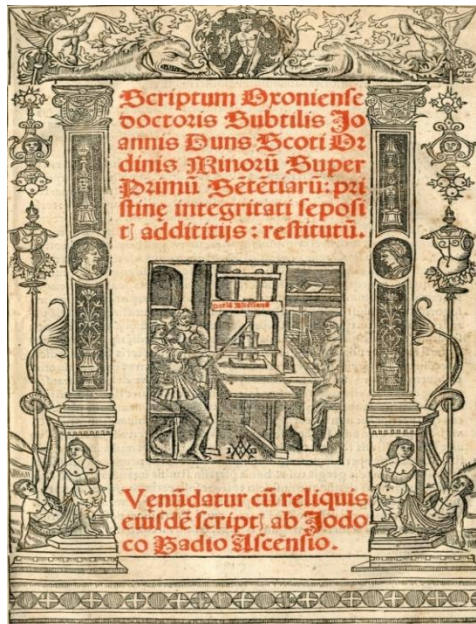


LES INCUNABLES

*Revue congolaise des sciences de l'information
et de la communication*



LES INCUNABLES

*Revue congolaise des sciences de l'information
et de la communication*

ISSN 2414-4290

N°04 - décembre 2019

LES INCUNABLES

Revue congolaise des sciences de l'information et de la communication

Université Marien Ngouabi

Faculté des Lettres, Arts et Sciences Humaines

Parcours Des Sciences et Techniques de la Communication

BP : 2642- Brazzaville (Congo)

Directeur de publication :

Jean-Félix MAKOSSO, Maître de conférences, CAMES

Rédacteur en chef :

Dr François BIYELE, Maître-Assistant, CAMES

Comité scientifique :

Abolou Camille Roger, Université Bouake, Nguimbi Marcel, Université Marien Ngouabi, Kiyindou Alain, Université Bordeaux Montaigne, Damome Etienne, Université Bordeaux Montaigne, N'goran Poame Léa, Université Bouake, Chaudiron Stephane, Université Lille 3, Nanga Adjaffi Angéline, Université Houphouet Boigny, Coutant Alexandre, Université Besançon, Mombo Alain Michel, Université Marien Ngouabi, Tsokini Dieudonné, Université Marien Ngouabi, Nsonssissa Auguste, Université Marien Ngouabi, Ntetani Lucien, ESG Paris, Ngassaki Basile Marius, Université Marien Ngouabi, Ngamoundsika Edouard, Université Marien Ngouabi, Toa Agnini Jules, Université Houphouet Boigny, Gakosso Jean-Claude, Université Marien Ngouabi, Miyouna Ludovic Robert, Université Marien Ngouabi, Boudimbu Bienvenu, Université Marien Ngouabi.

Comité de lecture :

Theodora Milly, Georges Madiba, Kouango Elie Roger, Ossombo Yombo Remy, Nganga Elie Sosthène, Moussavou Ferdinand, Locko Arsene, Ismael de Broux Koffi, Jean-Baptiste Boulingui, Thomas Atenga.

Comité de rédaction :

Passi-Bibene, Biyéle François, Ngoma Benjamin, Bossoto Idriss Antonin, Boudimbu Bienvenu, Makosso Jean-Félix, Ndeke Jonas, Ngoma Seraphin, Ngatse Lili Stephanie, Dimix Nicole Laure Theodora, Locko Davy.

ISSN 2414-4290

Couverture : Photo Josse Bade 1519

Conception maquette et mise en pages : *Nkanakwono*

SOMMAIRE

BIBENE Passi

La régulation de la publicité en République du Congo 9

DJEBI Kahou Albert

Enjeux des médias sociaux dans le débat politique en Côte d'Ivoire :
une approche de la démocratie participative dans l'espace public nu-
mérique 25

GOHI LOU GOBOU Bien-Aimée

Stratégie de sensibilisation pour une éducation scolaire de la jeune
fille en Afrique Francophone subsaharienne : le cas de la commune
d'Abidjan en Côte D'Ivoire 41

