and when he came back, he learns English and starts to work at Civil Service in Legos. And also, he kept making mistakes like not dressing well on well come parties. Obi spent most of his time with his girlfriend while his friends went to partying. This becomes faces objection and criticized by members of the union.

He wants to marry a girl named Clara, meets at a dance in London. But his family members not accepted to marry her, because of she is osu. Meaning a member of a cursed family whose

ancestor was given to the gods. He regrets to backup with her, but she gave him her ring. And she aborts her pregnancy in this case she would not speak and see to Obi. Then Obi learned his mother had died, He decided not to go to the funeral.

After a time, he found himself in a dealing of money (bribery), as he continually received bills and could not find a way to pay for them. Because of Clara's departure and his mother's death, he decides to stop the bribery but he was finally arrested.

4.2 Analysis of No Longer at Ease

Under this section of the research paper, analysis of the Novel was presented. Therefore, issues of cultural hybridity's depicted in the selected novel, "No Longer at Ease", according to language, religion and norm was analyzed based on post-colonial theories discussed in the previous chapter on.

4.2.1 Hybridity of Culture in Language

Africa is one of the continents that have different culture, living style, language, diet, clothing, religion, social interaction. As we all know language and culture are two faces of one a coin. Thus, the development of language plays a vast role in expansion of culture. On the other side in any society, when the language speakers decrease or mixed with others the culture becomes hybridized.

The setting of this novel is Nigeria and "Igbo" peoples. It is one of the regions that have many speakers of Ibo language, but the main character and other scholars English instead because of colonial influences.

*'Obi's English, on the other hand, was most unimpressive. He spoke 'is' and 'was'.
He told them about the value of education.'* (p.26:27)

From this extract, it can be said that the Obi has become a bilingual and the other language is not familiar with the Ibo tribe. Talking about the value of education might be worthless to the people who are not literate.

The main character of this novel is Obi Okonkwo, and he is a Nigerian too. He gets a scholar in England and even though he is a Nigerian and his mother tongue is Ibo, he might only communicate in English which is his second language. He only knew it through education, but he became familiar with it because of his stay in England. And as a result of his long stay abroad, he has almost forgotten his mother tongue (Ibo). In this case, even if he tries to speak his language (his mother tongue, Ibo) there while he has been in England, he cannot speak it as he did before. This kind of words determine how he would be rated among his colleagues as an educated man.

'... 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. But when he had to speak in English with a Nigerian student from another tribe, he lowered his voice. It was humiliating to have to speak to one's fellow citizen in a foreign language, especially in the presence of the proud owners of that language. They would naturally assume that one had no language of one's own. He wished they were here to-day to see...' (p. 39)

'... He said words in his mind that he could not say out a loud even when he was alone. Strangely enough, all the words were in his mother tongue. He could say any English word, no matter how dirty, but some Ibo words simply would not proceed from his mouth. It was no doubt his early training that operated this censorship, English words filtering through because they were learnt later in life.' (p. 35:36)

Once the number of speakers of a language decrease, or get mixed with other languages or when people are no more able to communicate with it, it might die. In London he (the main character) tries to communicate by his mother tongue when he meets some people who look like him but instead of feeling proud, he gets ashamed of it. Because he became more fluent in the foreign language (English) he has learned while he has been long in his country's former colonizer in the name of scholarship. This is one of the characteristics of post colonialism in that created cultural hybridity in terms of language in the society of the colonized, in the case of this study, Africa. It implicates the more speaks English is shows the more illiterate.

'...The speech which had started off one hundred percent in Ibo was now fifty-fifty. But his audience still seemed highly impressed. They liked good Ibo, but they also admired English...' (p. 62)

One of the strategies and features of colonization is making the colonized nations to live under colonizers system and language. As a result, colonized countries are obliged to use both languages: one their own language (their mother tongue) to communicate with their fellow citizens and, two, their colonizer's language to communicate with the society who uses the colonizer's language whether at home or abroad.

