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Identity and Hybridity in Postcolonial Literature.
Case Study: *A Grain of Wheat* by Ngugi wa Thiong'o

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Dedication

This humble work is dedicated to our lovely families

H & R

Acknowledgement

One of the most rewarding achievements in our lives is the completion of this dissertation.

We extol God for giving us health, strength, and patience to accomplish this humble work.

We would like to express our most sincere thanks and gratitude to our supervisor Mr. Dehda

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We hereby declare that all possible following mistakes and errors are solely ours, thus we accept to take full responsibility.

Abstract

The study under investigation explores the issues of identity and hybridity in postcolonial literature since the quest for identity and hybridity is a very prominent theme in postcolonial studies and literature. The primary purpose is to examine the effects of the colonizer's dominance upon Africans and how they reflect upon colonization. It also aims at analyzing how the African writer Ngugi wa Thiong'o fictionally expresses the two concepts in his novel *A Grain of Wheat*. The study provides a practical analysis of how setting, language and style, characters, land and home, social status and cultural traditions are presented in the novel to construct the identity of people in *A Grain of Wheat*. Moreover, it acquaints with how Ngugi wa Thiong'o makes a good use of religion, characters, code-switching and traditions to manifest the notion of hybridity in the novel. The study draws on one main theory: Postcolonial Theory which helps to argue that the author's novel is a mere reflection of a strong commitment to reveal how identity is constructed by Kenyans during the Emergency as well as how hybridity takes its way gradually into the society. Postcolonial theory is applied also to clarify the impact of the colonizer's regime on the identity of the colonized. The findings point to the conclusion that due to colonialism; society is being divided into two different categories; however, a deeply rooted common desire for independence is still shared. Again, the study reveals the consequences of the British colonialism upon the Kenyan community which ends up affected by the colonizer in a way or another despite the fact that they had resisted.

Key words: *A Grain of Wheat*, hybridity, identity, postcolonial literature, Postcolonial Theory.

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General Introduction

General Introduction

1. Background of the Study

Over decades, studies on concepts such as identity and hybridity have been the prerogative of psychologists, sociologists, philosophers, and educationists. Identity as well as hybridity could be seen as one of the common concepts which could be studied across all disciplines, including Literature and most particularly postcolonial literature. For example, in Africa, the study of literature is regarded as one of the significant disciplines, the importance of literature lies in educating people on issues that their homeland has been through for long periods of time, and which have been part of their identity later after having independence. Such issues of slavery, colonialism, segregation, gender, post-colonial experiences, and in most of these, identity and hybridity, which are basic in expressing the society existence seem to have been set with a remarkable attention in the field of postcolonial literature and African literature precisely.

It is in the light of what has been said earlier that the study focuses on the issues of identity and hybridity in one of the writings of the fabulous and creative writer, Ngugi wa Thiong'o *A Grain of Wheat*. The Kenyan writer Ngugi's works are considered to be greatly full with issues of identity and hybridity since Kenya is an East African country that has wide diversity of cultures, ethnic languages, tribal groups and different religions. With reference to Kenya's historical experience, it has been classified among other African countries that went through different periods of colonization. For many years, Kenya has co-existed with other African countries and non-African countries that shared quite the same problems and issues. It is for these numerous reasons that we sought for investigating issues of identity and hybridity.

It would be regarded of a great significance to study identity and hybridity in Ngugi's work *A Grain of Wheat* to the extent that the existence during the pre-colonial, colonial and post-colonial eras of Kenya are major issues of African literature. Kenya is a nation of diverse races, language, ethnicity, religion and class. Ngugi's *A Grain of Wheat* has been intentionally selected among his numerous works of art to be explored since the novel is full of relevant periods in Kenya which help uncover the dilemma of what identity and hybridity really constitute of and how they could be constructed in literature.

2. Aims of the Study

The data for this study will focus on Ngugi's *A Grain of Wheat*. The selection of the topic was guided by three reasons: first, the fact that *A Grain of Wheat* deals with issues prior to the independence of Kenya, and therefore, represents Ngugi's insights of Kenyan or African society during the colonial period and it is also a summary of all what emerged during pre-colonial and colonial periods of Kenya. The other reason is that it is about the hopes of Kenyans and the changes they have anticipated to realize before and after independence. Therefore, the study will focus on how did Ngugi explore issues of identity and hybridity in his work *A Grain of Wheat*. The love of African literature as never has been before is another reason to carry the study. In studying African literature, we discovered the beauty, the deepness of meanings, and the moralities embodied in the African novels that are sources of inspiration. In fact, novelist as Chinua Achebe and Ngugi wa Thiong'o cannot be regarded less than a source of motivation that led to treat the current topic. We want, therefore, to bring new analysis discussing two major concepts in the field of postcolonial literature in a work written by Ngugi wa Thiong'o.

3. Statement of the Problem

Ngugi is considered as one of the legendary postcolonial writers in addition to other African writers. His works, including *A Grain of Wheat* have been given great attention and literary gratitude for their different themes in religion, politics, culture, education, colonization, betrayal, oppression, tradition, independence and postcolonialism. The demonstration of the impact of western colonialism on Africa and the fighting of Africans for their countries and identities are crucial topics in postcolonial texts.

4. Research Questions

The followings are the research questions on which the work was based:

1. How does Ngugi construct identity in his novel *A Grain of Wheat*?
2. How does Ngugi create and express hybridity in his novel?

5. Significance of the Study

After independence, African literature became one of the means that indicates the revolts against the white supremacy over Africa and African literature, leading to the creation of a literary genre which is exclusively and purely African.

The study of postcolonial literature can be a learning module in the level of university and vocational schools to enhance the students' knowledge and skills as well. This is but a small contribution which goal is designed to help learners, intellectuals and those with interests in postcolonial literature and issues such as hybridity and identity improve and develop understanding of writers' styles and use of language to express their thoughts and beliefs in a high level and portray.

6. Methodology

Different approaches, methods and theories have been used in conducting literary researches. This study follows a descriptive analytical method aiming at investigating identity and hybridity in Ngugi wa Thiong'o's *A Grain of Wheat*. This implies that the study focuses on a different way of collecting data which is quite different from interviews, observations, surveys and so on. As a source of collecting data for the study, we adopted some literary texts, books, articles, documents and some trusted websites. For an in-depth investigation, the data for the practical analysis were derived mainly from the primary sources: *A Grain of Wheat* (1967) and some other textual analysis guided by the tenets of the postcolonial theory. More precisely, we relied on a close study and a deep analysis to examine issues of identity and hybridity and how they were presented in the novel.

7. Structure of the Dissertation

This work is divided into three chapters: two theoretical and one practical. The first chapter will be an overview about postcolonial literature. Bill Ashcroft et al have perceived shrewdly that more than three quarters of people's lives, nowadays, have been shaped by the colonialism experience (1). The latter powers have spawned all manners, strategies and perceptions amongst the people who dwell the formerly colonized world, predominantly with respect to their current cultures and mainly identities. Making an allowance what Ashcroft et al contemplate as "literature offers one of the most important ways in which these new perceptions of people are expressed" ("The Empire" 1). Within this chapter, we will introduce thorough definitions to key concepts related to the domain of postcolonialism in general such as colonialism, neocolonialism, postcolonialism and postcolonial literature in precise. In addition, we will present prominent influential theorists as Edward Said, Homi Bhabha and Fanon Frantz. Besides, we will attempt to discuss the question of language in postcolonial literature and novels as tools. Finally, we will tackle Postcolonial Theory that will be used in the analysis of the chosen novel, *A Grain of Wheat*.

In the second chapter, we will try to discuss identity and hybridity in postcolonial literature. Identity is defined as the idiosyncratic characteristic fitting to any individual or shared by all members of a particular social category. Nation without culture and identity is seen as dead. This humble chapter aims at shedding some light on the concepts of identity and hybridity as they are conceived as one of the supreme deliberated notions in postcolonial literature. To deal with the outlined issues, this chapter is divided into two main sections. The first will pact identity in postcolonial literature starting with an overview about the concept. Then, we will see identity properties, and the construction of personal and social identity. Next, we will introduce the social identity theory and the identity crisis. The second will be devoted to hybridity in postcolonial literature. Seemingly, although many nations got their independence and made some political changes and they became no more colonies, culturally speaking, they were still suffering from a kind of misperception and confusion about their culture and identity leading them towards an identity crisis that resulted in creating hybrid societies. Along with this section, we will start with an overview about the notion of hybridity. Moreover, we shall pass through the concepts of Third Space and In-betweenness. After that, we shall deal with hybridity in different domains: culture, language and literature.

In the third chapter, the current study will seek to analyze the complexities of Identity and hybridity in Ngugi wa Thiong'o's *A Grain of Wheat*. It has been very common that the majority of the postcolonial writers have witnessed the colonization oppression on their nations and thus have ruthlessly been affected. They have also suffered from exile and alienation both at home and abroad. For these particular reasons, postcolonial literature deals with these concepts in a verbose manner. This chapter is devoted to a practical analysis of *A Grain of Wheat*. As the postcolonial writer Ngugi tries to depict and portray his nation as striving to find itself in an overwhelming society in a desperate attempt to regain their independent self-identity. He defends his national identity through his ideas through using both languages: the native language and the one of the colonizers. We will also show how he constructs along his novel the notions of identity through setting, language and style, characters, land and home, social status and cultural traditions, on the one hand. On the other, we will try to present how he portrays his society as hybrid. Thus, we are going to discuss how Ngugi makes use of religion, characters, code-switching and some traditional changes to illustrate the new culture that crept in the Kenyan society.

Chapter One

An Overview about Postcolonial Literature

Chapter One

An Overview about Postcolonial Literature

Introduction

This chapter discusses four main sections. First, it outlines the emergence of postcolonial literature. Next, it deals with key concepts and some notable theoreticians. After that, it tackles postcolonial novels and language of postcolonial literature. Finally, it pacts the postcolonial theory. The ultimate aim in doing this is to provide an overview about postcolonial literature which would pave the way to carry out this study.

1 Emergence of Postcolonial Literature

1.1. Definition of Colonialism

The term colonialism can be defined as a form of exploitation and occupation of inhabited lands which may affect the colonized nations in many fields. It was developed with the expansion and colonization of Europe over the last decades, but this does not exclude examples as ancient Roman and Persian empires which sought for territories as well. The term colonialism has been understood to be a special form of the more general ideology of imperialism. According to Edward Said, “ “imperialism” means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; “colonialism”, which is almost always a consequence of imperialism, is the implanting of settlements on distant territory. ” (9)

Colonialism developed an ideology that aims at justifying colonizers' processes and practices onward to the sea which were violent and unjust under the umbrella of a civilizing task, burden, aid and responsibility which paved the way for the continuing process of colonialism in addition to hiding the fact that these territories in the Americas, Africa, and Asia were spots of endlessly fierce struggles for markets, raw materials and agricultural colonies to grow foodstuffs by the industrialized nations on the one hand, and they were seen as solutions to solve problems such as poverty and overpopulation in the other hand. By the end of the nineteenth century, these great nations planned for a domestic program for the function of 'Empire' that could clearly manipulate and control colonies, which were distinguished as 'inferior' through public and private representation.

1.2. Definition of Neocolonialism

Neo-colonialism means new colonialism. It was first introduced by Kwame Nkrumah, the first President of Ghana, and the leading exponent of Pan-Africanism in his *Neo-Colonialism: The Last Stage of Imperialism* (1965). Neocolonialism as a modern practice which emerged after World War II is more difficult to detect and resist than the direct control of colonialism. Neocolonialism has been generally conceived as a supplementary development of capitalism that enables capitalist powers to control subject nations through the operations of international capitalism rather than by means of direct rule.

Neocolonialism is used to refer to any and all forms of control of the ex-colonies over their former territories after political independence, and it is used to refer also to the control of the newly emerging superpowers such as the United States which together played and are still playing a significant role in cultures and economies of the ex-colonies through new instruments of indirect control through the power of multinational corporations and cartels which artificially fixed a crucial place in the world, and through a variety of other educational and cultural NGOs (Non-Governmental Organizations). In addition, it has been argued by some that the new elites brought to power by independence, and often educated and trained by the colonialist powers, were unrepresentative of the people and acted willingly as agents for the former colonial rulers.

Neocolonialism in fact represents imperialism in its final and possibly its most dangerous stage because in place of direct colonialism and land occupation as the main instrument of imperialism we have today neo-colonialism. While countries think that they are free at last, in reality their economic system and political policy is directed from outside since neo-colonialism is based upon the principle of breaking up former large colonial territories into a number of small non-viable states which are incapable and must rely upon the former imperial power for defense and even internal security.