LOUMBOUZI Didier Arcade / NKIE-MONGO Clèves Méfiance

Police brutality and new technologies in the United States of America
..... 57

NDEKE Jonas Charles

La logique d'exclusion dans le traitement de l'actualité de *Télé-Congo*
et *DRTV* à travers la provenance des sources d'images (Congo–Braz-
zaville) 69

VARIA

ANTSUE Jean Bruno

La représentation identitaire du métis dans l'œuvre romanesque de
Henri Lopes 85

BOKOTIABATO MOKOGNA Zéphirin

The world of conflicts in Chinua Achebe's *Arrow of God* 103

DIALLO Asséta

Description des anthroponymes individuels Peuls 121

DIOMANDE Saty Dorcas

Des écritures de la violence à l'écriture de la violence non-violente
dans l'œuvre de Nathalie Sarraute 139

EPOUNDA Mexan Serge

Distribution of characters in Chinua Achebe's *No longer at ease* 155

GANKAMA Laurent

Des perspectives émancipatoires de la discussion rationnelle et leur intérêt pour la femme 169

GO-DZO MAKAMBO Guelord

Les enjeux du superlatif dans le discours publicitaire des sociétés congolaises de téléphonie mobile MTN et AIRTEL 185

KADJA Sanhou Francis / BONY Yao Charles

L'interculturalité langagière dans l'espace urbain : l'exemple de *la route*, pièce théâtrale de Wole Soyinka 201

KOUASSI Konan Stanislas / TÉLÉ Zérégbé / KOFFI Hamanys Broux De Ismael

Enjeux et défis de la documentation des langues ivoiriennes 225

LOUSSAKOUMOUNOU Alain Fernand Raoul

Marques de l'interlocuteur et valeurs interlocutoires dans des prises de parole d'apprenants 241

MATONGO NKOUKA Anicet Odilon

La théâtralité dans le couper-décaler congolais 257

N'CHO Rachel

La guerre des femmes de Zadi Bottey Zaourou : une guerre du genre dans le labyrinthe du repositionnement social pour l'égalité et le développement durable 285

N'DOULI Guy Blaise

Focalisation contrastive et variation de l'ordre des mots en kituba (h10b) et en civili (h12) 301

NDOUNIA Amen Krishna

Des états de conscience à la translation des formes de gouvernement : causes d'instabilité sociopolitique et le devenir d'une conscience citoyenne au Congo 321

NGANGA Elie Sosthène

Représentations de la féminité, sexualité et violences sexistes dans les sketches populaires de la République Démocratique du Congo 347

NIANGUI GOMA Lucien

Les Téké de Mfoa (NCUNA) des courtiers obligés dans la prise de possession territoriale du Congo-français par les européens (XVI^e-XIX^e siècles) 361

NOGBOU Ebisseli Hyacinthe

Crise identitaire en Afrique, une fabrique de l'Etat post colonial 391

NSOUKINA MAMBOUENI Andriana Riccy

Treizième femme dans *Moi, veuve de l'empire* de Sony LABOU TANSI 403

SABLE GNAHOA Jean-Jacques

Religion and materialism in african drama : the case study of Wole Soyinka's *the trials of brother jero* 417

DISTRIBUTION OF CHARACTERS IN CHINUA ACHEBE'S NO LONGER AT EASE

Mexan Serge EPOUNDA

Université Marien NGOUABI

mexanserge@gmail.com

Abstract : *This article aims at identifying the different classes of characters Chinua Achebe created in his No Longer at Ease. It is agreed that characterization is one of the most important elements of fiction because no novelist can effectively pass across the message to his readers or audience if not through the characters he creates. Indeed, the exploration of Chinua Achebe's No Longer at Ease reveals an important mention of characters that we propose to divide into categories and show how useful they are in the building of stories.*

Key words : *Distribution – characters – characterization – tradition – literate – illiterate.*

Résumé : *Cet article se propose d'identifier et d'explorer les différentes catégories de personnages créés par Chinua Achebe dans son ouvrage No Longer at Ease. Il est convenu que la présentation ou la description des personnages est l'un des éléments importants de la fiction parce qu'aucun écrivain ne peut efficacement passer le message à ses lecteurs ou auditoire si ce n'est que par le personnage qu'il crée. En effet, l'exploration du roman No longer at Ease de Chinua Achebe révèle une mention importante des personnages que nous-nous proposons de diviser en catégories et de montrer combien ils sont importants dans l'organisation des histoires.*