Post- colonial African societies confronted not only these problems also in regards with cultural hybridity as a result of colonization; they are also forced to communicate with both languages at the same time by mixing them together to speak about a single issue. In this case, abnormal mixing of the two languages being taken as normal and uncommon hybrid languages are created forcefully out of the normal law of language mixing. Someone who speaks in foreign language assumed himself as if he is educated and famous person. Therefore, in meetings and public places using such hybrid languages is normal by Western educated individuals. And because of this when colonizer languages specially words become expanded, the indigenous language words that replaced will be lost or forgotten. It may include cultural words like art, literature, music, or other intellectual expression of a particular society. Any body who can not speak the white man's language is seen as an illiterate.

'And what can I do for you?'

To his amazement, Mr. Mark replied in Ibo:

'If you don't mind, shall we talk in Ibo? I didn't know you had a European here.' (p. 65)

Although scholars educated abroad, they do not have the same life experience after returning home. This impact on their language, it is also reflected by using the foreign language as a language of daily communication when there is no white people around them. This affects by influence the language and cultural development in the society.

'I didn't like his looks. What is the proverb about digging a new pit to fill up an old one?'

'I have always said you should go and study Ibo. It means borrowing from the bank to pay the insurance.' (p. 83)

As it is well known, language is a skill that develops over time through listening, speaking and reading and writing. Learning and using only other languages by ignoring the indigenous mother tongue language will also hurt the mother tongue languages from this we can understand that ignoring native language and using of more foreign language may result in difficulty of communication. It is an indication that he has influenced his own language as a result of his extension use of English.

Based on the setting of the book analyzed, Nigeria is inundated with numerous cultures, norms, traditions, languages, and religions. Besides, the nation is blessed with a number of proverbs, folktales, music, and rites.

According to the protagonist character, Ibo is from the tribe who speaks Ibo together with the colonial language, English.

When it comes to the Ibo tribe, the society is rich in proverbs and other oral culture. It is shown that Ibo's people use their proverbs and folktales in multiple times. It is true that Africans have plenty to offer in relation to using their oral traditions.

As to the book 'No Longer at Ease', the novelist is seen to use the proverbs and folktales of Ibo culture and tradition. The proverbs used in the book have special characteristics of assimilate themselves with meanings and concepts.

Language illustration of hybridity can be observed when the two characters, Obi and Clara were discussing on Obi's insurance. The point was to convince Obi taking her loan offer. In the dialogue,

'You know the proverb about digging a new pit to fill up an old one?'

'Why did you trust so much money to that sly-looking man?'

'You mean Joe? He's a great friend of mine. He's a ward servant.'

'I didn't like his looks. What is the proverb about digging a new pit to fill up an old one?'

'I have always said you should go and study Ibo.' (p. 108)

As mentioned before, Africans are blessed with oral cultures that have the ability to be fit in every situation. Though the character Clara shows her respect to the proverbs and oral culture of Ibo tribe, and wants Obi to learn and study the language, the colonial system does not support such ways. Rather, the colonizers heavily use written stories for a better communication. Such contradiction shows that the two sides, the colonizers and the colonized have different perspectives. This means that Nigerians are very much familiar with the oral culture and have little knowledge about the communication way, which is the written, of the colonizers.

Again, on a different scene, when the UPU talks about Obi's problems, it says:

'If you want to eat a toad, you should look for a fat and juicy one' (p. 6)

The proverb is directly connected to describe Obi's thought towards a better offer of bribe as the act of bribery is taken as the sign of modern life style.

In the novel, the character, Obi is depicted in a way that betrays his cultural heritages and gives priority to the culture of colonizers. From extract from the novel,

Four years in England had filled Obi with a longing to be back in Umuofia. This feeling was sometimes so strong that he found himself feeling ashamed of studying English for his degree. He spoke Ibo whenever he had the least opportunity of doing so. Nothing gave him greater pleasure than to find another Ibo-speaking student in a London bus. [...] It was humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners

of that language. They would naturally assume that one had no language of one's own. (p. 49-50)

According to the extract, though the character wants to speak his mother tongue, still he wants to capitalize the language of the colonizers. Such deeds of Obi hurt him and made him responsible for everything. Such part of the people like Obi are in the route of liking the culture and language of westerns because this kind of persons expected like deducted persons at the time.