1.3 Definition of Post-colonialism

The term post-colonial and post-colonialism first appeared by the mid-1980s in scholarly journals in Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (2002). By the mid-1990s, both terms were familiar in a wider range in academic and non-academic discourses. However, the term post-

colonial seemed to have traces back to the late of 1970s in some texts such as Said's *Orientalism* which led to the development of colonialist discourse theory in the work of critics such as Gayatri Spivak and Homi Bhabha, the term was not really used by then. Spivak, for example, first used the term 'post-colonial' in the collection of interviews and recollections published in 1990 called *The Post-Colonial Critic*. (Ashcroft, et al "Post-colonial Studies"168).

The prefix 'post' in the term post-colonialism has been a source of strong definitional debate amongst critics. In a simpler sense, 'post' means 'after' carrying a chronological meaning indicating a temporal succession period that comes after colonization, post- independence, on the one hand. On the other hand, 'post-colonial' may refer to the state of a land that is no longer colonized and has regained its political independence such as post-colonial Algeria. In the latter sense, post-colonialism seems to be concerned to examine the processes and effects of, and reactions to, European colonialism from the sixteenth century up to the present day. So, despite the debates around the use of the problematic prefix 'post', or the similarly problematic hyphen, it remains fundamental to consider the effects of the colonial experiences on the political, cultural, economic and social status of the former colonies in the meanwhile.

All in all, post-colonialism or postcolonialism is a continuing process of resistance and reconstruction deals with the effects of colonization on cultures and societies during the post-independence period. It focuses on the challenges and implications that former colonies struggled with, faced and perhaps still facing till present. In literature, it is an academic discipline or study that aims at analyzing and explaining the impacts of colonialism and imperialism. Post-colonialism in literature comprises the study of theory and literature as it relates to the colonizer-colonized experiences in different fields. One of the leading theorists in this field is Edward Said, with Chinua Achebe being one of its leading authors.

1.4. Postcolonial Literature: Definition and Factors of Existence

1.4.1. Definition of Postcolonial Literature

Literature, as a branch of Humanities, has a significant role in representing the problems and the realities of a society. Postcolonial literature in its narrowed sense comes from Britain's former colonies in the Caribbean, Africa and India. " Critics have sometimes described postcolonial literatures as very roughly falling into several phases: literature of resistance;

literature of national consolidation; literature of disillusion and/or neocolonialism; post-postcolonial literature; and diaspora literature.” (Innes 17).

Postcolonial literature is concerned above all with the issue of *self-representation* artistically and politically. Writers from former colonies decided that the big guys, like Britain and France, had been hogging the microphone for too long. So, they thought that it was time to speak, express themselves and write back to the empire to tell their own stories from their own perspectives. In addition to the postcolonial literature of the colonized, there exists as well the postcolonial literature of the colonizers. The colonizer who identifies himself with the entire imperial system that establishes itself on the cultural and racial superiority. In this way, therefore, they represented the imperial machinery of exploitation mode, racial superiority and the consequent bias against the native. In their literature they assigned to 'colonizer' as civilized, governing and racially superior, they gave themselves the right to rule and the characteristics of being brave, daring and masculine. In novels, they as well attempted to embody the colonizer's mission which is loaded with his imperial beliefs.

The year 1950s witnessed the publication of inspiring texts of postcolonialism: Aimé Césaire's *Discours sur le colonialisme*, and Frantz Fanon's *Black Skin, White Masks*. And in 1958, Chinua Achebe published his novel *Things Fall Apart*. Also, George Lamming's *The Pleasures of Exile* appeared in 1960 and Fanon's *The Wretched of the Earth* followed in 1961.

1.4.2. Factors of Existence of Postcolonial Literature

The postcolonial literature has emerged in the societies which were formerly colonized by the European imperial power. Representation, suppression, resistance, race, identity, migration and gender were and are still themes, starting points and factors that led to the appearance of postcolonial literature in addition to many others. Also, in a reaction to the imperial European discourse of history, philosophy, anthropology and linguistics, and its representational experiences of writing and speaking, postcolonial literature came into being. Moreover, thinkers, critics, theorists, intellectuals and writers sought for ways to respond upon European assumptions that their cultures were superior and more authoritative than theirs. Theories and critical approaches started to emerge after the decolonization and due to the fact that the majority of these elites were well-educated and capable to confront European writings spreading their voices aloud paved the way to postcolonial literature to flourish. Therefore,

postcolonial literature existed as a further reactive product that takes its energy from colonial radical literature with the objectives of unmasking the injustice experiences that postcolonial societies had.

2 Key Concepts to Postcolonial Literature and Notable Postcolonial Theoreticians

2.1. Some Key Concepts to Postcolonial Literature

Postcolonial literature is a vast domain that is provided with essential keys to help understanding the issues which characterize postcolonialism, explaining what it is, where it is encountered and why it is fundamental in shaping new cultural identities. As a subject, postcolonial literature in general and postcolonial studies specifically stand at the intersection of debates about many topics, themes, thoughts and theories such as race, colonialism, gender, politics and language and many other key concepts.

Since postcolonialism is rooted in history, it has always been linked to **imperialism**. The word imperialism derives from the Latin imperium. It dates back to the last half of the nineteenth century. But the concept and practice are as old as civilization itself in a sense that the world have witnessed and have seen empires that have extended over vast territories often in the name of bringing the blessings of their civilization. Imperialism has various meanings such as power, authority, command, dominion, realm, and empire. Habib claims that though imperialism is usually understood as a strategy where a state looks for spreading its control powerfully beyond its own borders over other states and peoples, its control in fact is not just military but economic and cultural as well (737). Imperialism imposes also its own political ideals, its own cultural values, and often its own language upon a subject state. Imperialism is a means of bringing to a subject people the blessings of a superior civilization, and liberating them from their benighted ignorance. In literature, the concept was propounded by figures such as Rudyard Kipling in poems such as *The White Man's Burden* and questioned by writers such as Joseph Conrad in his novel *Heart of Darkness*. Clearly, much of this concept rests on Western Enlightenment notions of civilization and progress.

Another widely used term with distinctive meanings in several fields and one that has had particular sets of meanings in post-colonial theory is the term **binarism**. The concern with binarism was first established by the French structural linguist, Ferdinand de Saussure, who held the idea that signs have meaning not by a simple reference to real objects, but by their

opposition. Clearly, the binary is very important in constructing ideological meanings in general, and extremely useful in imperial ideology. The binary structure, with its various articulations accommodates binary impulses within imperialism as the impulse to ‘exploit’ and the impulse to ‘civilize’. Thus, it could be seen that colonizer, civilized, teacher and doctor are opposed to colonized, primitive, pupil and patient, as a comparatively binary structure of domination.

In postcolonial literature, a simple distinction between center/margin; colonizer/colonized; territory/empire; civilized/primitive represent very efficiently the fierce relation between colonizer and colonized on which imperialism is based on. Binary oppositions are structurally related to one another, and in colonial discourse there may be a variation of the one underlying binary colonizer/colonized – that becomes rearticulated in any particular texts in many ways such as: colonizer/colonized, white/ black, civilized/ primitive, advanced/ retarded, good/ evil, beautiful/ ugly, human/ bestial, etc. Much contemporary post-colonial theory has been directed at looking for and breaking down various kinds of binary separation in the analysis of texts that deals directly or indirectly with colonialism and imperialism.

Generally speaking, **decolonization** is a period (which for many of nations began in the 1950s and ’60s) of strong social contradiction and conflict that typically ends in an anti-colonial resistance leading to the creation of independent nations. Furthermore, it refers to the process of revealing and ending colonization in all its forms, this includes breaking down the hidden aspects of political institutions and cultural forces that had maintained the colonialist power which remained even after political independence. Decolonization does not only mean the removal of the dominance of non- indigenous external forces, but it also refers to decolonization of mind from colonizer's ideas, thoughts and traditions. Prasenjit Duara claims that:

“ Decolonization was among the most significant phenomena of the twentieth century. Indeed, it helped shape the history of the past century, and in one way or another, either directly or indirectly, affected the lives of nearly everyone, all across the globe. ”

(“ Decolonization: A Postcolonial Perspective ”)

Works such as *Black Skin, White Mask* by Frantz Fanon, *Decolonizing the Mind: The Politics of Language in African Literature* by Kenyan novelist and post- colonial theorist Ngũgĩ

wa Thiong'o, and *Decolonization: Perspectives from Now and Then* by professor Prasenjit Duara are good examples of texts that deal with the concept of decolonization.

As a central historical concept in postcolonialism, the term **diaspora** is used to refer to the movement of peoples from their mother country towards new countries. The term originally traces back to the spreading of Jews outside Israel and their forced exile among the Gentile nations. Logically speaking then, colonialism itself can be regarded as a totally diasporic movement since it involved a temporary or permanent extension and settlement of countless number of Europeans over the entire world. In addition, Ashcroft, et al stated that "The practices of slavery and indenture thus resulted in world-wide colonial diasporas" ("Post-colonial "61). These diasporic movements generated by colonialism led eventually to the development in a way or another (whether by integration or assimilation) of many places such as America and South Africa. This progress was noticeable in fields as culture, agriculture, industry and business.

In fact, literature was not an exception, diaspora movements resulted in the birth of many questions about national identities, traditions, cultures, colonization, etc. "In recent times, the notion of a 'diasporic identity' has been adopted by many writers as a positive affirmation of their hybridity" (Ashcroft, et al "Post-colonial " 62). A literature written by people who have immigrated or in some other way travelled from a homeland; a literature written in a second language; a literature with cross-cultural themes emerged to create diasporic literatures discussing themes revolved around issues of dislocation, ambivalence, cultural clash and loss. Such literatures are produced by writers of different perspectives and different conditions, some who feel 'at home' in several locations, others who were 'exiled' from home and those who spent time travelling from a country to another and even lived in more than a single location.

As a literary movement, **Négritude** emerged between 1930s and 1940s. It was born out of the Paris intellectual environment based on the concept of a one shared cultural alliance among black Africans, wherever they could be in the globe. It was originated in the former French colonies of Africa and the Caribbean. Négritude was influenced by the Harlem Renaissance which was a literary and artistic movement that emerged among a group of black thinkers, artists, novelists and poets in New York City in the United States during the 1920s. Aimé Césaire was the first to coin the word in his epic poem, *Cahier d'un Retour au Pays Natal*, declaring "my negritude is not a stone, its deafness hurled against the clamor of the day".

Negritude poets, novelists, and essayists generally highlight four points in their literary writings. First, the feelings of inferiority are mainly due to the black alienation from traditional African culture. Second, the resistance of European colonialism and Western education should be maintained by all blacks so as to achieve the ultimate goal. Third, the affirmation of black Africans identity. Fourth, the reclamation of African culture can and should be reclaimed. Many Negritude writers believe that blacks are able to make exceptional contributions to the world although they are not so highly appreciated in the materialistic and rationalistic imperial West. Senegalese Leopold Senghor is an examples of Negritude pioneers along with Léon-Gontran Damas and Aimé Césaire who was a leader of the negritude movement that called for a total cultural separation rather than assimilation of blacks. The movement generally faded in the early 1960s when its political and cultural purposes had been accomplished in most African countries.

In a broad sense, the term **other** refers to anyone who is detached from one's self. In postcolonial texts, the colonized subject is regarded as 'other' in the eye of the colonizers. As means of establishing the binary separation between the colonizer and colonized, western writers use the term 'other' to refer to the colonized which are seen to be primitive and cannibal.

A distinctive division was established between Europe and its 'others'. People were identified according to genetic criteria, race, ethnicity, color, origins and home. Europeans guaranteed themselves a position of a positive and high self-perception that offers them advantages of being developed and civilized. However, in defining ethnicity for example, Ashcroft et al claim: " membership of an ethnic group is shared according to certain agreed criteria, even though the nature, the combination and the importance of those criteria may be debated or may change over time." (" Post-colonial " 75). This claim rises certain questions about the term or in other words about why specifying people who are not European only by this name.

Although the term 'others' in post-colonial theory can refer to the colonized others who are marginalized by imperialists and recognized by their difference from the center. For psychologists such as Lacan it is not the same case. Lacan, in his theory, has introduced the Other with the capital 'O' to be called the '*grande-autre*'. According to him the great Other can be personified in other subjects such as the mother or father. Symbolically, the term other can refer to the father who embodies power, dominance and strength to the child as well as it can

indicate the mother who represents home, the mother England, since the other colonized people are the children of Imperialism.