Mots clés : *Répartition – personnages – description – tradition – lettré – illettré.*

Introduction

The concept of character is quite a problematic term in fiction. Thus, considered to an inseparable constituent of a literary work by several critics and writers, it has been critically elaborated since the emergence of the first theoretical tests that have aimed at exploring and explaining the nature of literature, literary text, and its components. Admittedly, the complexity of the human existence on earth derives from the multifarious activities required for

an actual life. This objective can only be achieved through a network of each community member's contribution. And each individual's participation in any activity depends on factors such as ability, motivation, interest, experience and the other member's desire to let him get together. This explains somehow the various forms of participation people can bring in the solving of social issues. Obviously, this fact influences drastically the roles of characters in a work of fiction such as novel. Indeed, different types of characters fulfill different roles in the narrative process. This enables the writer to build up a plot through a substantial suspense. Therefore, characters can also be classified differently according to authors as well as their works. Actually, the existence of several characters in *No Longer at Ease* explains our choice for this topic in addition to the significance they have in a work of fiction. Thus, the problematic of the present article is stated as follows : What are the categories of characters in *No Longer at Ease* ? In reading this novel, it appears that apart from the traditional categories of characters which are almost common to any fictional work, other classes exist ranged as intellectuals and illiterates.

Indeed, the probing of this novel reveals an important classification of characters that we propose to divide into three categories. Accordingly, the purpose underlying this article is to see the extent Achebe manages to mix up the traditional category of characters with the others. And the Achebe's reputation couldn't leave researchers heartless. That is why, glaring on research works related to characters on Achebe's novels, we have come across to some authors. One of them is Kamalesh Kumar Bhatt who has written an article entitled 'African Culture and Traditions in the Novels of Chinua Achebe : Response to Colonization'. Throughout this study, the author traces the origins of Africans but also exposes their disillusionment because of the white man. Another study entitled 'Tradition versus Modernity in Chinua Achebe's *No Longer at Ease*' has been conducted by Andina Câmpu. In this essay, Andina raises the conflict between rural values and urban ones. However, talking on characters in *No Longer at Ease*, the present analysis will not only identify 'who is who' but also state the extent to which one character differs from the other. Thus, the scientific interest lies on the point that each category of characters bears a particular insight which makes it distinct.

1. Traditionalists

The Nigerian Chinua Achebe's reputation as an outstanding African novelist rests securely on his novels – *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), and *A Man of the People* (1966), the first three of them being published together as *The African Trilogy* (1988). It mat-

ters to recall that the village novels *Things Fall Apart* and *Arrow of God* depict conflicts in Ibo society partly generated by the impact of European colonialism and partly by tensions within the society itself. These two novels form a class by themselves by the sense that they unfold the complexities of tribal life beneath its surface simplicity and calm and the tribal societies symbolizes the conflicts of cultures. The other two novels, *No Longer at Ease* and *A Man of the People* are satirical in intent and hold up a mirror against the New Rulers of the postcolonial era in Africa. Taken together, all the four novels deal with the theme of colonial encounter and human condition, and yield wonderful response to colonialism. Also, at the root of the theme of colonial encounter runs a parallel and basic theme of these novels that is the theme of sustenance of African culture and traditions because these values provide an identity and self-reference to the people of a country. A society of certain identity could then get established and re-established even after great losses. Therefore, Chinua Achebe, very artistically and skillfully, exploited oral traditions to transform colonial realities into fiction in order to create intellectual and substantial response to colonialism. In this connection, Dr K.K. Bhatt's (2013 : 119) compilation is quite relevant :

Achebe's feel for the African context has influenced his aesthetic of the novel as well as the technical aspects of his work. As Bruce King comments in introduction to Nigerian literature : Achebe was the first Nigerian writer to successfully transmute the conventions of the novel, a European Art form into African literature...

From the foregrounding, we can assert without any doubt that Achebe is the first traditionalist, deeply rooted in old order as testified in his novels mentioned above. It is also noticed that the traditional aspect is highly revealed in them as far as the corpus of our work is concerned. If we agree that the author stands first as traditionalist, who is the second, the third or even the fourth ? This leads us to talk to another kind of traditionalists entitled semi-traditionalist.

