



EMERGENCE OF POST COLONIAL IDENTITIES IN THE THIRD WORLD NATIONS

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ABSTRACT

This research will survey the issue of identity in postcolonial literature. In the modern world with the increase of immigrants, hybrid nations, and constitution of countries with different cultural diversities the question of identity came to the facade. The research will present to discuss about the issue of identity in the third world nations and how they have viewed and have presented their ideas about constructing identity in former colonized countries and immigrants from these countries who suffered from facing the diasporas and the dilemma of the difficulty to construct their identity. A change in the perspective and direction in the third world national educational system is necessary. It is certainly the direction advocated by many post-colonial theorists and writers. Such a change would serve to strengthen a sense of nationalism and self-worth while also building a secure foundation from which an individual may begin to negotiate the complicated issues of foreign culture and influence and then forge one's own identity. The difficulty in discovering identity in a post-colonial state can be attributable to a certain lack of self-confidence - either in an individual or a nation, subconscious or conscious. But if one acquires a vision in which those attributes are appreciated for their true value, one has to

discover the very source of strength required for reconciliation. The paper will investigate postcolonial novelists especially writers in former European colonies such as Derek Walcott, Chinua Achebe, V.S.Naipaul, etc. As Postcolonial theorists considered the issue of identity as one of its essential discussion, novelists also exposed and expressed the conditions of identity crises that emerged in postcolonial period. The method will undertake applying postcolonial theories on works of the above mentioned novelists.

Keywords: Post colonialism, Identity, Hybridity, Mimicry, Diaspora

Introduction

Colonization is always referred to a historical event which has been in practice since time immemorial. Theoretically, it implies to establishment of authority by more powerful over less powerful ones. Historically, it is divided into two periods. First, the period of Merchant Capitalism (1497-1762) and second, the period of Industrial Capitalism is from 1762 onwards. During the first period, the prime focus was on adventurous expeditious for certain products. This period followed only barter system of exchanging goods between the natives and the travelers. No attempt was made either to intervene in the social and cultural systems of the natives. The second period began in 1762 which witnessed the advent of Industrial Revolution. With industrialization, the colonization acquired a totally different scenario. Rapidly the colonizers altered their motif of travel from exchange of goods to search for cheaper raw material and also new markets to sell their machine-made products in new territories. This apparently was not always agreeable and thus required forced occupation of territories. Barter system of exchange was replaced by transaction of money. The natives were compelled under the violent threats by colonizers to buy their products rather than selling their indigenous things. During this period many significant changes happened in the process of colonization. The colonizers entered into the very core of the social, cultural and even legal system of the natives. They maneuvered the natives forcibly according to their own requirements. Missionaries played significant role by supporting the planters and settlers in exploiting native population.

Colonization is sometimes argued to have got freedom from colonizers. This positive effect was measured in terms of modernizing the ex-colonies. Technological advancement, educational, communication and some of the liberal notions of Western world helped the natives to come out

of their superstitions. This positive impact does have other negative side also. In giving knowledge through education by the colonizer, it can be seen as a strategy to impart a sense of inferiority in the native's mind for his own culture and traditional values. The natives were made to look up to their white masters for any direction or aid. This approach is still prevalent in the minds of the people of the ex-colonies. As independent countries, these colonies have shown visible signs of growth and development in almost every field but these countries seem to have failed in solving their prime and basic problems like poverty, illiteracy, overpopulation, unhygienic living conditions etc.

Therefore, colonization not only affected the geographical, political or economical condition of the colonies but, they have also paralyzed the morality and personality of the natives. The impact of colonization was so forceful on the consciousness of the natives still doubts their own traditional values. In today's literary scenario, there is a very bleak line of demarcation between 'post colonialism' and 'Third World Nations'. In general, 'postcolonial' is used to represent 'Third World'. This 'Third World' is not an overnight concept. It has a long history and is a result of gradual interaction of various social, political, cultural and literary factors. This traces the historical background of colonization and its impact on postcolonial societies or in the making of a distinct 'Third World', and also to study the status of the Third World countries in today's political and literary scenario.