Hybridity is one of the words listed to be uneasy to trace back. Robert Young argues that it emerged in the early seventeenth century as a Latin word, it was hardly in use until the nineteenth century. 'Hybrid', in the nineteenth century, was used to refer to a physiological phenomenon; in the twentieth century it has been revived to describe a cultural one (5).

The revived concept of hybridity became the product of colonialism and a highly connected concept to postcolonialism as well as postcolonial literature.

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influence (e.g. indentured laborers from India and China) continue to produce complex cultural palimpsests with the post-colonized world.

(Ashcroft et al "The Postcolonial Studies Reader" 183)

In postcolonialism, the notion has been used to refer to the practices and consequences of meets between different peoples and cultures which resulted in formulating unstable and unfixed model of identity. The term is most associated with Homi Bhabha who in some of his essays categorizes it as a source of anxiety for the colonizer.

Subaltern is a different significant term in postcolonial literature. It was first used as a critical term by the Italian communist thinker Antonio Gramsci (Childs and Fowler 230). According to him, the term refers to the non-elite groups of people, then in 1907 the term was introduced by Lord Cromer to refer to non-European peoples. In general, Gramsci's work has had a deep influence in the twentieth century both in Europe and the global South, but the term 'subaltern' was finally shaped by its encounter with a group of Marxist historians in India in the late 1970s and early 1980s, who later became known as the Subaltern Studies collective.

According to Castle the term subaltern refers to social groups. For example, migrants, shantytown dwellers, emigrant tribes, refugees, the homeless that either do not possess or are prevented from possessing class consciousness and who are in any case prevented from mobilizing as organized groups. (322)

So as to affirm the activity of subaltern groups and their contribution to the politics of colonial India, and their role in its decolonization, the historians sought for detecting moments when the subaltern awareness could be witnessed in actions and contributions. Subaltern then hoped to write history from below.

The term 'subaltern' became known in post-colonial studies after these attempts of affirmation to recover the silenced activity of the subaltern groups were remarked by the growing intellectuals and scholars on colonialism and postcolonialism that were emerging in the 1980s.

'*Can the subaltern speak?*' is a well-known essay written by Gayatri Chakravorty Spivak, in which she observed that one cannot do talk; the subaltern was not included in the representation process that exists only within the elite class. Many in the Subaltern collective worked to engage more thoroughly with post-colonial theory contesting Eurocentric systems. Women were not an exception; they were oppressed just as men since both share the same characteristics of not being elite.

Unlike Spivak, Bhabha has stated not to be in the same side as her. For Bhabha, the 'subaltern' people can speak, and that a native voice can be recovered. His introduction of the ideas of mimicry and parody as both a strategy of colonial subjection through 'reform, regulation and discipline suggests that the subaltern has, in fact, spoken, and that properly symptomatic readings of the colonialist text can and do 'recover a native voice'. (Ashcroft et al "The Empire "175)

2.2. Prominent Postcolonial Theoreticians

Edward Said is perhaps the most familiar to readers as the author of *Orientalism*, and as a leading exponent of the study of post-colonial literature. Edward Said was born in Jerusalem, Palestine in 1935. He attended schools in Jerusalem, Cairo, and Massachusetts, till he received his BA from Princeton in 1960 and his PhD from Harvard in 1964. From 1963 on, he was Parr

Professor of English and Comparative Literature at Columbia University. He was also visiting professor at Harvard, Stanford, Johns Hopkins, and Yale.

Said wrote numerous books and articles in his support of Arab causes and Palestinian rights. His books about the Middle East include *The Question of Palestine* (1979), *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World* (1981), *The Politics of Dispossession* (1994), and *Peace and its Discontents: Essays on Palestine in the Middle East Peace Process* (1995). Among his other notable books are *The World, the Text, and the Critic* (1983), *Nationalism, Colonialism, and Literature: Yeats and Decolonization* (1988), *Musical Elaborations* (1991), and *Culture and Imperialism* (1993). His autobiography, *Out of Place* (1999), reflects what he felt over living in both the Western and Eastern societies. In addition to his political and academic researches, Said was a musician and pianist.

In 1978, he published *Orientalism*, his best-known work and one of the most significant scholarly books of the 20th century. Whereby, Said examined Western thoughts of the 'Orient' specifically of the Arab Islamic world though he was an Arab Christian. Said's experiences and thoughts provided a fundamental push to New *Historicism* in the 1980s which was a reaction against structuralism, poststructuralism, and deconstruction. Said sought for examining the historical production and motivations of Western discourses about the Orient in general, and about Islam in particular.

Following Foucault, Said sees culture as that which fixes the range of meanings of home, belonging and community; outside this is chaos and homelessness. In *Orientalism*, Said examines the vast tradition of Western 'constructions' of the Orient. This tradition of Orientalism has been a 'corporate institution' for coming to terms with the Orient, for authorizing views about it and ruling over it.

Homi Bhabha is one of the most significant figures in post-colonial studies. He was born in 1949 in Bombay, India. He is an Indian English scholar and critical theorist. He studied at the University of Bombay, where he received his BA, and at Oxford University, where he completed his doctorate. He has held teaching positions at several English universities and at Princeton University, the University of Pennsylvania, and the University of Chicago. He is now Professor of English and American Literature and Language at Harvard University and director of the Harvard Humanities Center.

He has developed a number of key concepts such as hybridity, mimicry, difference, and ambivalence. Bhabha's studies in colonial relations influenced Frantz Fanon, especially his theories of racial difference and mimicry, Jacques Derrida, Michel Foucault, and Jacques Lacan. His first major work *Nation and Narration* carried together a wide variety of theorists who challenged the Enlightenment conception of nationalism and nationality and questioned the idea of the nation.

The Location of Culture, a collection of Bhabha's essays from the 1980s and early '90s, was a huge achievement and has continued to be influential in Postcolonial Studies. Since its publication, he has continued to publish controversial works. Bhabha's biography is full of achievements and productions such as: *In a Spirit of Calm Violence* (1993). *Modernity, Culture, and The Jew*, *On Cultural Choice* (2000), *V.S. Naipaul* (2001), *Making Difference: The Legacy of the Culture Wars* (2003) and *The Black Savant and the Dark Princess* (2006) in addition to many essays, articles interviews and conferences.

Born on the French island colony of Martinique in 1925 **Frantz Fanon** come to be one of the leading figures of the first generation of Postcolonial theorists. He fought against Nazism in France. As a leading theorist and activist, he struggled against colonial cruelty. His teacher Aimé Césaire, who was a leader of the so-called negritude movement which called for cultural separation rather than assimilation of blacks, was a central influence to him. Frantz Fanon was one of the most powerful voices of revolutionary thought in the twentieth century. He was exposed to racism due to his origins and his experience in both Martinique and France. He was influenced by the dialectical and materialist traditions of Hegel and Marx. Fanon was, again, interested in understanding the psychology of colonialism, precisely of the total sense of difference that characterized colonial relations. (Castle 135)

Fanon produced a considerable number of writings such as *Peau Noire, Masques Blancs* (1952), which has later been translated to *Black Skin, White Masks* (1967), explored the psychological effects of racism and colonialism. In 1954, Fanon was working as a psychiatrist in Algeria when the Algerians rebelled against French rule. *Les Damnés de la terre* (1961), translated as *The Wretched of the Earth* (1963) was a classic text that analyzed the conditions and requirements for effective anti-colonial revolution but it was modified somewhat to accommodate conditions specific to colonized nations.

3 Postcolonial Novels and Language of Postcolonial Literature

3.1. Novel as a Postcolonial Tool

With its power of representation and capacity to assert a nation's identity and history by giving voice to people, the shift in attention from other literary genres to narrative could be justified. Novel can be widely perceived by even non-locale recipients as it is typically common and public genre, in a sense, it precisely depicts and recreates the reality it comes from.

The flexibility of novel performs a give-and-take relationship in the postcolonial context as it takes its basic material from the decolonization and resistance contexts, and more importantly it contributes to them. As a resistance literary tool, novel mirrors the political activities that are taking place in the colonial context. The task assigned to novel is to set a struggle against the ideological and cultural forms of the colonialist. As postcolonial novel concurs with the kinetic resistance and sometimes afterward, there emerges a need to reconstitute the distorted form of community and the devastating impact of the colonial system.

Because of its realistic touch, the novel takes a prominent role in postcolonialism. It structures as well as being structured by the postcolonial components. The narrative context not only assents the coherence of the native history and nation identity but also systematizes and clarifies the anti-imperial movements and political consciousness. Achebe's hatred of the literary colonial portrayal of the colonized made it clear when he wrote about Conrad's portrayal of Africa. In the colonial gaze, Africa is deemed as uncivilized, barbaric and bestial. Achebe has stated that writers should change the way the colonized world was perceived and portrayed. The writers should wage a war against the colonized mind by 'reeducating the readers'.

Literature including fiction should portray conflicts, passions and native scenes to impress the colonized hearts. Therefore, the affirmation of the cultural identity, exposing the history in its terms, has been the concern of the postcolonial novelists.

3.2. The Question of Language in Postcolonial Literature

The creation of an autonomous identity is considered to be primary way in which postcolonial literatures resist colonization. Africa and Asia, for example, used the language of the colonizers to formulate discourses of resistance to imperial authority. Some Postcolonial

literature uses the language and literary forms of the colonizers to write about the history and mythology of the colonized. Thus, postcolonial literature is by nature transformative, and often subversive. It presents a hybrid culture, history and literature. Some claim that the language of the literature must be reconsidered.

Irish poets, such as Nuala Ni Dhomhnaill, publish work in Gaelic. Ngugi wa Thiong'o, a writer from Kenya, began his career writing in English but then chose to write in Gikuyu. These writers manipulate their own language to fight colonization and produce a separate postcolonial identity. *Things Fall Apart* (1958) by Chinua Achebe is considered to be one of the most influential novels of Postcolonialism that was in fact written in English which explores the interaction between traditional African society and British colonizers. Achebe who got the Man Booker International Prize in 2007 for his literary merit was able to convey through his novels how the British legacies continue to weaken possibility of uniting the country. J. M. Coetzee, another African novelist and Booker Prize winner, explores the themes of crime, revenge, land rights and racial justice post-apartheid South Africa wrote also in English. In addition, Michael Ondaatje is a novelist, critic, poet born in Sri Lanka, is best known for his Booker Prize winning novel *The English Patient* (1992) which was written in English as well. The novel features the interactions of characters of various nationalities during the last days of WW II. Significant writers in postcolonial literature like Ngugi wa Thiong'o, Leslie Marmon Silko, Edwidge Danticat, Jamaica Kincaid including Li-Young Lee contributed significantly in postcolonial literature. Ngugi's *Decolonizing the Mind* (1986) is a kind of multiple type genre that presents how British education system tried to destroy the local culture and its language Gikuyu.

On the other hand, others believe that any treatment of identity must include a strong consideration of language. At the same time, they call for expressing identity in the mother language. Connections between language and colonization were highlighted. Mahatma Gandhi for instance expressed great concern that the colonizing discourse present in the English language would interpellate Indians as subjects of European colonial domination. For this reason, Gandhi was a strong defender of Vernacular discourses. Gandhi called for freedom and national unity which was indivisibly tied to his views on language: he consistently maintained that a new, liberated India could only fully emerge if it entirely and completely enhanced the Vernaculars and gave up being enslaved by all things British. For Gandhi, the use of English language is included in colonization.

Postcolonial theorists are highly concerned with the interpellative function of language, and well they should. World renowned British linguist David Crystal agrees that, in a postcolonial world, “it is inevitable that there should be a strong reaction against continuing to use the language of the former colonial power, and in favor of promoting the indigenous languages.” These arguments hold some weight for Crystal because “they are all to do with identity, and with language as the most immediate and universal symbol of that identity” (125). Identity is at the heart of language; language formations and conventions constitute social identities. For them, Language is the avatar of identity particularly in the context of postcolonialism. Ashcroft believes that no one can use the language of imperialism without being inevitably contaminated by an imperial worldview.