Derived from tradition, a traditionalist is a person who follows or supports traditions. In connection with the study, traditionalists refer to a group of characters uprooted to their customs, beliefs, and values as opposed to reformers. As it is known, Achebe's writings are influenced by his society. Thus, unlike other African writers, he draws his major themes from the 'Ibo' soil, the Ibo experience of which he has firsthand experience being himself a native of eastern Nigeria. He believes that the writer, through his privileged status in society, can effectively contribute to the education of his people, especially about their past, history, customs, values... etc. it is this mission he successfully pursues in his writings. Throughout his novels, Achebe draws

a vivid image of Ibo society which in many ways epitomizes traditional African societies, as highly integrated, stable, governed by tradition and culture. He at last ascertains that African societies were not mindless but frequently had a philosophy of great depth, value and beauty. In this same vein, he takes advantage of his prerogatives as a novelist to shape his characters according to his predilections. It can hardly be coincidental that most, if not all of his impressive and resonant characters are traditional leaders, elders, or priests who are committed to preserving their heritage. The novel shows that Obi's parents stand against the new faith, advocating the ancestral customs. And this is noticed through their interaction with their son. Indeed, Obi loses the sympathies of the reader by his actions, of course, but even more unsettling is the intractable disapproval of his parents when he tells them of his plan to marry Clara. Obi's father acknowledges that Clara's father is both 'a good man and a great Christian', but he nevertheless stubbornly refuses to listen to Obi's argument that the light of the gospel should have dispelled such darkness and ignorance. The respect of traditional laws is a distinctive sign for Ibo society. Mr. Isaac Okonkwo was not an exception. Indeed, the ritual of breaking kola nut has been performed during ceremonies. Thus, on the occasion of the feast, Isaac Okonkwo organized on the honor of his son Obi, the narrator writes :

Kegs of palm wine followed, and a pile of plates and spoons which the church stocked for the use of its members at marriages, births, deaths, and other occasions such as this. Mr. Isaac Okonkwo made a short speech placing this small kola before his guests... (1960 : 17).

This extract shows the attachment of Okonkwo to ancestral values. As we can see, Isaac Okonkwo and Hannah Okonkwo whose reactions are more vociferous are traditionalists. However, their observation of traditional values and their conversion into Christians lead us to qualify them semi-traditionalists, what becomes paradoxical regarding their first characteristics or attribute. It is revealed that Isaac Okonkwo was a catechist. In their first years of marital life he made Hannah see the great responsibility she carried as the catechist's wife. As soon as she knew what was expected of her, she did it, sometimes showing more zeal than ever her husband. Talking to Obi, she warns him that 'if you do the thing while I am alive, you will have my blood on your head, because I shall kill myself'. Chinua Achebe appears to give his approval in *Things Fall Apart*, to the Christian church for welcoming the *Osu* into their fellowship, but in *No Longer at Ease* he clearly implies that Christians set their limits regarding the New Testament declaration that in Christ '*there is neither Jew nor Greek ... bond nor free ... for you are all one in Christ Jesus*' (*Galatians 3 : 28*). The implications for tribal exclusiveness are

obvious, and it is apparent that in some parts of Africa Christians have been slower than the political authorities in addressing this lingering issue in a constructive and dynamic manner. According to Ibo culture, a free man cannot be married with an *Osu*. This is the law Obi consciously tempted to break knowing that everyone would stand in the opposite side as we can learn from this passage :

Obi knew better than everyone else that his family would violently oppose the idea of marrying an Osu. Who wouldn't ? But for him, it was either Clara or nobody. Family ties were all very well as long as they didn't interfere with Clara. If I could convince my mother, he thought 'all would be well'. (1960 : 60).

As we earlier said it, Hannah Okonkwo is another traditionalist. Although she ceased to be called '*people of nothing or people of the world*' and joined '*people of the church*', Hannah still kept behaving strangely in the society ; an attitude that sets her children apart from the others. Obi shook his head like his older and wiser sisters, and then said : '*we don't eat heathen food*' (1960 : 60). Actually, Hannah taught her children not to accept food in neighbour's houses. It is evident that among the Ibo, children were free to eat where they liked. But one day a neighbor offered a piece of yam to Obi when he was four years old. As a matter of fact, Okonkwo's couple is considered traditionalist as they kept observing ancestral values ; an attitude they wanted their children to follow too.