This research explores the issue of identity in postcolonial literature. In the modern world with the increase of immigrant numbers, hybrid nations, and constitution of countries with different cultural diversities the question of identity came to the surface. The theorist's arguments are about the issue of identity in postcolonial world and the views and their ideas about constructing identity of the immigrants from the countries who suffered from facing the Diasporas and the dilemma of the difficulty to construct their identity. The paper investigates postcolonial novelists especially writers in former British colonies such as V.S.Naipal, Derek Walcott, Chinua Achebe' etc. As postcolonial theorists considered the issue of identity as one of its essential discussion, novelists also exposed and expressed the conditions of identity crises that emerged in postcolonial period. The method will undertake applying postcolonial theories in their works.

Quest for Identity found in Post colonialism

The question of identity is the most controversial issue in the postcolonial time and literature and it can be regarded as the most important because of its crisis that exists in all postcolonial communities. Due to the circumstances of post colonial era and the problematic conditions that faced newly freed nations in their search and formation of self identity the crisis floated on the surface. The issue of identity is not a clear and fixed concept as it may imagined, that led to the crisis and became a phenomena. Since the identity is not a stable and fixed notion as Hall confirms "Identity emerges as a kind of unsettled space or an unresolved question in that space between a number of intersecting discourses" (Hall 1989, 10) and the impact of colonial legacy was multi dimensional besides there was a different consequences of colonialism in different locations, the issue of identity appeared in different shapes and forms. For instance, the crisis is of identity in the Caribbean region "lie[s] in the contested and the interrelated process of colonization, slavery, and migration. Caribbean society bears the legacy of colonial oppression, exploitation and marginalization."(Guruprasad, 27) also in Africa British colonialism as Bonnici confirms "took different forms and native peoples reacted to it differently (Bonnici, 6). Furthermore, the anarchy that left behind by the colonizers in creating a kind of ruling systems in areas especially in Africa added to the crisis of identity an additional irresolvable dilemma.

Postcolonial literature and criticism appeared during and after many countries gained or struggling for independency. The most themes that both deal with are race, gender, hybridity, ethnicity, identity and culture. Terry Eagleton states that Post-colonial theory is not the only product of multiculturalism and decolonization; it also reflects an historic shift from revolutionary nationalism in the Third World (Eagleton, 205). It is interesting to mention that from the 1950s, many of well-known writers and theorists were not from Britain or America, but from the former British colonies such as V. S. Naipaul, Homi Bhabha, Derek Walcott, Chinua Achebe, etc. One of the controversial issues of post colonialism is the question of identity and culture. In the modern world with the increase of immigrants, hybrid nations, and constitution of countries with different cultural diversities the question of identity came to the surface. The rise of the question of identity became a major theme not only in literature but in the whole area of life, also it was because of the colonial impact at the time of decolonization when imperial identities were decentered, "the question of the Other" became critical and prominent theme" (Pieterse,22).

Characteristic features and themes in the Postcolonial Novels

Bill Ashcroft argues that the literature offers a one of the most important ways in which the postcolonial period's perceptions are expressed and the day to day realities experienced by colonized people whom he mentioned in *The Empire Writes Back* have been powerfully encoded and so profoundly influential. The Postcolonial novelists especially writers in former British colonies, which is the heart of the present dissertation, has fascinated the interest of the readers and the literary prize organizers. Postcolonial novels find in itself questions and issues such as resistance, nationalism, Diasporas and identity construction and its crisis. Postcolonial novelists form their novel in a counter-discourse of resistance to the forms, styles and themes of English Literature" in difference rather than the ambivalent form of mimicry which enables them. The postcolonial novel also engaged with depicting the problematic situation of immigrants which was one of the results of the colonial politics and one of the obvious aftermaths of postcolonial world. The racist experiences, displacement and Diasporas reflected in the many of postcolonial novelists such as V.S. Naipaul, Derek Walcott, Chinua Achebe, etc.