Postcolonial writers who continue to write in the colonizer’s language have been subject to criticism although they have helped to create important postcolonial literature. Many African, Caribbean, and Indian writers have chosen to write in their colonial languages, and their works tackle important issues about national identity and colonialism. Although they may write in the colonized language but their themes are vigorous rejection of western ideals and colonization. These authors make the colonial language represent the colonized experience. Ashcroft seems to support Fanon’s famous declaration “to speak a language is to take on the world,” in a sense that Ashcroft argues that there can be no doubt that a colonial language gives access to authority. The language itself, as if through a process by which the speaker absorbs, unavoidably, the culture from which the language emerges. Ashcroft finds that discourse appropriation can result in a “comprador identity” that emerges “through the act of speaking itself, the act of self-assertion involved in using the language of the colonizer” (Francis 63)

To conclude, Authors who prefer English employ the most common and typical features of postcolonial literature that are the experiences of immigrants and people in different countries in general and through this they present the postcolonial issues. On the other hand, authors writing in indigenous languages usually write about the colonized country itself and try to return to the traditional myths and grand narratives. That is why these literatures can be described more as national. It does not decrease their importance; quite the contrary, national literatures are the basis of postcolonial studies.

4 Postcolonial Theory

According to Ashcroft, et al; postcolonial theory has existed for a long time before the term was used to describe it. As soon as colonized people had reasons to reflect upon and express the tension which arose from the colonization and powerful imperial experiences, postcolonial theory came into being. (" The Post-colonial Studies " 1)

Postcolonial theory as a general term comes from literary theoretical movements in the late 20th century that attend to questions of power dynamics, especially between imperial countries and their territories; between colonial centers and margins; and it's questioning the relationships of imperial power and also how they end up being negotiated especially discursively, especially within texts, especially within art, especially within literature which is its attendant focus. First of all, and long before postcolonial literary theory became famous in the US in the 70s, 80s, and 90s, biblical scholars had noted the import of various empires in shaping biblical material whether that's Assyrian or Babylonian empires, in the context of the Hebrew Bible, the Persian empire, but especially Hellenistic and Roman empires.

Postcolonial theory involves discussions, thoughts and views about experiences of different kinds of topics such as migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to imperial Europe discourses such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

Postcolonial theory also deals with the reading and writing of literature written in previously or currently colonized countries; and a literature written in colonizing countries which deals with colonization or colonized people. It focuses particularly on the way in which literature by the colonizing culture distorts the experiences and realities, and inscribes the inferiority of the colonized people and on literature by those people which attempts to articulate their identity and reclaim their past in the face of inevitable 'Otherness' since post-colonial theory is built in large part around the concept of Otherness.

Postcolonial theory is again concerned with the domain of overlap between imperial binary oppositions for instance the binaries civilized/primitive or human/bestial along with enlightener/enlightened, colonizer/colonized or white/non-white. Post-colonial theory also disrupts the structural relations of the binary system itself, revealing the fundamental contradictions of a system that it can include.

The Palestinian American cultural critic Edward Said was a major figure of postcolonial thought, and his book *Orientalism* is often recognized as its founding text. Other important postcolonial critics include Homi K. Bhabha, Gayatri Chakravorty Spivak, and Frantz Fanon have also taken the lead in designing the principal perspectives of the theory.

Conclusion

In this chapter, we dealt first with the explanation of postcolonial literature and the main factors that led to its rise. Then, we explained the concepts that are most familiar in postcolonial studies as well as the biographies of the greatest legendary theorists. After that, we tackled the postcolonial novel and the language used to express the postcolonial identity. Last, we undertook the theory on which we shall rely on in the analysis. The aim through this chapter was to introduce the postcolonial literature, theory and some basic concepts in our study to make the analysis easy to understand and the events familiar.

Chapter Two
Identity and Hybridity in Postcolonial
Literature

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Identity and Hybridity in Postcolonial Literature

Introduction

Identity has recently become a crucial concern not just for social scientists, psychologists or anthropologists yet for common humanity at equal level. Right from the colonization era to the postcolonial period, the increasing rapid mobility of people has affected the genuine identity, besides prior and unparalleled trans local and transnational multicultural flows, traditions, customs, and religious practices. Postcolonial identity is shaped by the colonial intruder experience hand in hand with the native traditional ones. The latter, indeed, mixed and melted together to trigger and give rise to new identities.

This chapter is divided into two parts. The first deals with identity in postcolonial literature. This section is devoted to definitions, theoretical backgrounds, key concepts, and some of the basic elements that constitute the postcolonial identity going through the quest for identity, its construction and identity crisis. The second section presents hybridity in postcolonial literature. Starting with a thorough definition to the concept of hybridity, its characteristics, Third Space, In-betweenness. Then, we discuss hybridity and culture, language, and literature.

1 Identity in Postcolonial Literature

1.1. An Overview about Identity

1.1.1. Definition of Identity

If in need of definition, we check dictionaries first. According to *Oxford English dictionary* 1999 (10th edition), identity is defined as “The fact of being who or what a person or thing is ” (705), but when it comes to postcolonial perspective, the term becomes problematic, fishy and complex concept to define.

In postcolonial context, the term is linked to the 'other', that simply means 'us' without forgetting the 'other'. In other words, 'otherness' is a twofold feature in postcolonial era. Sinha argues that both identity and difference in that every other is excluding the different that is a stranger from the values, traditions and meanings of the colonizing culture even as it rejects its power to define (qtd. in Dizayi 1000)

In addition to this, Beller and Leerssen proclaim that “identity becomes to mean being identifiable, and is closely linked to the idea of ‘permanence through time’: something remaining identical with itself from moment to moment ” (1). Furthermore, they call the other side of identity as referring to the synchronic meaning of the concept of identity as the “unique sense of self” (4) and the ipse identity that means and refers to a person's self-esteem.

The term identity can be acquainted as a state of being whom or what a person is, what sort of person he or she is and how they are related with others. It is, therefore, the condition of 'being' or 'becoming' that characterizes one from the other. In short, this indicates that, though, identity is not just individuals' ideas and concepts on who he or she is; but the shared relations with his or her society. More importantly, in spite of a person's uniqueness of identity that would be described as being static and stable, it would also be from a different prospective dynamic and fluid as stated by Amartya Sen in *The Illusion of Destiny*.

In his interesting essay *Cultural Identity and Diaspora*, Stuart Hall perceives that identity as a concept is really problematic simply because it is always in a changing manner. He regards identity as being “ not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact with the new cultural practices”, he also perceives that one should not think of the concept of identity as a production, yet it is shaped within its representations and never outside, thus for him, it is an ongoing process (222)

In other words, and according to Hall, two types of identity are distinguished. On the one hand, identity as 'being' that encloses unity and sense of belonging. On the other, identity as 'becoming'. More importantly, for him, identity is not just belonging to the future rather to the past as well since it undertakes endless changes alongside with historical ones (236)

Bhabha on another perspective, hypothesizes that language and place are truly fundamental features to consider when defining postcolonial identity as John McLeod reported his saying that after colonialism, indigenous societies find themselves in what he calls 'transit' wherein both place and time overlap and interact to result in "difference and identity " (217)

Identity for Venn is referring to the aspects qualifying subjects in terms of categories such as race, gender, class, language, ethnicity, status and nation. Hence in terms of recognized social relations and sense of belonging to groups (79). In 2006, he also goes forward assuming that “ identity is an entity that emerges in relation to another or others; it is a plural self .” (2)

Differently, otherness is a key term to see how colonial and colonized people perceive each other and more importantly how they see themselves in their own native communities.

As suggested by Kathryn Woodward, in the same vein, since identity is a relational term; it can either be defined by similarities or as frequently does by differences i.e. by binary oppositions, for example as self / other, white / black, master / slave, etc. In addition, being reciprocal, identity enriches social relations. She contends that one may confront some struggles between overlapping identities from different positions, people and communities. Nevertheless, she continues to add that:

“Identity gives us a location in the world and presents the link between us and the society in which we live . . . it gives us an idea who we are and how we relate to others and to the world in which we live” (1)

As far as Burger and Luckman are concerned, identity is objectively defined as a location in the globe and subjectively appropriated along with it. The latter is considered as a tool which differentiates individuals of certain parts of the world from other members. All in all, identity is typically referring to manners and ways in which individuals and collectivities are distinguished apart from others. (4)

Since identity is pivotal in determining who/what an individual, a society or in a larger scale a nation is. Identity can be categorized into two foremost sorts, one as self-identity and the other as social identity. In views of Barker, it is “the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social identity” (165). In this sense, identity is a matter not only of self-description but also of social ascription. Accordingly, society theaters an important role in determining one’s self identity.

To sum up, all meanings and definitions that are previously given to identity are the accumulation of the products of history and present. The latter, is highly inspired and mightily motivated by historically, geographically, socio-culturally situations. It is, by consequence, relating individuals with the social world and functions as a pivot between the two.

1.1.2. The Identity Quest in Postcolonial Literature

One of the most deliberated concepts in postcolonial literature is that of identity as it is rooted deep into history and has always yielded against all forms of slavery, colonization and even globalization nowadays. Nevertheless, the overlapping circumstances of the colonial and the colonized people such as cultural, historical or even ideological embroiled heroes and protagonists in a tight spot caused lastly by the identity crisis. Right from the old times, the goal has always been the same, uprooting and falsifying the cultural identity of the indigenous people for decisive economic gain of the western colonial world .

As Coulmas launches that identity is not only something that is inherited but relatively an energetic and multifaceted process that can be moderately adapted (178). A simple example to that is the social and cultural change that is transpired throughout, beneath and after colonialism which bitterly affected the colonized identity and forced its colonies to be in a risky sharp bend when looking for their roots.

Therefore, the latter identity became highly forged by the colonial oppressive history that resulted in the occurrence of longitudinal features that affected the postcolonial identity and writers. From this perspective, Albert. J Paolini hypothesizes in *Navigating Modernity* whether if postcolonialism is considered to take a crucial part in the fight against all forms of discursive power in the shaping of identity, hence, history precisely plays a noteworthy part as well. (51)

Notably questions of "who am I?" or "where I belong to?" such self-adjustment questions are almost raised in any piece of literature especially in the postcolonial era (Ninkovich 16). But virtually though they portray it with a high excellence, none of them depict the solution to the elevated question. colonized nations hereafter kept being in a continuous search of their authentic selfhood because of their suffering of alienation, homelessness, ambivalence, fragmentation, and identity crisis.

As Robert J.C. Young highlights that this dilemma is out of peoples' feeling of lost and ambivalence thus it causes estrangement and a cultural clash between the two that harvest finally to leading to a new space that is absolutely different which he named a hybrid genre .

A hybrid genre says something about contemporary social problems, social contradictions: its politics ... articulations, even its articulations of inarticulate states ... being ... it has no quick solutions...Like postcolonialism ... it offers challenge and allows

its audiences themselves to interpret its new spaces with relevant meanings of their own ... does not arrive delivering its meaning already fully formed rather it enables new meanings to be created ... projected ... dialogic encounters...postcolonialism, because it articulates the raw, the rough, the vulgar, social, sexual coherent in a changing, torn social milieu that no longer adds up to a civil society, it is criticized for its lack of respectability for the impurity of its politics. (74)

In their *Narrative and Identity Studies in Autobiography Self and Culture*, Brockmeier and Carbaugh contend that the quest for identity had been, not only, studied in literature but in various disciplines as it is considered to cause serious intellectual problems due to the colonial impact. The quest of the other is converted to be highly prominent mainly after the second World War as a result of the decentralization of imperial identities as Pieterse argues (22). Besides, Hall goes forward to declare in his *Ethnicity: Identity and Difference* about the link between the self and the other Identity emerges as a result to some of unresolved questions that are raised between a number of intersecting discourses. (10)

On the other side, in his theoretical argument, Fanon Frantz speaking about the impact of colonialism and its consequences on natives who find themselves seeking to find their selfness after a long journey of lost, "examines the experience of having to wear "white masks" to get by Europe, of having to bend one's own identity so as to appear to the colonizer to be free of all taint of primitive native traits. " (qtd. in Dizayi 1001)

In Duncan's *Self, Community and Psychology*, Fanon deliberates that identity is an active and ever-changing compromise of people with the world surrounding them in an attempt to find their entity within that world (6). To say that, identity has always been hidden in the people's vigorous way of explaining themselves to others.