2. Intellectuals

It is not easy to define the concept of intellectual and we dare not take the responsibility to define by ourselves. However, a number of sources can be helpful. Thus, according to Webster New Dictionary, an intellectual is a person with intellectual interests or tastes, a person engaged in an intellectual work regarding himself as educated and belonging to the enlightened class. Thus, from Wikipedia, the free encyclopedia,

An intellectual is a person who engages in critical study, thought, and reflection about the reality of society, and proposes solutions for the normative problems of that society, and, by such discourse in the public sphere, he or she gains authority within the public opinion. Coming from the world of culture, either as a creator or as a mediator, the intellectual participates in politics, either to defend a concrete proposition or to denounce an injustice, usually by producing or by extending an ideology, and by defending a system of values, (on line).

The understanding of the term "intellectual" leads us to examine who is intellectual in *No Longer at Ease*. However, before that, a brief insight on this

term is necessary. Therefore, we are going to divide this section into two parts known as theoretical insight of intellectual and embodiment of intellect in *No Longer at Ease*.

2.1. Theoretical insight of intellectual

As history illustrates, at least since Plato, intellectuals have made manifest their place in society as oracles, critics, educators, illuminators, historians, sages and conscience of age and epoch. In making their role manifest, intellectuals have taken issues that plague humanity upon themselves as the representatives of the people, spokesmen for the powerless, guardians of truth and conscience of the community. This has been the tradition intellectuals have ensconced since the history of an organized state. In his acclaimed work, *Orientalism* (1978), Edward Said, the ace literary theorist and cultural critic summarized the place of intellectuals in the society in these terms :

We are of the connections, not outside and beyond them. And it behooves us as intellectuals and humanists and secular critics to understand ... the world of nations and powers from within the actuality, as participants in it, not detached outside observers who, like Oliver Goldsmith, in Yeats' perfect phrase, deliberately sip at the honey pots of our mind (xxiii)

Noam Chomsky shares similar view about intellectuals as he admitted in his 1967 fiery essay in *The New York Review of Books* titled "The Responsibility of Intellectuals". In the essay, Chomsky admonished the American intellectuals to oppose the war that America was fighting in Vietnam or be accused of hypocritical moralism" (Asprey, 1994). He sees the role of intellectuals as more of engagement to upturn equitable social order as well as directing society towards the right direction it should go rather than passivity or complicity. This view is also shared by Jean-Paul Sartre regarding the position of intellectuals. Indeed, in his *Dirty Hands* (1948), he adumbrated that intellectuals' position, and duty in society should amount to counter-hegemony against the excesses of the state. This could be done by intellectuals being politically engaged with their works as public intellectuals for the humanizing of society. Nevertheless, the term intellectual as a lexicon did not actually appear on the radar of public knowledge until the controversial *Dreyfus Affair* in France in late 1890s ; before this period, different words such as the intelligentsia, scholars and other terms were essentially used to describe intellectuals. Additionally, in his 1993 Reith Lecture titled "Representations of the Intellectuals", Edward Said brought alive again the notion of intellectuals and what they represent in society. Said sees the role of intellectuals as public critics ; this perception dovetails with Achebe's according to Rogers :

In Chinua Achebe's view, the African writer of our time must be accountable to his society ; if he fails to respond to the social and political issues of his age, to espouse the right and just causes of his people, he is no better than the absurd man in the proverb who deserts his burning house to pursue a rat fleeing from the flame. (1976, p1)

Uzoechi Nwagbara has written an article on the issue of intellectualism. The paper explores the centrality of inter-textuality in the production of Achebe's fiction, primarily his political novel about crisis plaguing intellectual leadership, *No Longer at Ease* (1960). Talking of intellectuals, Nwagbara asserts that :