The crisis of Identity in the Postcolonial Novels

V. S. Naipaul

Sir Vidiadhar Suraiprasad Naipaul was a Trinidadian (1932-) and was educated first at Queen's Royal College in Trinidad, and later educated at University College, Oxford in England, after he won the government scholarship. He stayed in England since that time and lives in Wiltshire. V. S. Naipaul was knighted in 1989. He was awarded many literary prizes and titles such as the David Cohen British Literature Prize by the Arts Council of England in 1993, WH Smith Literary Award for his novel *The Mimic Men*, Nobel Prize for Literature in 2001 and other awards and prizes. He also holds honorary doctorates from Cambridge University and Columbia University in New York, and honorary degrees from the universities of Cambridge, London and Oxford. V.S. Naipaul, in general, is well known and a leading figure as a novelist of the English-speaking Caribbean. In his writings Naipaul gears subjects and themes of Third World's cultural uncertainty and the setback of the outsiders which is an aspect of his personal experience as an Indian in the Caribbean, even for" his first twenty years in England he never felt at home and is still aware of himself as an outsider" (King, 3). His most famous novels are *The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), *Miguel Street* (1959), *A House for Mr. Biswas* (1961), *The Mimic Men* (1967), *Guerrillas* (1975), *A Bend in the River* (1979). Besides, he has contributions

in writing nonfiction works such as *India: a Wounded Civilization* (1977), *India: a Million Mutinies Now* (1990) *Beyond Belief: Islamic Excursions* (1998) and other works. Naipaul's works according to critics is a kind of reflection of his "fragile exilic condition and his dissonant socio-political and cultural history" in which "reverberate with histories of otherness: the displaced, the marginalized and the minoritarian"(Cader, 10).

Naipaul portrayed the impact of colonialism on individual's ambivalence and the loss of identity that created an imitation of colonizers identity specially in his novel *The Mimic Men* as Reeta Harode suggests, the title of the novel signifies the condition of colonized men who imitates and reflects colonizers lifestyle and views."(Harode, 1). The crisis of identity to Nobel Prize winner's novel V.S. Naipaul *The Mimic Men* (1967) is exposed as a main theme. Naipaul's protagonist in *The Mimic Men*, "a survivor of the colonial era, faces the problem of being utterly unable to create an original identity caught between helplessly imitating the colonizer in an attempt at originality, or returning to the roles that colonization has imposed on the likes of him."(Tsao, 2005). So, the theme of identity and its complication is the most important one that novelists in postcolonial era depicted and expressed it in their works, in which it is impossible to exclude the theme and became a main feature of postcolonial novel and literature.

In Naipaul's dealing with questions of postcolonial identity, there is instant correlation with the literary tradition of English literature. According to Ashcroft and et al Naipaul has written particular works from the English canon with a view to restructuring European realities in post colonial terms, not simply by reversing the hierarchal order but by interrogating the philosophical assumptions on which that order was based (Ashcroft et al 32). The importance of Naipaul as a writer from the Commonwealth had "made the English aware that the new immigrant communities consisted of more than labourers, musicians and politicians. His writings include a history of the problems of coming to terms with life as an immigrant."(King, 21) He is one of the postcolonial novelists with a former colony background to deduce his subject matters from the postcolonial world transitioning from the past Trinidad, the place he was grown in to make England a place where he was feeling an outsider. In spite of the themes and ideas Naipaul expressed in his novels and writings concern postcolonial societies, but always criticized for his Eurocentric vision because of this he was always out of the anti colonial circles and he" is blamed and even hated for having no loyalty, as it is claimed, to his home country and his