Nonetheless, as far as Bulhan is considered, he assumed that the identity of 'other', which suffers 'alienation', passes through main stages. The first one, is the identification of the aggressor, resulting in the assimilation and the detachment from the mother culture. In here the 'other' experiences the highest of racial alienation; so as to understand oneself transpires only through the oppressor's view point (qtd. in Duncan 6-16). Fanon named this group 'the without a horizon'. He uses that concept referring to the failure to sustain new positive identities after a long period in time of suppression and fear. On the other hand, the second phase, is

transnational; are those who reject the colonizers culture. they are exemplified as the negritude. Thus, the racial alienation is severely conciliated. In the third stage, people change their social status to suit their social political location. For Bulhan, these stages cannot only be separated, but rather they might happen at any moment to any single individual. (qtd. in Duncan 6-17)

From a different angle, Edward Said regards identity construction having an influence of power, for him, it is the capability to struggle and resist, so as to restore oneself as a postcolonial, anti-imperialist and dependent subject. In other words, the formation of the personal character necessitates contextualization as identity is formed by what people make themselves rather than by their oppressive discourse (" Culture "112)

Homi Bhabha is considered as one of the prominent postcolonial theorists, in *The Location of Culture*, he establishes his theory on the contrary to what Edward Said adheres i.e., on his binary opposition. As mentioned earlier, his striking element of identity shaping which he founded under the influence of Foucault's idea of power. Therefore, Bhabha introduced the new concept of hybridity. Moreover, he derived that the " interweaving of elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity. " (Meridith 2). He also continues to discuss that there is another ' in- between ' entity which he called 'Third Space'. (4)

Mohanram assumes that the identity of postcolonial people fluctuates according to many conditions as location, community and culture "a claim for a homogenous postcolonial identity politics would be naive" (07). For further explanation, identity in the developing countries differ from that of their colonizers'. She continues to add " the difference between the postcolonial and the indigenous person can be positioned in the ... meaning of home to these two groups " (09), as identity is mainly associated to place or home.

Das portrays that postcolonial literature emphasizes identity quest through its themes and language as postcolonial writers use characters to speak their minds to reveal their identity quest (72). In the same vein, it is said that postcolonial literature gives a hand to shape the new society which transpires after colonialism.

Consequently, one of the significant goals outlined by postcolonial writings as put forward by Boehmer is "the quest for personal and racial cultural identity built on spiritual guardianship of traditional laws; the belief that writing is an integral part of self-definition; the emphasis on historical reconstruction; the ethical imperative reconciliation with the past." (221)

All in all, the search for one's identity and history are considered one of the chief problematic tasks for the indigenous people which lead postcolonial writers to deal with these issues in their writing pieces using many concepts such as home, otherness, displacement and place. The latter freed many oppressed nations from the tyranny of their oppressors and its unfair policy conducted for decades during their sovereign of the colonized countries “ the postcolonial quest seeks mastery not in the first instance over land or other peoples, but of history and self ” (Boehmer 201-202). Thus, those people feel themselves, in a dilemma, confused to know their real identity; they feel detached from their ancient history neither attached to the present atmosphere .

1.2. Properties of Identity in Literature

According to some literature scholars Gergen 1991; Norton Peirce 1995; Sarup 1996; Weedon 1987, identity is neither a stable nor a fixed phenomenon rather it is a coherent entity that is shifting and changing, so internally in conflict. In other words, it is transformational namely through time and space, and informative as Duff and Uchida maintain that identity is remarkably related to social, political, cultural, educational and institutional settings hence it is context-related. In the same vein, Zegeye agrees to what precedes and contends that “ identity is open-ended, fluid, and constantly in process of being constructed and reconstructed as individuals move from one social situation to another, resulting in a self that is highly fragmented and context-dependent ” (1). Similarly, identity is a lifelong process that is always in a matter of a constant change depending on the social context giving rise to a new entity.

Furthermore, anthropologists presuppose that identity is seen as all shared heritage starting from the common set of the artistic values, customs, traditions and relationships governing certain groups and individuals within certain community. In that, the individual's identity is accordingly influenced and shaped by those values and mores inherited in the society he is living in. This is simply explained by Ngugi when he conceived that “ it is not possible to express moral, ethical and aesthetic values, using the language of someone else, since language contains the conception of right and wrong, good and bad, beautiful and ugly, courageous and cowardly, generous and mean. ” (“ Decolonizing” 14)

Besides, Durranti 1997; Spolsky 1998; Hall 1997 preserved that language is one of the core properties of identity as it holds a variety of functions being communicative, cultural

interchange, knowledge formation as well as identity shaping. The latter is highly supported by discourse analysts as Buzzelli Johnston 2002; Gee 1996; Maclure 1993 who declare that identity is framed, constructed and conveyed mainly through language and discourse.

1.3. The Construction of Personal and Social Identity

1.3.1. The Construction of Personal Identity

As personal identity is defined as a set of concepts and principles that one develops about himself which evolves over the core of one's life including things that one may have control over and others that he has not. It is also said to be the question of duties one makes to do what is good or what ought to be done, what he likes, or the value judgment he makes in a socially constructed situation i.e. it deals with the person's sufficient conditions to persisting through time to be the same person.

According to Fearon,

Personal identity is a set of attributes, beliefs, desires, or principles of action that a person thinks distinguish her in socially relevant ways and that (a) the person takes a special pride in; (b) the person takes no special pride in, but which so orient her behavior that she would be at a loss about how to act and what to do without them or (c) the person feels she could not change even if she wanted to (25)

Fearon therefore reveals that personal identity is built on the ground of what and how individuals identify themselves within their communities.

1.3.2. The Construction of Social Identity

If personal identity is interpreted on the basis of what and how one perceives and situates himself within a society, he is likewise conditioned by certain standards that are fortified by his society's judgment. That is to say, it is the portion of an individual's self-concept resulting from perceived membership in a given social group, or community. Furthermore, it is rather considered as social phenomenon than individual's property as it is shared within affiliation to establishing a unique social identity. Herrigel explains out that "social identity is the desire for

group distinction, dignity, and place within historically specific discourses (or frames of understanding) about the character, structure and boundaries of the polity and the economy. ” (371). In addition to that, it is a plurality construct, direct manifestation of identified societal mores, roles and attributes individual presents as a member of that particular social grouping. Membership is defined and established through allocation of such attributes.

Social identity basically, could be both the self-definition and the societal self-definition within the social context and what the individual ascribes to as values and mores of his atmosphere. It is, therefore, the social community that identifies its members if truly possess the inherent attributes of the group.

As a final point, one can say that personal identity and social identity are basically social in origins simply because they are social outcomes. Identity is not something we produce by ourselves alone yet we establish. As we come out with an actual identity rooted by certain features we exhibit. Based on what we proffer, one cannot identify the kind of identity another portrays being whether personal or social.

1.4. Social Identity Theory

Social identity theory is the greatest theory developed by Henri Tajfel and John Turner in social psychology. This theory advocates the concept of identity based on the social categories created by individual's society, nationality, race, ethnicity, gender, class, etc. that are relational in power and status. For Hogg and Abrams, individuals derive identity or understanding of self “in great part from the social categories to which they belong” (19). They add that this self-definition is a dynamic process “ temporally and contextually determined, and ... in continual flux”. Likewise, Sherman Hamilton et al viewed that negative identification with a valued group, will certainly have a negative impact on one’s level of self-esteem (88-89). According to these scholars, this approach is essentially established on three mental processes in evaluating others as “us” or “them”. The latter takes specific steps:

The first step for Turner et al (1987) is called the self- categorization process whereby we classify objects in order to identify and understand them. In this, the self is reflexive i.e. it can take itself as an object and can categorize, classify or name itself in particular ways in relation to other social categories or classifications.

In Identity theory for McCall and Simmons, on the other side, it is called identification mainly from the oppressor. Starting by grouping people in order to understand their social background since at that level assimilation occurs and the split from the mother identity and culture highly and easily increases. In this case, categorical perception reflects rather than distorts social reality. People are organized into categories depending on how they are so in the reality. For that reason, and for identity theory, Stryker supports that “self-categorization is equally relevant to the formation of one’s identity, in which categorization depends upon a named and classified world ”

The second step is social identification in Social Identity Theory, Tajfel (1972); Hogg and Abrams (1995) explained that social identity is the individual’s knowledge sense of belonging to a particular social group in addition to the emotions and values conveyed to him or her. In *Differentiation between Social Groups: Studies in the Social Psychology of Intergroup Relations*, Tajfel defines social category as our knowledge of ourselves as members of a social group along with the value and emotional significance of this membership. Hereafter, not only social differentiation is accounted but it does so by attending to the reality of social, material and political forces as.

The last step is social comparison. In short, it is based on a comparison of social differentiation. In social identity theory, we firstly categorize our group apart from the others, regarding positive values, traditions, norms, mores, etc. And, have identified with that group. Then, we ascribe to ourselves by comparison and differentiation which others do not possess. Once two categories identify themselves as opponents and different; they are automatically forced to compete in order to maintain their self-esteem.

1.5. Identity Crisis

The foremost themes of postcolonial literature are wide-ranging but they predominantly portray struggles of the colonized native people alongside striving to maintain their own native heritage and history thus their national identity against the power of their colonizers. Identity turns out to be the fulcrum of almost if not all postcolonial novels, since all themes and characters tend to portray those oppressed nations sufferance and sense of diaspora.

Davis claims that identity is apparently not that important until lost, the sense of losing the past, lifestyle, the native culture lead those societies to “suffer a crisis of identity in the absence

of a strong traditional culture ” (“LITR 5734 2005 Sample Students Final Exam Essay(S)”). Mercer also tend to agree with him and maintains that “ identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty ” (43)

Postcolonial theorists and criticism give prior importance to the issue of identity and its crisis as Sheoran declares in his article *A dilemma of Caribbean Populace: Post-Colonial conflicts and Identity crisis in Derek Walcott’s Plays* that it is simply because societies and individuals once were colonized, they became badly confused to confront their genuine identity (2). Subsequently, the chaos left behind by colonizers create problematic conditions that challenged newly freed nations and let the crisis floating on the surface. The latter irresolvable dilemma, endeavors postcolonial novelists portraying the hesitant national identities and left diasporas and identity crisis though differently.

As far as Albert. J Paolini is concerned, in his *Navigating Modernity: Postcolonialism, Identity and International Relations*, he nominates that “ if postcolonialism forms part of a struggle over discursive power in the constitution of identity, then history, in particular colonial history, also pay a significant part ” (51). Accordingly, it is due to the colonial era and its attempts to forge and affect the colonial and the postcolonial identity a thing that resulted in series of cultural and spatial rudiments causing a serious clash.

According to Ninkovich, an identity crisis is a period of disorientation in which values and relationships once taken for granted are thrown into question. Questions of self-adjustment that bedevil individuals caught up in an identity crisis like "who am I?" and "where do I belong?" (16). Agreeing with his colleague, Paolini adheres that “to continue the resistance to (neo)colonialism through a deconstructive reading of its rhetoric and to achieve and re inscribe those post-colonial traditions... as principles of cultural identity and survival ” (64). In that, he enforces that the only solution to the loss of the national identity and the peoples' feeling of uncertainty that comes as a result of the colonial strategies aiming at erasing the genuine traditions and thus the cultural identity at a final resort happens in one condition which can be a decisive rebel against the colonial powers hand in hand with engraving and embracing the native legacy. Hence, ensuring their survival and inhibiting; cultural identity withdraws.

Subsequently, a larger noteworthy discrepancy among postcolonial theorists is apparent because of, according to Hawley, the two adversative sorts of identity. First, as beheld by essentialists and nationalists detaining that the pre-colonial identity must be shaped on a

specific racial basis that is harmless to individual differences. Second, as viewed by constructionists believing that identity must not be based on racial differences as seen before whereas, on external forces as social circumstances. Consequently, the clash stemmed in people's minds causes a split in their identities. (240)

Ashcroft et al as well state that postcolonial crisis of identity is resulted out of displacement. In other words, as majestic indigenous values and mores of cultures alongside with the knotty meeting of two miscellaneous cultures lead to an excessive conflict resulting in an internal clash among the natives. In the end, a valid and active sense of confusion, dilemma and detachment. (“The Empire” 8-9)

Tessler et al assert that it is almost as if man advances, whatever that means, by becoming more insecure, less sure of what he really is, or was, or will be. When change is great enough, then the past fails to inform the future and must either be rejected or reinterpreted. They believe on change that they consider obvious and certain. Thus, postcolonial societies need to be acquainted with it .

From this perspective, the notion of identity crisis is born, consequently, out of the idea of imitating the other 'Occident' who are thought to be superior in order to reach modernity, development and successively to leave behind all past inferior practices. Surely, the latter, lead the indigenous society to losing one selfness for the sake of the other.