One of the greatest intellectuals of black race, Frantz Fanon, in his piece "Towards the African Revolution averred that, the major role of African intellectuals is that of revolution in order to counter the West's supremacist ideology and leadership. Fanon takes a swipe at African intellectuals who do nothing to change the status quo : he urged them to help galvanize support for the transformation of Africa - liberating the continent from colonial domination and imperial pillage — in order for African nations and their people to be independent as well as economically self-sufficient. (2010, p.240)

Similarly, in Chidi Maduka's view. African intellectuals should be contributors to the debate to change the continent for better leadership and continental bliss (1986 : 11) . And in Achebe's own words, the duties of intellectuals are assayed here : *the writer cannot expect to be excused from the task of re-education and regeneration that must be done. In fact he should march right in front" (1976 : 45)*. Although Achebe is talking to writers, he is also referring to the body of intellectuals called the intelligentsia, who should be the conscience of their age and Society. In fact, all over the world, the intellectual to some extent appears a visionary, the spokesman and at the very best the defender of human rights.

2.2. Embodiment of intellectual in the novel

The purpose of this section is to identify intellectuals and evidence their veracity in the target novel. Put differently, our preoccupation in this part is to answer the following question : what characters in Chinua Achebe's *No Longer Ease* best typify the intellectuals ?

Assuredly, a lot of intellectuals are revealed in this novel among whom Stephen Udom (p.29), the Nigerian civil servant ; Macmillan (p.28), the administrative officer in the northern Nigeria are cited ; Mr. Jones (p.65), the Inspector of Schools, The Honorable Sam Okoli (p.41), one of the most

popular politicians in Lagos and in Eastern Nigeria. All these characters play different roles in the administration according to their competence. Regarding the requirement of an article with the limited space granted to a section, we could not consider all of them. Thus, despite that diversity, the emphasis would be put on Michael Obi Okonkwo, the protagonist of the novel. A lot of references throughout the novels illustrate Obi's literacy. Indeed, the talk with his friend Joseph stands as one of evidences. Discussing with Joseph concerning his engagement plans with Clara that he thinks is a moral thing to do : to marry someone he truly loves and cares for, Joseph vehemently opposed it. Obi Okonkwo's response brings about clash of civilization as well as his listless disposition since he cannot change the way people think in society as an educated person, who has imbibed Western values as well as "a pioneer» - an intellectual - that ought to show people the way to do things right and morally. Joseph's abrasive remark here is worth noting :

Remember you are the one and only Umuofia son to be educated overseas. We do not want to be the unfortunate child who grows his first tooth and grows a decayed one. What sort of encouragement will your action give to the poor men and women... ? (1960 : 68)

One can easily learn from the above passage that Obi is intellectual and his choice was not made at random. In the same token, Mr. Ikedi (from a township), after telling the gathering how wedding feasts had been steadily declining in the towns since the invention of invitation cards advised Obi Okonkwo. And from this piece of advice, Obi's intellectualism is visible as the narrator puts :

Then he turned to the young man on his right. In times past, he told him, Umuofia would require of you to fight in her wars and bring home human heads. But those were days of darkness from which we have been delivered by the blood of the Lamb of God. Today we send you to bring knowledge. Remember that the fear of the Lord is the beginning of wisdom. I have heard of young men from other towns who went to the white man's country, but instead of facing their studies, they went after the sweet things of the flesh. Some of them even married white women. The crowd murmured its strong disapproval of such behaviour. A man who does that is lost to his people. He is like rain wasted in the forest. I would have suggested getting you a wife before you leave. But the time is too shot now. Anyway, I know that we have no fear where you are concerned. We are sending you to learn book. Enjoyment can wait. Do not be in a hurry to rush into the pleasures of the world like the

young antelope who danced herself lame when the main dance was yet to come. (1960, p.18)

Another sphere to understand Obi's literacy and education is through the words pronounced by the narrator about the judgment Obi faced. There were as many people standing as sitting, the case had been the talk of Lagos for a number of weeks and on this last day anyone who could possibly leave his job to hear the judgment. Some civil servants paid as much as ten shillings and sixpence to obtain a doctor's certificate of illness for the day. Thus, the narrator stipulates :

Obi's listlessness did not show any signs of decreasing even when the judge began to sum up. It was only when he said : " I cannot comprehend how a young man of your education and brilliant promise could have done this " that a sudden and marked change occurred (1960, p. 10).