On another scenario, Obi uses English language at work, but when he wants to speak with his people, because of the European existence in his room, Miss Tomlinson who shares her room in the office with Obi, Obi turns to Ibo;

"He sent for Charles and asked him in Ibo why he had not fulfilled his promise" (p. 96).

In another scene in the novel, Obi meets Mr. Mark, a countryman who tries to bribe Obi. Mr. Mark speaks English perfectly and at first, he greets Obi in English, but when Mr. Mark saw Miss Tomlinson, he turns to Ibo:

"If you don't mind, shall we talk in Ibo? I didn't know you had a European here" (p. 86).

when Obi studied in England, Ibo provided his satisfaction and he felt guilty about English:

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. Nevertheless, when he had to speak in English with a Nigerian student from another tribe, he lowered his voice. It was humiliating to have to speak to one's countryman in a foreign language, especially in the presence of the proud owners of that language. (p. 49)

Obi's authority is depicted through English language when he speaks with his servant, Sebastian:

'The fridge must be switched off at seven o'clock in the evening and on again at twelve noon. Do you understand?'

'Yes, sir. But meat no go spoil so?'

'No need to buy plenty meat at once.'

[...] 'Yes, sir. Only I think you say I go de go market once every week.'

'I said nothing of the sort. I said I would only give you money once.' (p. 100)

4.2.2. Hybridity of Culture in Religion

Religion is one element of culture that is not inseparable. Every group of people has its unique beliefs and practices. Religion has kept the society for centuries. The African natives respect and believe in their gods and goddesses. Nigeria, like other African countries has its own culture; at the same time the Igbo people have their own beliefs and practices. Ibo people also believe that their dying relatives can lead and protect them and their spirits help them to do good things.

'Indeed, you have, my child,' said another old man. 'Azik,' he called, meaning Isaac, 'bring us a kola nut to break for this child's return.'

'This is a Christian house,' replied Obi's father.

'A Christian house where kola nut is not eaten?' sneered the man.

'Kola nut is eaten here,' replied Mr. Okonkwo, 'but not sacrificed to idols.' (p.40)

However, after the colonization, these practices ceased and the people embraced Christianity. What we see in this dialogue, because of they have changed their beliefs, and they have been forced to abandon their centuries- old practice. As a result, the community is confronted with its own lack of faith, culture and identity. Even they have changed their names as *Azik* which is derived from Christianity.

'Obi thought: 'what would happen if I stood up and said to him: "Father, I no longer believe in your God"?' He knew it was impossible for him to do it, but he

just wondered what would happen if he did....' (p. 44)

Culture is passed on from one generation to the next. As a result, socially accepted beliefs and practices with inevitably continue to be passed on to the next generation. As a result, anyone who deviates from this community or culture will not be accepted.

After colonization and after gaining modern knowledge, People may have their own views and beliefs. However, it would be unacceptable for the community to act in their own way. This is because the culture is thought to be hybrid.

'What did you find out?'

'That they are Osu.'

'You mean to tell me that you knew, and you ask me why?'

'I don't think it matters. We are Christians.' This had some effect, nothing startling though. Only a little pause and a slightly softer tone.' (p. 101)

According to the Igbo community, groups such as Osu do not have the same marital rights as the rest of the community. This belief is part of the culture; it is old and has been passed down from generation to generation. However, following colonialism, the majority of the population became Christians; this belief has been partially accepted.

'Osu is like leprosy in the minds of our people. I beg of you, my son, not to bring the mark of shame and of leprosy into your family. If you do, your children and your children's children unto the third and fourth generations will curse your memory. It is not for myself I speak; my days are few. You will bring sorrow on your head and on the heads of your children. Who will marry your daughters? Whose daughters will your sons marry? Think of that, my son. We are Christians, but we cannot marry our own daughters.' (p. 101)

Following the colonialism, the Igbo community partially embraced Christianity, but it did not completely abandon its traditional beliefs. The influence of traditional beliefs has made them fearful and unpopular with society, so they hybrid both faiths.