2 Hybridity in Postcolonial Literature

2.1. An Overview about Hybridity

2.1.1. Definition of Hybridity

“Decolonization never takes place unnoticed, for it influences individuals and modifies them fundamentally” (Fanon “The Wretched” 36)

The term hybridity has recently become one of the most persistent and complicated concepts that is unswervingly related to identity formation under colonial antagonism and inequity. Homi Bhabha as a leading figure in contemporary cultural discourse, his theory of cultural difference provides the conceptual vocabulary of hybridity and the Third Space. One of the pioneers to introduce the concept developed from cultural and literary theory founding,

his contributions on the relationship between the colonizer who tempted to translate the colonized indigenous identities creating a cultural clash. He improves the concept of 'hybridity' and highlights by argument the presence of the 'Third Space' wherein the two mentioned intermingled cultures, ethics, and values meet and co-exist in a single individual after a long era of colonialism. Homi Bhabha refers to this mixture as hybridity.

Bhabha's concept of hybridity is established on the ground of Bakhtin's concept of hybridization, on the one hand, which is defined as a mixture of two social languages within the limits of a single utterance, an encounter 'within the arena of an utterance, between two different linguistic consciousness, separated from one another by an epoch, by social differentiation, or by some other factor (Holquist 358). Moreover, for Bakhtin, hybridity is defined as double-voicedness of languages. According to his literary theory, a language can signify another while holding "the capacity to sound simultaneously both outside it and within it" (358)

Therefore, the overriding languages and their culture are diluted and disgusted. Accordingly, local culture can be encouraged and indigenous people feel more secured and thus restore their sense of belonging. And, on his notions of dialogism, the other, as heteroglossia and polyphony that mean multi voices. Bakhtin applied that notion to hybrid discourses such as folklore. He postulates that hybridity represents "not only the coexistence of multiple speech, styles and genres, but of plurality of perspectives wherein utterly incompatible elements may be distributed within different perspectives of equal value." ("The Dialogic"). For him, the interaction between the colonizers and the colonized, as opposed cultures, different speeches and styles with each other will obviously give rise to a third space.

In his collection of essays, *The Location of Culture*, Bhabha states that there is a space "in-between the designations of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (4). In other words, cultural hybridity is twisted at one condition which is the confrontation with the colonial i.e. at the moment the 'Self' and 'Other' are in each other's pocket or attached to each other.

In the same vein, in *Nation and Narration*, Bhabha continues to emphasize that the concept of hybridity is never the out coming of pre-given harmonious identity but something that is rather manufactured and created.

For Ashcroft et al (2000) and other contemporary postcolonial theorists, hybridity is by essence referring to the new transcultural forms resulted by colonization (118). As hybridity is seen as a complex notion, Bhabha contends that

“cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to ... through ... an Other. This erases any essentialist claims for the inherent authenticity or purity of cultures ...” (“ The Location ”58)

In this, no culture is fixed and stable; since they overlap and melt. Therefore, the subsequent outcome is mixture of cultures full of the other. Additionally, the single voice of colonial power weakens itself by engraving and revealing the trace of the other so as to it declares itself as double-voiced.

In the same prescriptive, as Bakhtin is concerned, hybridity allocates the way in which language can be double-voiced. In that, Ashcroft et al in *Post-Colonial Studies: The Key Concepts* expose that there are hybridization forms such as linguistic, cultural, political, and racial (118).

Nevertheless, JanMohamed proclaims eloquently that all forms of colonialism abolish the old native cultures and substitutes them with new hybrid ones. In contrast, Bhabha severely disagrees with that arguing that hybridity is a challenge standing against any cultural purity powers. Correspondingly, Wilson Harris, agrees with Bhabha's notion of hybridity and adds that it is rather a cultural creativity. In that, it is leading towards a positive social transformation.

Hybridity is as well in the eyes of Bhabha:

“ the perplexity of the living as it interrupts the representation of the fullness of life; it is an instance of iteration, in the minority discourse, of the time of the arbitrary sign ... 'the minus in the origin' ... through which all forms of cultural meaning are open to translation because their enunciation resists totalization... so that it is never ... harmonious addition of contents or contexts that augment the positivity of a pre given disciplinary or symbolic presence ” (“ Nation ” 314).

In here, Bhabha is portraying the confusion happening to native societies once the intruding colonial culture overlap and duplicate with the genuine one though there are shy attempts to resist. Also, it is not just about the ever-changing mixture of identities, rather about the interconnectedness of Self and Other. Thus, for him, the 'Other' is already within the 'Self' and are never separated from each other.

Bhabha perceives that hybridity as a another problematic in postcolonial literature since it is linked to native peoples' culture whereas those oppressed societies have no control over it yet colonizers do. He delineates that "Colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism" ("Signs Taken for Wonders"). For him, hybridity is perceived as problem related mainly with culture that should be solved among authorities who are the only to have control over it. It has nothing to do with descendants or families but it is rather a problem between the two diverse. He likewise sees hybridity as challenging because of colonial delineation that portrays their colonies denial. Consequently, when inferior cultures clash and interweave with the superior ones they ironically alienate their authorities, he adds:

"Again, it must be stressed, it is not simply the content of disavowed knowledge...be they forms of cultural otherness or traditions of colonialist treachery...that return to be acknowledged as counter-authorities. For the resolution of conflicts between authorities, civil discourse always maintains an adjudicative procedure. What is irremediably estranging in the presence of the hybrid...in the revaluation of the symbol of national authority as the sign of colonial difference ... is that the difference of cultures can no longer be identified or evaluated as objects of epistemological or moral contemplation: cultural differences are not simply there to be seen or appropriated" ("The Location" 114)

In other words, the impact of colonial power is mainly referring to the hybridization rather than to the colonialist authority or likely to the native traditions suppressed then, an important change of perspective occurs. The ambivalence from the other edge, allows subversion on traditional discourse. The only thing determining the difference between the two is the readjustment of the native culture's symbols.

Besides, for Andrew Hammond, the ultimate meaning of hybridity is namely portraying the transcultural interaction between the original and the imperial practices, traditions, religions, and ideologies thus this leads to postcolonial identity forging, the presence of multicultural hybrid features in the native countries and the rise of the notion of Otherness. (222)

Hybridity creates a chronological interaction between the colonizer and their fellow colonized privileging the dominant identity. Thus, hybridity honors the superior cultural one owing to the advantage of in-betweenness, the overlapping of two opposing cultures and the consequent ability to negotiate the difference (Hoogvelt 158). That is to say that hybridity occurs where the colonial authority tries to change the identity of the Other but unsuccessful his endeavor finally comes up with fabricating something new but still familiar. Hereby, the colonial power and the colonized identity are in a long-lasting struggle with the true reality of his culture that gives birth to a new in-between entity that is neither self nor other.

All in all, hybridity is a concept interrelated to the post-colonial discourse. It deliberates the blend upon identity and culture and its influence on the inferior natives. Bhabha advocates that hybridity is the process that is undertaken by the colonial authority to convert and change the colonized national identity 'the Other' into their own. Surprisingly, their strategies to do so flop, then at the end, instead, they come up with constructing another new object that is in between or 'the subaltern' mingling both opposing cultural identities.

Meticulously, the notion of hybridity suggested by the theorist Homi Bhabha deciphers the identity formation and reevaluates postcolonial identity assumptions within societies suffering from intervention of difference, and thus undergoing culture clashes as a result of the blending cultures controlled by the dominant authorities and never by the colonized oppressed people. In that, hybridity is simply with the cross-cultural exchange

2.1.2. Characteristics of Hybridity

“ Rearticulating and inventing narratives of origin, place, displacement, arrival, culture, transit, and identity ” (Bhabha)

As defined earlier, hybridity is a cross between two separate and dissimilar entities, races, cultures that mix and mingle giving birth to new object. In other, it is signifying a counter-term to the stable national identity.

In his *Taxonomizing hybridity*, Steven Yao outlines a taxonomy of hybridization which “builds upon the inescapably biologicistic conceptual foundations of the term 'hybridity' and includes the following categories or modes.” (357-378). Yao draws the beneath starting from the least to the supreme important. He offers that these criteria can be used in various fields:

Mimicry refers to creating, mirroring new element within another entity. At that level, the original element's setting is not transferred. Thus, mimicry is the process by means of which the colonized subject is replicated as nearly the same, but not definitely quite the same (Bhabha “The Location” 86)

Grafting belongs to the superficial employment and coordination of the two elements, the change in the host entity is necessary to achieve the elements' connection.

Transplantation at that stage, incorporation of a new element within a host entity is elaborate.

Cross-fertilization integration level, in that, an element from one entity included into the new host in an attempt to generate new potentials.

Mutation requires that the host be re-defined as a result of the integration into it of the previously foreign element. Thereafter, Bhabha contends that “the trace of what is disavowed is not repressed but repeated as something different—a mutation, a hybrid.” (“The Location” 111)

2.2. Definition of Third Space

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact [...] we should think, instead, of identity as a ‘production’, which is never complete, always in process, and always constituted within, not outside, representation. (Hall “ Cultural” 222)

In that, Stuart Hall endorses that identity and hybridity are inextricably connected to one another mainly with the identity of colonized people together with that of the colonizers' by means of what Bhabha named ‘a strategic reversal’ that goes well with Stuart's words ‘identity is always constructed, within, not outside, of representation’.

Supporting him, Bhabha in his book *The Location of Culture* maintains that “ the colonial hybrid is the articulation of the ambivalent space ” (160). The appearance of that uncertain entity happens as a result of the perplexity and the confusion of the two conflicting cultures. In that, the ‘ambivalent space’ for him is referring to the ‘Third Space’.

Furthermore, Leela Ghandi supports Bhabha's idea and believes that that the Third Space is a way of communication, intervention, and discussion thus conversion. She adds that “ it is in this indeterminate zone...where anti-colonial politics first begins to articulate its agenda” (130-131)

J Rutherford postulates that hybridity does not mean being able to trace two originals in order to let the third emerges, moderately it is the third space, which enables other new species to emerge (211). Therefore, the third space, for him, is a way of combination and an outcome that is not reflective thus it is provoking new possibility. Bhabha perceives it as “ It is an ‘interruptive’ interrogative, and enunciative ” (qtd. in Meredith 3). The third space is a new production resulting out of the concealing of the old traditions, boundaries and restrictions calling for new culture and identity.

Bhabha outlines that this “ hybrid third space is an ambivalent site where cultural meaning and representation have no primordial unity or fixity ” (“The Location ”1). Subsequently, it pledges new identity that gets rid of all traditional ancient practices hence it is highly innovative based on collaboration of the different opposites. In *The Location of Culture*, Bhabha as well claims that the colonizer's strategy to hybridize their fellow colonized and fleece their indigenous identity gives rise to a Third Space that is preliminary for postcolonial negotiation and translation strategies:

“It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew ” (37)

Not only that but he perceives that the third space is the only chance to hold the burden of the meaning of culture (38). For him, cultural derivations, meanings and symbols are constructed in the third space of enunciation.

2.3. Definition of In-betweenness

“ Hybridity is not a third term that resolves the tension between two cultures’ but rather one that holds the tension of the opposition and explores the spaces in-between fixed identities through their continuous reiterations.” (“ The Location ”113)

In-betweenness is another concept Bhabha forms in relation with identity formation and hybridity. Bhabha contends the dominance of colonial authority and its culture is being upheaved by hybridity as mentioned earlier. Thus, cultural hybridity, at that level, lacks imposed chain of command. Consequently, a gap in identity is formed as he referred to by "the tension of the opposition" since he perceives identity as an artifact of two different cultures and ethnicities.

Bhabha also supports that there is in-between space which is under the name of identity. He adds that “ this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy ” (4). In here, the depiction of cultural difference is thus cultural hybridity that is to be found at equal level in between the colonizer and the colonized.

For Bhabha the in-between subjects are glorified because they represent the spot of interference and translation of hegemonic colonial narratives of cultural structures and practices. They also carry the burden and meaning of culture. Accordingly, it is that new change substituting the already established pattern with a ‘mutual and mutable’. In that, the in-between space is the coin to the Third Space that is the kernel space between the two poles and binaries.

Because of the encounter dialectical interactions of the two cultures, that space-in-between is then fruitful and worrying. In other words, it is the area where the subversion of the overriding prevailed cultures and languages takes place. On the whole, the in-between space is the platform for grooming both of resistance and acculturation.

2.4. Hybridity and Culture

“All forms of culture are continually in a process of hybridity ”

(Rutherford “ Identity” 211)

During its rule over their colonized nation, the colonizing powers followed certain oppressive strategies in their attempt to sparkling, renovating and thus reconstructing different new identities for their fellow colonies. The only reason in doing so is sustaining over a stress-free control. Accordingly, the process undergoes three main stages: at the beginning, imperialism adopt an internalizing strategy making these people feel a sense of inferiority. Alongside with displacing them from their homelands, and by means of its people. The latter, occurs when educating elites to guarantee their complete control over them even after independence. So, colonization powers meant to forge and erase some features of the national identity such as; home, language, identity, and otherness substituting them with new hybrid ones.