ethnicity."(Tas, 112). In fact, Naipaul satirizing governing figures of Caribbean countries and it is obvious that he expressed grief for the influence of aggressive history of colonialism and in other hand some of Naipaul's critics confirm that " he himself, in his attitudes towards Africans, West Indians and Indians, is an example of one who admits loudly and intelligibly the supremacy of the white man's values"(Innes, 43). Naipaul's view about identity construction, as a result of what mentioned above, concerns alienation of individual's dilemma after the colonial period that confused to find way between their traditional roots and the new colonial legacy. In his novels one can find out that Naipaul believes that the solution of identity establishment cannot be merely based on one's origin and detaching from the colonial heritage of marginalization. In his novels as also Tas concludes by the means of satire and irony, Naipaul tries to give a sense of alienation in the former colonized individuals in a form of normlessness in which "they will be able to leap into a phase of creativity which will consequently supply them with original and authentic identities of their own."(Tas, 118).

'Hybridity' is one of the most widely employed and most disputed terms in post-colonial theory which commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. The impact of hybridity cannot be avoided. Because, now-a-days both men and women want to deal with more striking life. For this reason, they have to go from urban to rural or one country to another as like as the hero of the novel *A House for Mr. Biswas* written by V.S. Naipaul who is the descendants of an indentured labourer. As an indentured labourer, Mr. Biswas has no identity of his own. He lives in the Tulsi family which is the victim of hybridization in culture, language, education, life-style, identity and religion. This paper deals with the struggling of the Mr. Biswas and the decline of hybridization. Although Mr. Biswas has struggled to free from the hybrid life, he has not succeeded at the end of the novel. Since the author has not shown any solutions towards it so this paper would like to prove that hybridization is a continuous process in the novel *A House for Mr. Biswas*.

The life story of Mr. Biswas, the protagonist of the novel in *A House for Mr. Biswas* by V.S. Naipaul shunted from one decaying hut to another, a microcosm of three hundred years of West Indian history. Biswas is the descendent of indentured labourers, people little better than slaves, who are subjected to centurion of dispossession, grinding poverty and the trauma of uprooting. This novel deals with two themes. One: Mr. Biswas' struggling to establish himself in a hostile

environment, and restores his identity and two: the decline of Hindu of westernization. Naipaul himself said that his work aims at the social comment and criticism. All the characters in the novel seem to lead a discordant life without any kind. They are as hybridized in matters of culture, religion, language, education identity and lifestyle borrowing from each creed only what suits them. This paper has worked with this term 'hybridity' which is one of the most employed term in postcolonial texts and especially in the novel *A House for Mr. Biswas* by V.S. Naipaul.

Derek Walcott

When the Swedish Academy awarded poet and playwright Derek Walcott, inherited the Nobel Prize in 1992, it recognized what many commentators on Caribbean literature had long celebrated, a brilliant artist's response to the Academy commented as "complexity of his own situation." Walcott's life and work inhabit a teeming intersection of cultural forces, a space that his friend and fellow-poet James Dickey described with a remarkable litany: "Here he is, a twentieth-century man, living in the West Indies and in Boston, poised between the blue sea and its real fish...and the rockets and warheads, between a lapsed colonial culture and the industrial North, between Africa and the West, between slavery and intellectualism, between the native Caribbean tongue and the English learned from books, between the black and white of his own body, between the sound of the home ocean and the lure of European culture (8)." These relationships have remained a major subject of his work because his imagination has never lost contact with his native West Indies, which animates his writing with its intense physical beauty. His writing explores the troubled relationship between this gift and a colonial heritage and the problems of a fragmented postcolonial identity.