The above quote is spoken by the narrator in the first chapter of the novel, while Obi is on trial for having taken a bribe. At the trial, Obi has shown himself to be somewhat indifferent to those around him. However, when his promise and education are brought up, he begins to tear visibly. There is much irony in all of this. First, and on the most basic level, it emerges the idea that Obi sees failure within him. He begins as an idealist, ready to root out corruption in his country, ready to stand up and fight for what he believed. At first, everyone tells him that taking a bribe is not truly wrong as long as you knew how to do it because everybody did it. If he did not take bribes, he would not be solving any problems because people would simply offer the bribes to others in the Civil Service. Yet, at the beginning, Obi stands for what he believed. It was not until his economic burden became harsh, until his mother died and he lost Clara that he gave into such bribes. While in England, Obi feels like a stranger, and, even though he speaks the same language, it is not his native tongue. He longs for home and even tries to speak Ibo whenever he can. He even writes poems about Nigeria. And so, he begins to believe that with all his new acquired education he will " go back " and make things better. This is ironic because it is very much a colonial mindset. It is what the English thought they were doing by giving Africans education and what they called " civilization. " However, the difference here is that Obi is an insider ; he is not, like the English, an outsider trying to impose foreign rules. Nevertheless, he is using the "tools" of that self-same outsider. This is what England has "done for him ! It gives him an Education and a need for home that becomes problematic. Therefore, Obi becomes a literate finding into two worlds : his own world where he originates and that of the white man, that England where he went to learn. We believe that the above quote can also relate to Achebe himself, as a writer, who took the tool of the English

language and wrote back to the colorizer in the very form of the novel the "English novel" making that novel his own. He used those tools to bring light on the problems of a colonial and post-colonial world so that Nigeria would become "more than just a name." Furthermore, in his *Fabricating Unease : Intertextuality, the nation and intellectual leadership crisis in Achebe's No Longer Ease*, Zocchi Niagara (2012 : 253) acknowledges Obi as an intellectual in these terms :

Obi Okonkwo's portraiture by Achebe as a man with good education ; a man who has a good job ; and a man who should be on top of events do not materialize. As his personal life begins to spiral out of control given the hard times he has been having operating Clara, so does his finances. His mother's death and his eventual descent into taking bribery - " the use of improper influence " (110) which he forbade initially (70) as an intellectual who vented to change the status quo as well as reform the civil service in Nigeria leave us with the futility of ideals, aspirations and conscience.

In the same way, Obi's friend named Joseph reminds the prophecy Mr. Anene, their teacher made to Obi. A prophecy about 'going to England' as he was brilliant at school. This shows that Obi was without no doubt an intellectual :

You remember Mr. Anene, our teacher, used to say that you would go to England. You were so small then with a running nose, and yet at the end of every term you were the top of the class. You remember we used to call you 'Dictionary' (1964, p.41).

Also, the narrator through this extract expresses the aim of collecting money before making it clear that the scholarship granted was to be repaid and that Obi was not chosen just for the sake of choosing :

The old man who broke the kola nuts in Lagos and called Obi Okonkwo an only palm-fruit was not, however, thinking of Okonkwo's family. He was thinking of the ancient and warlike village of Umuofia. Six or seven years ago, Umuofians abroad had formed their union with the aim of collecting money to send some of their brighter young men to study in England. They taxed themselves mercilessly. The first scholarship under this scheme was awarded to Obi Okonkwo five years ago, almost to the day, although they called it a scholarship it was to be repaid. In Obi's case, it was worth eight hundred pounds, to be repaid within four years of his return. They wanted him to read law so that when he returned he could handle all their land cases against their neighbours. However, when he got to England he read English, his self-will was not

new. The Union was angry but in the end, they left him alone. Although he would not be a lawyer, he would get a 'European post' in the civil service. The selection of the first candidate had not presented any difficulty to the Union. Obi was an obvious choice. At the age of twelve or thirteen, he had passed his Standard six examination at the top of the whole province. Then he had won a scholarship to one of the best secondary schools in Eastern Nigeria. At the end of five years he passed the Cambridge School Certificate with distinction in all eight subjects. He was in fact a village celebrity, and his name was regularly invoked at the mission school where he had once been pupil. (1964 : 41-42).