For further explanation, “ Hybridity is anticipatorily resourceful allowing ... the creation of new transcultural forms within the contact zones produced by colonization” (Ashcroft et al 20). The cultural contact zones are areas of overlapping actions resulted from the bending species shoving hard the other as a matter of accommodation, assimilation and by force of resistance. In other words, these contact zones function as facilitators and motivators enhancing the transaction and translation between the opposing cultures resulting in what Bhabha calls in his *Culture's in between*, “borderline affects and identifications ” (167). Moreover, those contact zones are where desperate cultural splinters meet, confront, clatter and finally integrate creating hybrid identities. The only thing the dissident societies being of hybrid identities may feel is exotic multiculturalism (Bhabha “Interview” 211)

Besides, Cultures are neither unitary, nor dualistic as in the relation Self / Other (Bhabha 36). Cultural dimensions, like space and time become homogeneous and standardized or self-contained, thus, never understood. Mutually, the birth of a Third Space, which does not belong to any of the poles; self / other, superior/ inferior, first / third world, chief / slave. Then, for him, meaning is essentially produced in that, “in-between space,” regardless to all cultural boundaries, antagonisms and any referential systems

Accordingly, Bhabha contests that entirely all different forms of culture are persistently in continuous process of hybridity (Rutherford “ Identity” 211). At this juncture, although the

colonial era is over and the colonizers have substantially gone home, they are still here staying. Not only that but, unfortunately, some of us definitely become them.

2.5. Hybridity and Language

The language of hybridity is perceived as one of highest discussions in current studies as languages evolves rapidly because of the populace reciprocal social interactions within one's own indigenous community or with the other communities at a larger scale.

“ The interpellation of imperial culture and the appropriation and transformation of dominant forms of representation for the purposes of self-determination, focus with greatest intensity in the function of language ” (Ashcroft 56). Along with many other postcolonial theorists, Ashcroft is highly concerned with the interpellative function of language. When defining interpellation, we find that it is referring to the means by which entities use the discourse and narratives of prevalent ideology to cross-examine and dismantle ideological structures from within. Because of its importance, identity is at the core of language; successively, language developments, discourse constructs and conventions set up social identities. That is to say, identity is essentially shaped in language. The latter is defined as discursive communities, a means by which dominant powers constitute, transform, enforce and subvert all imperial culture and the discursive acts.

Additionally, Fanon in *Black Skin, White Masks* outstretches concerning the raised issue that possessing a language and possessing a culture gives rise to new meanings, for one single reason; that is the dominant prevailed culture is no more Westernized, but creolized and therefore hybrid (29)

From a linguistics perspective, Bakhtin puts forward the notion of linguistic hybridity. According to Young, he outlines the way in which language is doubled-voiced though within a single sentence. Thereafter, linguistic hybridity is a kind of mixture and fusion of two social languages within the limits of a single utterance but differentiated by other factors of those social utterances, he assumes. In other words, it simultaneously designates the ability to be the same but different at once (20). Bakhtin further postulates that hybridity designates the process of the authorial unmasking of another's speech, through a language is 'double-accented' and 'double-styled.'

Besides, Bakhtin divides his linguistic hybridity into two types; intentional hybridity and unconscious or organic hybridity. On the one hand, intentional hybridity transpires when a voice has the ability to ironize, reveal and unmask the other within the same utterance. On the other, organic hybridity, occurs when two languages fuse together thus predominantly the languages change by the process of hybridization .i.e. by means of mingling various languages co-existing within the boundaries of a single dialect, a single national language, a single branch, a single group of different branches, in the historical as well as paleontological past of languages (“ Discourse ” 358).

2.6. Hybridity and Literature

Although postcolonial literature is positioned firmly in the present, it is retrospectively looking to the colonial history. Thus, the colonial past is living in the ‘Third Space’ memories as it holds some of its traits, hence, hybrid in nature and form. Since, as mentioned earlier, all forms of culture are frequently in a continuous process of hybridity (Rutherford “Identity” 211), postcolonial literature is, consequently, its product.

“ Postcolonial text is a hybrid, a dynamic mixture of literary and cultural forms, genres, styles, languages, motifs, tropes and so forth ” (Rutherford “ Identity” xiv). In that, being of a hybrid nature, postcolonial literature becomes a kind of fusion between the most important patterns needed for the expression of other language, metaphor and expression of their own alongside the converted discourse motivating a mutual binary opposition for both the author and the audience.

In the same perspective, Grobman postulates that hybridity allows readers to outflow any restrictions when confronting texts considering its within and with other texts variables and thus to enabling them to refigure their understanding of difference about text at hand. Hence, she outlines that a hybrid piece of literature is an impulsive mixture of various elements against, within, and among one another. Grobman again explains:

... Hybridity does not privilege or subsume competing forms, and that it enables readers to escape limiting binaries by considering the countless relationships among a text's many variables, both within the text itself and with other texts. The hybrid text is a volatile mixture of parts that work against, within, and among one

another and it is fraught with tensions and conflicts. However, these very qualities offer transformative possibilities for reading, interpretation, appreciation, politics and pedagogy. (xiv)

Within the same context, Bhabha declares in *The Location of Culture*: “ Postcolonial literature is a —shift from the cultural as an epistemological object to culture as an enactive, enunciatory site ” (178). In other words, Culture is of greater importance in paving the way to literature that appears from its core to be a cultural transactive. Consequently, epistemological, cultural development, aesthetic and literary works are the soul of any literature that endeavors the subversion colonial mal practices. On other hand, he assumes that literature is so revealing since it portrays the ambivalence of traditional discourses on colonial authority. It also encourages a sort of sabotage based on that uncertainty. More importantly, literature turns those ancient informal settings of dominance into the grounds of intrusion (173)

Besides its innovative methods and literary styles of presenting the native detailed relationship with the overbearing milieu, postcolonial literature proposals an interpellation to the creative and critical consciousness of the author and audience at equal level. In “Interview with Homi Bhabha”. *Identity. Community, Culture Difference*, Bhabha considers postcolonial literature as “ a symbol forming and subject-constituting, interpellative practices ” (210). In brief, it eternally portrays fresh meanings and opens up new perspectives for change and yelling for the fair formation of the new symbols.

Conclusion

Despite of the fact that postcolonial people had tried their best in a quest to sustain and construct their national identity, they found themselves strolling between their native identity and the influenced one in an overwhelming society. In this chapter we dealt with two main notions in postcolonial literature. First, we pated the concept of identity in terms of its quest, properties, construction. Also, we tackled identity theory and crisis. In the second section, we discussed hybridity in postcolonial literature. We started with its definition and characteristics. Then, we explained the concept of Third Space and In- Betweenness. After that, we moved to the notion of hybridity in some domains: culture, language and literature.

Chapter Three
Identity and Hybridity in *A Grain of Wheat*
by Ngugi wa Thiong'o

Chapter Three

Identity and Hybridity in *A Grain of Wheat*

by Ngugi wa Thiong'o

Introduction

This chapter deals with three main sections. First, it outlines an overview about the novel, *A Grain of Wheat*. Next, it pacts the question of identity in the novel through different factors and features. Finally, it concludes with the question of hybridity in *A Grain of Wheat*. The ultimate objective in doing this is to provide deep analysis to the notions of identity and hybridity in the novel, and how the author succeeds in expressing them through his prose.

1 An Overview about *A Grain of Wheat*

1.1. Ngugi wa Thiong'o in Brief

James Thiong'o Ngugi is the original name of Ngugi wa Thiong'o, he was born in January 5, 1938 in Limuru, Kenya. He studied at Makerere University in Kampala, Uganda where he published his first short stories and received his bachelor's degree in 1963. After graduation, he got a second bachelor's degree at Leeds University in 1964 in England. Finally, he became a professor of English, and he has taught all over the world. From 1972 to 1977, Ngugi occupied the position of a senior lecturer and chairman of the department of literature at the University of Nairobi.

Ngugi is considered to be one of the top African novelists. As an adult, Ngugi abandoned his Western first name, James, and adopted his current Bantu name stressing his cultural pride. This is why some editions of his early books such as *Weep Not, Child* and *The River Between* are published under the name "James Ngugi". His popular novel *Weep Not, Child* (1964) was considered as the first novel written in English by an East African.

As Ngugi became sensitized to the consequences of colonialism in Africa, he started to write in the Bantu language of Kenya's Kikuyu people. In 1977, Ngugi publicly declared that he would no longer write in English, and he requested other African writers to do the same. From that point on, he has published the majority of his novels in Giyuku, his native language, then

he has translated them himself to English for his fans abroad. One example could be his novel, *Caitani Mutharaba-ini* (1980) which was written in Kikuyu and English versions (Devil on the Cross). In this piece, Ngugi presented his ideas in a symbolic form in which he recalls traditional ballad singers, the novel is partially realistic, partly fantastical in a sense that it tackles a meeting between the devil and various villains who exploit the poor.

Ngugi's career as a writer is proven to be full of achievements. His award-winning *Weep Not, Child* represents the story of a Kikuyu family strained into the fight for Kenyan freedom during the state of emergency and the Mau Mau rebellion. *The River Between* (1965) was in fact written prior to some other novels yet published after, it tells a story of lovers who were forced to be a part due to the conflict between Christianity and traditional ways and beliefs, and he recommends that efforts to reunify a culturally divided community by means of Western education are fated to failure. *A Grain of Wheat* (1967) is another work that generally held to be artistically more developed, it emphasizes the combination of social, moral, and racial issues of the struggle for independence and its aftermath. A fourth novel, *Petals of Blood* (1977) deals with some social and economic complications in East Africa after gaining the political independence, principally it deals with the continued exploitation of farmers and laborers by foreign business interests and a greedy mean native bourgeoisie. Though Ngugi is eminent as a novelist, he has cowritten some plays as well in which they have criticized capitalism, religious problems, hypocrisy, and corruption among the elite of Kenya.

Ngugi's ideas were presented in literature, culture, and politics in several essays and lectures. They were collected under some titles such as *Homecoming* (1972), *Writers in Politics* (1981), *Barrel of a Pen* (1983), *Moving the Centre* (1993), and *Penpoints, Gunpoints, and Dreams* (1998). Among Ngugi's legendary works shines his famous *Decolonizing the Mind: The Politics of Language in African Literature* (1986) in which Ngugi claimed and called for African-language literature as the only authentic voice for Africans, and he stated his personal intention of writing in his mother language Kikuyu or Kiswahili only from that time on. Works as such earned him a high standing name as one of Africa's most influential critics. After a long exile from Kenya, in 2004 Ngugi came back home to be attacked in his home just after few weeks due to one of his works *Mũrogi wa Kagogo* for some political issues.

1.2. Summary of the Plot of *A Grain of Wheat*

A Grain of Wheat is perhaps one of Ngugi's most stylistically accomplished novels. Mwangi states that the novel involves not only a rewriting of earlier texts but a revision of its own narrative (150). *A Grain of Wheat* reveals a complex explanation of an extremely difficult period in the Kenyan community; a period the people of which were sunk in betrayal, a period in which the need for confession was a must, and a period in which psychological as well as physical suffering were dominant. Furthermore, it is one of the African novels that depicts the fight for freedom, and expresses the post-independence euphoria captivated into African nations in the first decade of independence. The novel explains together two issues of Kenya's history: The Mau Mau rebel and a long-awaited independence. The novel is grounded on realist visions and ideas in spite of its use of some modernist techniques such as fragmentary narratives (flashbacks and suspense), multiple narrative voices, fractured time-sequences and stream of consciousness.

A Grain of wheat is a novel of fourteen chapters written by Ngugi wa Thiong'o during his study in Leeds University in 1967. It chronicles the events prior to Kenyan Uruhu, independence, in a Kenyan village. At the beginning of the novel, as independence approaches, several visitors come to Mugo, one of the main protagonists in the story, requesting him to speak at the Uruhu celebration and become a leader since he is viewed to be a courageous humble man in the village, and also they asked him if Kihika mentioned Karanja. Mugo denies that he knows anything concerning Kihika's death and promises he will think about delivering the speech.