Derek Walcott in his novel **Ti-Jean and His Brothers** (1998), projects the ever prevailing themes of colonization, identity and the ancient theme of good versus evil. Ti-Jean is the youngest of three brothers and is the "Dreamer" in the family whose life revolves around his island home and his family. All that changes when he and his two brothers, Mi-Jean and Gros-Jean, are challenged by the Devil to make him feel human emotion: anger, compassion, weakness... It is a bet that only the Devil can make: he who succeeds gets riches and happiness, he who fails will suffer eternal torment. Symbols also include each character that is inadvertently a symbol for a wider group in society. The Bolom is a symbol of the strangled, deprived and abused nation, the devil represents the colonial masters and each brother represents a different

type of people in the nation at different intervals. *Ti-Jean* of course, is the one (or group) that will eventually lose the shackles of colonialism on the nation.

The another novel by Derek Walcott is **Pantomime** (1986), which reveals the complicated identity problems in the contemporary Caribbean as the two characters, Trewé and Jackson, performing Friday and Crusoe continuously shift from one role into another. This condition raises many questions in the reader's mind as to who the real hero, Crusoe or Friday, if Jackson is the black servant to the white master, Trewé, is a black master to a white servant. In fact, the play reflects the complex identity crises in the Caribbean islands through Jackson and Trewé, who sway between master and slave identities. It is, in this respect, the representation of the repeated problem of the colonial master and slave relationship together with the white and black binaries and polarities – this time in the postcolonial period – in a reversed form.

Dream on Monkey Mountain

Walcott's art arises from this schizophrenic situation, from a struggle between two cultural heritages which he has harnessed to create a unique creolized style. English and American critics often have been ambivalent about his use of the Western literary tradition and Walcott has also drawn criticism from Caribbean commentators, who accuse him of neglecting native forms in favor of techniques derived his colonial oppressors

Though his poetry displays a passion to record Caribbean life, this tendency is more apparent in Walcott's drama, which draws consistently not only on his native patois, but also on regional folk traditions. While in Trinidad, Walcott developed a mature dramatic idiom in plays such as *Ti-Jean and his Brothers* and *Dream on Monkey Mountain*, which put an elevated dialect in mouths of common West Indian folk. Chronicling a peasant fantasy of rejecting the white world and reclaiming an African heritage, *Dream on Monkey Mountain* not only makes effective use of native dialect, but also satirizes the bureaucratic idiom of colonialism. Language becomes a route to racial identity and a necessary resource for the survival of West Indian communities.

The critic Bruce King in his book *Derek Walcott: A Caribbean life* rightly comments: "Walcott said that *Dream on Monkey Mountain* was about the West Indian search for identity and what colonialism does to the spirit. The first half of the play is white, but when Lestrade becomes an ape, the play becomes black, and the same sins are repeated, the cycle of violence begins again"

(275). The Corporal now accepts Black identity and admits his African origin. The Corporal becomes an Advocate of the Black race's law and confesses his fragmented consciousness.

To conclude, we can say that Walcott in his *Dream on Monkey Mountain* tries to hold up an alternative world for the black Caribbean; a world free from the influence of the colonizers. It is true that at the end of the play Makak is harked back to the real world where nothing is found to have changed. But it does not suggest the futility of his vision. Like Keats's "Ode to a Nightingale" this play gives us a glimpse of the fact that the other world is possible. Edward Baugh aptly remarks that, "The dream is purgatorial, bringing him to self-acceptance and psychic wholeness .(2006:85)" It is only as a result of that visionary dream that Makak is able to regain his lost identity that elevates him from the derogatory status of an animal to a man.

The Nobel prize-winning Caribbean poet Derek Walcott declares that history in the Third World has thus far produced only a "literature of recrimination and revenge written by the descendants of slaves or a literature of remorse written by the descendants of masters" (Walcott, p.371), and this claim is certainly substantiated in the above-cited writings. These authors have shown us only the negative consequences of colonialism. It is possible that there is another path leading from the crossroads of which Achebe spoke and a means of negotiating the conflicting cultures to achieve a solid and positive sense of identity.