'I suppose so,' said Marie, 'but surely it's time someone stopped all the Muslim

holidays. ' (p. 116)

One of the causes of colonialism in Africa is hybrid and weak the culture by the cover of development. Since religion is part of the faith, it is imperative the faith be influenced by colonies. It is well known that the majority of Nigerians follow the Muslim religion and practice various religious practices. One of these is the celebration of festivals but it is clear from the novel that due to colonialism, cultures are not celebrated according to the beliefs of the people.

Nigerian religion practices various gods and spirits and Ibo people believe in Chukwu, the supreme god and creator of all other gods. Religion has kept the society for centuries alive. The natives respect and believe in their gods and goddesses. Ibo people also believe that their dying relatives can lead and protect them and their spirits help them to do good things:

'Remark him,' said Odogwu. 'He is Ogbuefi Okonkwo come back. He is Okonkwo kpomkwem, exact, perfect.' Obi's father cleared his throat in embarrassment. 'Dead men do not come back,' he said. 'I tell you this is Okonkwo. As it was in the beginning so it will be in the end. That is what your religion tells us.' 'It does not tell you that dead men return.' (p. 54)

Issac Okonkwo, Obi's father, and a catechist, adheres to Christianity and is well known in Umuofia for his notable cultural identity. Everyone in Umuofia knows Issac's attitude towards the traditional and cultural beliefs; his religion makes him different and he refers to other non-Christian Ibos as heathen. He does not allow his wife and children to eat anything in neighbor house and:

"a neighbor offered a piece of yam to Obi [...] He shook his head like his older and wiser sisters, and then said: 'We don't eat heathen food'" (p. 58).

In the scene taken from the novel, the people of Umuofia criticize Obi's father for his passive acceptance of Christianity and rejection of Ibo beliefs. It is when people are giving their offering to the "*chief rain-maker*" (p. 48).

Isaac Okonkwo criticizes those who believe in traditional Ibo religion and the power of a man to make rain for the village. Other people criticize him for being an empty container of

Christian beliefs: only Christian we have seen,' said one of the men. 'But it is like the palm wine we drink. Some people can drink it and remain wise. Others lose all their senses.'

'Very true, very true,' said another. 'When a new saying gets to the land of empty men, they lose their heads over it.' (p. 48)

4.2.3. Cultural Hybridity in Norms

Cultural norms are the standards people live by. They are the shared expectations and rules that guide behavior of people within social groups. Cultural norms are learned and reinforced from parents, friends, teachers and others while growing up in a society.

And it is unacceptable for any member of the society to be different from the usual practice; it also seems to have hybrid the culture. Member of one community may have a different opinion from another community for a variety of reasons. We can see here how Obi offends his society by violating what he ordered to do.

'Everybody was properly dressed in agbada or European suit except the guest of honor, who appeared in his shirtsleeves because of the heat. That was Obi's mistake Number One. Everybody expected a young man from England to be impressively turned out.' (p. 26)

According to the Igbo culture, it is common to well dress in meetings and public places. As a result, everyone is exposed to traditional and modern clothing. However, the arrival of Obi, who came from Europe in a disguised manner, showed that he was angry with others and did not respect his culture.

'It was scandalous that in the middle of the twentieth century a man could be barred from marrying a girl simply because her great-great-great- great-grandfather had been dedicated to serve a god, thereby setting himself apart and turning his descendants into a forbidden caste to the end of Time. Quite unbelievable. And here was an educated man telling Obi he did not understand. 'Not

even my mother can stop me,' he said as he lay down beside Joseph.' (p. 55)

Every community has a mindset that is part of its culture. This idea is wrong in the eyes of others but as long as it is accepted by community. It is passed down from generation to generation. However, in connection with colonization, such cultures are becoming increasingly unpopular with the educated community and may be to conflict with other communities and it is thought to be a hybrid culture in the community.

'.... He thought for a while and then asked: 'Are you going to marry the English way or are you going to ask your people to approach her people according to custom?' (p. 57)

One of the issues that post colonization caused was the mixing of cohesive culture with another and become hybrid. As can be seen from this novel, it also indicates that the society is confused as to which culture to follow.