With the above quote, we can realize how intellectual Okonkwo was. Testimonies are given all along the novel that he was a smart boy. With his western education, he would sort out his country from evils perpetuated by the leaders of that time. Unhappily, the promises he made did not meet people's expectations. So, despite his position Obi failed his target. In fact, 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 formulated by students in London, Obi's case remained the first impact of homecoming. Indeed, within a month of his return Obi came across some classic examples of his old Africa. He for instance met the first case at the Public Service Commission where he was boarded for a job (1964 : 42). Eventually, this section has dealt with intellectualism, mainly Obi's case as intellectual. As one cannot talk of men without alluding to women, right to wrong, up to down ... and after revealing intellectual characters we find it judicious to make mention on illiterate characters. That is why our preoccupation in the coming lines is to answer the questions : who is not intellectual in Achebe's *No Longer at Ease* ?

3. Illiterate Characters

The purpose of this part is to explore the different characters viewed as devoid of writing and reading skills. That is to say unable to Write and read. But before entering to the heart of the matter, it is important to define the term illiterate. In fact, 'illiterate' is defined differently according to authors. In *Oxford Advance Learners' Dictionary*, illiterate is conceived as a person who is "not able to read and write". From this definition we will not be blameworthy if we match it with a non-intellectual ; knowing that it stands for a person lacking a highly developed mental ability. However, this conception can be debatable. Indeed, the very notion of 'illiteracy' is imprecise, and contributes to the confusion. It sometimes refers to a person with deficiency (the

lack of literacy), implicitly assuming that whoever knows and can work with the alphabet possesses the capacity to read and write. But this is clearly not the case or a universal consideration as some people know the alphabet by heart but unable to read or write. Thus, the definition and comment from this source appears relevant and helpful for us to apprehend the term :

Moreover the notion of « illiteracy » is customarily associated with the lack of schooling. A person who never attended school is automatically considered illiterate, and one who did attend, literate. Nevertheless, this is not strictly the case. On the one hand, there are persons who learn to read and write on their own, with the help of a family member or a friend, investing great effort and considerable autodidact energy. On the other hand, school attendance and even a completed primary school career are not necessarily guarantees for learning how to read and write. Many investigations and evaluations have been conducted in this connection, which go to prove the inefficacy of schools to transmit literacy not just in our own country, but also in Latin America and all over the world. (On line).

As such, in *No Longer at Ease*, an important number of characters bears the ability of literacy ; this means that few of the whole characters are illiterate. Characters like Obi, the protagonist, Clara, Joseph, Obi's friend and some others are reported as literates however, the remaining without any mention, are believed to be illiterates. Hannah Okonkwo, Obi's mother is one of them though her conversion into the new faith.

Conclusion

In the end, it is worth reminding that this article has been devoted to the classification of characters in Chinua Achebe's *No Longer at Ease* ; mainly their distribution. It sorts out that they have been grouped into three categories known as traditionalists, literates, and illiterates. The first category represents characters who fight against change, as they will see their values worsen. Whereas literates have experienced the advantage brought by the white man and stand different from the former. And the Last group, the fewer has been the lower class unable to write and read. As a matter of fact, Achebe's *No Longer at Ease* is full of characters from which each category is proved obvious.

References

BHATT, K. K. (2013), *Response to Colonialism in the Novels of Chinua Achebe and Kiran Desai*. New Delhi, image India.

Câmpu, Andina. Traditions versus Modernity in Chinua Achebe's *No Longer At Ease*. Vol. 6 (55) N°2 2013.

ACHEBE, C. (1960), *No Longer at Ease*. London : Heinemann.

ACHEBE, C. (1964), *Arrow of God*. London : Heinemann.

SAID, E. (1978), *Orientalism*. New-York : Pantheon.

UZOECHI, N. (2012) " Changing the Canon : Chinua Achebe's Women, Public Sphere and the Politics of Inclusion in Nigeria " in *Journal of Pan African Studies*. Vol.3.n°3.

www.wikipedia.org