Chinua Achebe

Things Fall Apart (1958) is a novel by Nigerian author Chinua Achebe and it is a story about personal beliefs, customs, and also a story about an identity confliction. There is struggle between family, culture, and religion of the Ibo tribes. It shows how things fall apart when these beliefs and customs are challenged and how a personal identity changes for a man. The novel concerns the life of Okonkwo, a leader and local wrestling champion throughout the villages of the Ibo ethnic group of Umuofia in Nigeria, Africa, his three wives, and his children. Throughout the novel, Okonkwo is internally challenged and slowly becomes someone that is no longer recognizable by his friends or his family. When Okonkwo faces change, his identity starts to fade

Achebe's seems to be a vision of optimism sharply contrasting the examples in literature. But we understand his ideas more clearly when viewed in the context of his own quest for identity. He

credits his first book as being the primary step in his peace-making process. "Although I did not set about it in that solemn ways I now know that my first book, **Things Fall Apart**, was an act of atonement with my past, the ritual return and homage of a prodigal son." (Achebe, p.193) Achebe has used his education as a means by which to strengthen, not demean, his cultural heritage; a means to forge a new identity of his own.

There are many others who share this optimistic view and maintain that it is indeed possible to find a positive sense of identity in a post-colonial state. Further, literature of post-colonial nations, while being a means for personal inquiry as was the case for Chinua Achebe and his first book, can function as a forum that fosters an exchange of ideas and encourages that same personal inquiry on the part of the reader. Instead of offering portraits of loss and grievance, authors might utilize their talents to re-invent identity, thus offering a new perspective to readers looking to literature for inspiration or guidance.

Michael Dash's essay "Marvelous Realism; The Way out of Negritude," claims that "one feature of Third World writers which distinguishes them as a literary fraternity is the fundamental dialogue with history in which they are involved" (199). Because of the dynamics of their socio-political environments make it impossible for a Third World or post-colonial writer to create something separable from local and national political history.

As I have already mentioned, heretofore this literature has focused on "desperate protest" against injustices of the past, thereby characterizing identity in a retributive light. But Dash remains convinced that now is the time for post-colonial literature to act as a vehicle for progression, much in the manner suggested by Achebe. He believes that dwelling on the negative incidences of colonialism hinders a nation from recognizing its own power of survival and adaptation. As he says, colonization did not make things of men, but in their own way the enslaved people might have in their own imagination so reordered their reality as to reach beyond the tangible and concrete and to acquire a new re-creative sensibility which could aid in the harsh battle for survival. (200).

Dash calls this a counter-culture of the imagination.

While Dash is speaking more generally of an entire population, this idea might be applicable to an individual struggling for a sense of self. While it may be very difficult for an African to affirm such a sense in a society which is obsessed with "whiteness", the counter-culture of the imagination serves as a vehicle of transformation, wherein one may reinvent without observing the restrictions imposed by history and society. And certainly it is easy to see the importance of literature as a vehicle by which to disseminate such views. While African tradition remains primarily and most powerfully oral, the importance of the written word in this evolving hybrid society should never be underestimated. While it may differ somewhat from the manner in which I imagined myself to be Anne of Green Gables when I was a girl, it is not unreasonable to assume that African students and citizens will look to their literature for heroes and inspirations.

First, the issue is of language. It could be said that writing African literature in English is a capitulation of sorts. The use of a foreign language sends a mixed message and demeans the tale. It should not be called African literature because it is in English. What could a reader ascertain or conclude about his or her own identity when s/he must confront in a single volume the undying conflict between African and English. Even if the literature itself serves to provide a progressive positive conceptualization of post-colonial society, thus encouraging a similar self-identification, does the use of a foreign language completely undermine such a message?