'It was a thing of shame,' he said. Someone else wanted to know, by the way, why that beast (meaning Obi) had not obtained permission to go home. 'That is what Lagos can do to a young man. He runs after sweet things, dances breast to breast with women and forgets his home and his people. Do you know what medicine that Osu woman may have put into his soup to turn his eyes and ears away from his people?' (p. 120)

It is shameful and reprehensible to display behaviors that are unacceptable or unusual in the community. After returning home, Obi ignores his culture and practices European's life style in the Nigerian capital; Lagos was a source of frustration in the community. This is a problem not only for Obi but also for most educated and diaspora youth.

'When the missionaries brought their own kind of marriage, they also brought the wedding cake. But it was soon adapted to suit the people's sense of drama...' (p. 125)

The Ibos and other Nigerian nations have their own wedding ceremonies. However, in connection with colonialism, this tradition has been replaced by the British tradition.

From the novel's extract:

"I'm moving out of this filthy hotel tomorrow morning and coming into your place."

Joseph was amazed, but also very pleased. He tried to raise another objection, but it was clear his heart was not in it.

"What will the people of other towns say when they hear that a son of Umuofia returned from England and shared a room in Obalende?"

"Let them say what they like." (p. 36)

The extract shows that there is a huge gap in the perception of the society towards to livelihood of the westerns. In the people of the town have skewed perception towards their norms and the culture of the westerns.

Obi's theory that the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men from the universities was first formulated in a paper read to the Nigerian Students' Union in London. But unlike most theories formed by students in London, this one survived the first impact of homecoming. (p. 38)

There are reasons that recite for Obi's disrespectful treatment towards old Africans. One is the relationship between the whites and the blacks, which was based on master/slave relationship. The other reason of Obi's hatred of old Africans reverberates his firm beliefs that ring the importance of education and insignificance of African traditions and culture. Obi himself does not realize the depth of his Westernization. Although he loves his country, he is deeply attracted by European culture and when he returns from England, he can no longer retains a peaceful relationship with his family, the Umuofia Progressive Union and the whole culture of old Nigeria.

CHAPTER FIVE: CONCLUSION

Colonialism has left its marks in continents like African, who are endowed by Natural resource. Colonizers not only exploited colonized countries natural resources, but also highly affected and distorted their cultures, languages, beliefs and as such identities.

But these effects of Colonialism were highly noticed during the post-colonial times. Africans had their own ways of living including cultures, beliefs and languages. And during their stay, Colonialists were able to corrupt African cultures by enforcing their own practices, which is European.

In countries like Nigeria, where colonialists stayed longer time, such corruption and hybridity of culture is clearly visible. Initially, Nigerians had their own indigenous culture, belief, language and style of living. But following the fall of the country under British colony, their cultures and ways of living was not the same again. Especially Nigerians living around cities were victims of Hybrid culture and Identity crisis.

This research shows and proves that cultures of people living in the capital city of Nigeria, Lagos which is the setting of the Novel, is mixed with that of British culture. As a result, the people could not reflect their own indigenous Identity. One of those was their language.

As we can see and understand from the novel, people were using their colonizer language more than theirs or by mixing with their own indigenous language. This practice became more viral, as people thought it is to be modern to use those languages. Because the ability to speak foreign language is a mark of an educated man in Nigeria.

Not only that, but we can understand from the novel that they also changed their beliefs and Norms by that of their colonizers. They started to accept and follow new Beliefs. This in turn leads them to a change in the ways of living or life style. The implication is, African religion and culture were seen as being backward. For this reason, the characters must be changed completely allow western's religion and way of life.

Another point that we can understand from the characters in the Novel is, not only the effect of being under colony, but also going abroad for education can also result in Identity crisis of

individual, which then will grow and become the character of a family, society and at last a Nation. We can see from the characters of the novel, how individuals eventually forget their own cultures including languages and beliefs, and how they become victims of identity crisis and hybridity of culture.

Therefore, this study concludes that African cultures were victim of hybridity and that was noticed especially during post-colonial period. Besides generations onward was a result of Hybrid culture losing the indigenous identity of its own. And these effects are reflected in African Literature, and in the novel “No Longer at Ease” as well.

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