In 1975 Chinua Achebe gave a speech entitled "The African Writer and the English Language". He answered the above challenge with these words,

"Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it." (Thiong'o, p.285)

African writer Gabriel Okara also addresses the issue of writing African literature in English. He wrote,

"Some may regard this way of writing in English as a desecration of the language. This is of course not true. Living languages grow like living things, and English is far from a dead language.... Why shouldn't there be a Nigerian or West African English which we can use to express our own ideas, thinking and philosophy in our own way?" (Thiong'o, p.287)

Again, Achebe agrees,

"I feel that the English language will be able to carry the weight of my African experience. But it will have to be new English, still in full communion with its ancestral home but altered to suit new African surroundings." (Thiong'o, p.286)

These two African writers agree that there is no use returning to a moot past. In order to successfully find a sense of identity, it is necessary to recognize the infiltration of foreign culture. Zimbabwe is in fact a new hybrid culture and the use of the English language is evidence. But it is not traitorous to tradition or culture rather writing in English is a way of giving new life and form. It is a way to affirm the possibility of existing in a foreign culture. For example, if we imagine the English language as representing western culture, post-colonial literature is an example of a successful cultural transplant. Post-colonial literature written in English should only serve to strengthen a sense of identity by proving that African values and ideas can survive the translation. The key is to make the language one's own, to incorporate rather than being incorporated.

The role of education then in discovering this new, stronger, kind of identity is found in Dangarembga's novel. It clearly illustrates the impact of education. Tambu learned almost entirely in "white" schools - created and administered by whites. In such a surrounding, recognizing the importance of education in the formation of identity, it is not surprising that Tambu changed in such a drastic way. Eager to learn, and benefit her family, she was receptive to the influences surrounding her. When we are young, and even as we grow older, we are ready to believe what people tell us. Tambu entered the mission school with a strong sense of self but quickly learned that white people were more beautiful and therefore more deserving of love and respect than were Africans. She is educated to abandon her identity.

In 1972, Ngugi Wa Thiong'o presented a co-authored argument for the abolition of the English Department and the creation of a new department devoted to the study of African languages and literatures. Some of his arguments have great relevance when considered in relation to a concept of identity in a post-colonial state and might be the answer to this question.

Thiong'o first considers reasons why English language and literature has been studied instead of African, and then calls to question the real importance of the former discipline. He advocates a more centralized worldview, through which African states refuse to accept the attitude that they are essentially still colonies - existing under, or peripheral to, the Western world. A more centralized conceptualization of national identity is necessary.

"The aim, in short, should be to orientate ourselves towards placing Kenya, East Africa, and then Africa in the centre. All other things are to be considered in their relevance to our situation, and their contributions towards understanding ourselves."

He identifies the most important role of education as its ability to serve as a "means of knowledge about ourselves. Therefore, after we have examined ourselves, we radiate outwards and discover peoples and worlds around us."

So, perhaps a change in perspective and direction in African education systems is necessary. It is certainly the direction advocated by many post-colonial theorists and writers. Such a change would serve to strengthen a sense of nationalism and self-worth while also building a secure foundation from which an individual may begin to negotiate the complicated issues of foreign culture and influence and then forge his/her own identity. The difficulty in discovering identity in a post-colonial state can be attributable to a certain lack of self-confidence - either in an individual or a nation, subconscious or conscious. But if one acquires a vision in which those attributes are appreciated for their true value, he has also discovered the very source of strength required for reconciliation. With these tools to aid in the journey, the crossroads can be navigated successfully and the subsequent path might lead to a brighter, more positive, but certainly stronger, future.

CONCLUSION

To conclude, searching for own identity is one of the important issues that newly freed nations from colonial authority obsessed with. Different perspectives and arguments presented by the theorists and novelists themselves about the issue of identity. But, in all cases there is general agreement that crises is one of the aftermaths of colonialism and its policy in which conducted during their ruling of colonized countries. The crises in one way or another also related to the

fact that societies and individuals once were colonized; now they are confused to find their real identity. They find themselves between past and present, they feel they detached from previous history and not attached to present atmosphere of decolonization.

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