The setting of the story is in Kenya when the country is on the edge of independence. As the story develops, it is hard to point out who the main hero is. It exposes a number of characters' involvements and deeds during the lead-up to Kenyan independence. Most of the characters are equally well developed throughout the novel. Mugo is one of the central characters who may be considered to take the lion's share next to Mumbi and Gikonyo. Mugo is a poor orphaned man who had suffered a lot and is a pathetic to this condition, and he expects the rest of the world to leave him alone, he develops the theme of loneliness: '**I know how you feel ... you want to be left alone**' (29). The story opens with Mugo laying on bed, with him feeling detached from the world around him, with him fearing the woman to whom he is connected with; by their common loneliness having no one, talking to no one. Mugo, does not

seem, though, to be moved by Kihika's ideas of freedom and black unity, he is rather enthused by the idea of the poor and the suffering to be a character that symbolizes the individual tragedy.

Mugo who is seen as a hero betrays Kihika who ends up hanged. No one suspects him. Unfortunately, another character is been suspected, Karanja, a man who works together with the colonialists and has many enemies such as Gikonyo due to their rivalry to Mumbi. Mumbi who chooses Gikonyo, a carpenter, over Karanja, has an affair with Karanja that results in a child of his flesh and blood.

On the other hand, the Europeans in the country have their own missions to deal with. Another treason occurs in the novel when John Thompson, a District officer, and his wife Margery are considered to leave to country before the colonialist hands over power to the Africans. Margery was having an affair with Dr. Van Dyke but unfortunately everyone knew apart from Thompson. The affair ended when Dr. Van was run over by a train. Another character in the story is Dr. Lynd, a librarian, who hated the Africans since she had once been attacked and raped by them.

The story develops and takes another direction when Gikonyo is back from prison and eagerly goes home looking for his Mumbi to find her with his rival's child. Angry, he ignores Mumbi and mistreats her and she decides to leave for her parent's home. Meanwhile, as the Independence Day celebrations approaches, Mugo is pointed by the villagers to give a speech in the honor of Kihika's memory. Karanja is dragged to attend the celebrations too. Things take a sharp turn when General R. asks for Kihika's betrayer and instead of Karanja, Mugo confesses. Everyone at the gathering is surprised. Karanja and Gikonyo's rivalry is brought to an end through a race that none of them wins, and Gikonyo breaks his left arm. Finally, the story ends up with Gikonyo reconciled to Mumbi and Karanja leaves the village.

Religion, also, has taken a key role in the novel. Christianity is brought by the whiteman to Kenya, and many blacks accepted Christian religion at the expense, partially somehow, of their own religion and beliefs. At the Uruhu celebration, Christianity is fully present through their speeches stressing that God is on the side of the oppressed and will save the poor and the demoralized.

So, the novel is a compilation of organized events led by the main characters resembling Kenya. Kihika, legendary rebellious leader, was gravely betrayed to the Whiteman. Gikonyo and Mumbi's marriage was destroyed when he was far away, and her life has been shattered.

And Mugo, a courageous survivor of the camps and a village hero, harbors a dreadful secret. As events are revealed, compromises are required, friendships are betrayed and loves are tested.

Eventually, The novel ends with Uruhu. Kenyan independence which is the end of the previous era, and the fresh launch of a new one. It is all ambiguous and vague, no one can anticipate what is coming next, is it good or bad? Corruption, hypocrisy and behaviors as such certainly still occur. Still, Uruhu means change, and change means hope. All it needs is a step forward unity in the quest to move on towards a new mission.

1.3. The Main Characters in *A Grain of Wheat*

Mugo is the first upcoming character in the story, he is an introverted, nervous, mysterious man who is secretly full of contradictory thoughts, and frustrated yet regarded by everyone as a hero. Mugo is very important because he embodies Blacks. In *A Grain of Wheat*, he regards himself as the savior of his people. '**And the angel of the Lord appeared unto him ... And God called out to him in a thin voice, Moses, Moses. And Mugo cried out, Here am I, Lord**' (143). He confesses at the Uhuru celebration revealing the secret he had kept. The secret that he is a traitor and he betrayed Kihika. He reveals: '**Kihika came to me ... put his life into my hands, and I sold it to the Whiteman. And this thing has eaten into my life all these years.**' (252).

Mumbi is Kihika's sister who dreams of sacrifice and noble deeds, she falls in love with Gikonyo when they were young and she waited for him while he is away in the detention camp. She has child from Karanja. She has a key role in the confession of Mugo. She plays her significant roles as a mother, wife and political leader of women at the domestic and community levels. She has a big heart full of mercy and ease. Though she faces some problems with her husband, at the end of the novel she forgives Mugo, and she manages to settle with Gikonyo.

Gikonyo is Mumbi's husband and one of the most important characters in the novel though he disappears for long time, six years. He is an ambitious person and a carpenter who turns to be a wealthy man after his turn from detention. He is presented as an African capitalist.

Kihika is a brave rebel freedom fighter and a hero in the Mau Mau from the village, he was arrested and publicly hanged. He believed that Kenya belongs to black people. He has sacrificed his life to save his people. He was betrayed and his secret remains hidden until the

confession of Mugo. Mumbi, eventually, would give up on pursuing revenge for his death for the sake of her country and for the sake of her pure and merciful kind soul.

Karanja is Kihika's old friend who tried to pursue Mumbi, Kihika's sister and Gikonyo's wife. Karanja is easy to collaborate with the white at the expense of his country if it means he can lord over others. His mother, Wairimu, always shows her dissatisfaction towards him. Despite the fact that others are fighting for freedom, he sought to eventually become a Chief. He ends up with a child with Mumbi while Gikonyo is away. Till the Uruhu, he is suspected of having betrayed Kihika; even after the confession of Mugo, his reputation remains not clean.

Wambui is a frequent appearing woman in the novel. She is a villager who seems older than she really is due to the responsibilities and secrets she holds during the Emergency. She became well-known for staving off a police search of her person.

The old woman is characterized as weird and worried woman in the village who suffers from the murder of her child. Mugo and her seem to have things in common though he is uncomfortable with her. At the end of the novel, they meet in her hut before she dies.

Waitherero is Mugo's cruel and drunken aunt with whom he lives; he always wishes he could end her life of hatred, but she dies of ill in the beginnings of the novel.

John Thompson is the persecutor of the Black Africans in Kenya and one of the early British settler and administrator of Thabai. He believes in the principles of colonial imperialism and European duty towards the uncivilized Africans next to some other British characters.

1.4. Major Themes Presented Throughout the Novel

Ngugi's *A Grain of Wheat* is one of the postcolonial novels that depicts the rebirth of their nations. This novel deals with the theme of **colonization**: colonial and anticipated postcolonial experiences of the Kenyan society. He tries to portray and defend his nation's identity. Ngugi in *A Grain of Wheat* shows that the colonizer is responsible for the oppression of the poor people of his country.

As a revolutionary writer, Ngugi confirms that *A Grain of Wheat* presents Thabai as a village whose characters are obsessed with the discovery of a betrayer of the Mau Mau rebel in the week before Kenyan Uhuru. So, **betrayal** becomes a crucial theme in the novel.

Throughout the novel, many acts of betrayal take place. Karanja betrays his country by cooperating with the enemy, and betrays his friend Gikonyo in his absence. In addition, Mumbi betrays her husband, Gikonyo, when he was in detention and gives birth to another man's child. Moreover, Mugo betrays and deceives the whole village by murdering Kihika and hiding the secret for a long time.

Moreover, the theme of colonization is usually related to another theme. Colonization logically turns into decolonization. Decolonization, as a result, comes with **violence** and rebellions. Thus, along the whole story, violence takes part in describing the events and encounters between the colonizer and the colonized to regain the independence as well as between individuals.

Love is another prominent theme in the novel. Gikonyo and Mumbi in *A Grain of Wheat* resemble the lovers with strong relation though the existing problems between them. Additionally, the love of freedom, the love of Kenya, and the love with Uhuru obsess Kenyans to bones. This theme appears approximately all over the novel.

What is more, many of the characters in this novel do shameful unaccepted actions and behaviors. They betray the ones loved to their hearts, their community and the Mau Mau rebel. Indeed, they engage in violence, struggles, selfishness and bitterness. Some characters ask for forgiveness either directly or indirectly while others never do. **Forgiveness** is a significant theme in the novel that helps set things again. Individuals had to forgive so that they put hand in hand to build a stronger home. The aches of British rule encourage Kenyans more than ever to trust each other and work together to create, hopefully, a new community. For example, Mugo's public confession is a significant act of asking for forgiveness. In addition, Gikonyo's forgiveness, indicates a bright future for Kenya under the umbrella of an endless love to the country.

Through the list is still open, Ngugi states that after independence administrative and political power are shifted from the colonizers to the few educated elites and the bourgeois who want to be in charge just to gain the benefits which the colonial government once took by the exploitation of the land and people. So, corrupt politicians emerge. A group of people who do not really care about national development. These politicians function in postcolonial Kenya as the puppets of colonial power, preoccupied with their self-interest and abandoning their own

people interests. As seen in the novel, it turns out that **corruption** is another theme that creeps in the society.

2 The Question of Identity in *A Grain of Wheat*

2.1. The Significance of Setting in Establishing Identity in *A Grain of Wheat*

A Grain of Wheat describes the general background of Kenya. It is hold on Gikuyu edges from the northern part of Nairobi towards Mount Kenya, Kirinyaga, and Girinyaga, in the days preceding 12 December 1963. The setting is real; however, the characters are imaginary inhabitant of a small town, Thabai ridge.

' Thabai was a big village. When built, it had contained a number of ridges: Thabai, Kamandura, Kihingo, and parts of Weru. And even in 1963, it had not changed much from the day in 1955 when the grass-thatched roofs and mud-walls were highly collected together ...' (5)

Thabai and Rung' ei are the imaginary places of the novel. The use of Thabai and Rung' ei which are real and physical to Kenyan society establish cultural and national identities in the novel. The ridges are specific to particular ethnic groups in Kenya. The independence of the two ridges: Thabai and Rung' ei are meaningless except if they are linked to the full liberation of the Kenyan as a united nation.

2.2. Ngugi's Language and Style in Expressing Identity in *A Grain of Wheat*

Producing an original African literature has been a matter of concern for Ngugi. Also, a needed feeling of belonging and unity restoration have also been a worry to him. Ngugi, in addition to other writers, have confirmed that restoring the national identity comes prior to thinking of independence or anything else. As he stated in his *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*: “ but this is also a statement of what is needed before the restoration of order: an identity that holds things and society together” (93). Obviously, language is not an exception since it is considered as one of the basic elements to sustain identity. This could be the reason behind Ngugi's ultimate decision to choose to write in his mother language as mentioned in the previous section. So, Ngugi agrees no more on loosing cultural identity to Europe when it comes to the question of language that is a huge

marker of identity. Though, in *Decolonizing the Mind: The Politics of Language in African Literature*, Ngugi argues that the selection, choice and use of language are elementary for people to define themselves according to their environment, conditions and cultural identities (4), one possible reason for his choice to use the English language in writing one version of this novel could be his target audience, the English-speaking world. Another reason could be embodied in one of the main themes of the novel, *betrayal*, in a sense that the main characters as Mugo and Karanja commit betrayal against the nation.

It seems that all what Ngugi wants is not only the restoration of Africa's history, wealth and culture, but also Africa's native identity through language. He thinks that the achievement of one's self-definition has a strong relation with the language he uses. As he says:

It is an ever-continuing struggle to seize back their creative initiative in history through a real control of all the means of communal self-definition in time and space. The choice of language and the use to which language is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe. Hence language has always been at the heart of the two contending social forces in the Africa of the twentieth century. ("Decolonizing" 4)

Ngugi affirms that the best way to keep the meaning of words, traditions, cultures, identities and writers' voice alive rather than lost in translations lies in the use of the mother language. In *A Grain of Wheat*, Ngugi is approved to succeed due to his experience in the field of literature to portray the hopes and fears of Kenyans and their desire to revive their identity through the intelligent use of language which was often generalized and sometimes vague. In *A Grain of Wheat*, he takes us into the minds of his characters and makes us feel what they feel and shares in a well-planned degree their hopes, concerns and anxieties.

Ngugi with his excellent use of metaphors as in Warui's, a wise elder of the village, words to show how Thabai will participate in Uhuru celebrating their identity, proud of its sons' sacrifice manages to explain his point of view:

'We of Thabai Village must also dance our part'

'Yes, we must dance the song the way we know how. For, let it

**never be said Thabai dragged to shame the names of sons she
lost in war ... is there a song sweeter than freedom? ... the day
we hold Wiyathi in our hands we want to drink from the same
calabash-yes- drink from the same calabash'. (23)**

Ngugi and through the good use of modernist techniques such as flashback (back to the late 1950s) has developed a complex narrative structure over the suitable choice of words in which he moves quickly and smoothly back and forth between various periods in time. The lengthy sections of mixed flashbacks tend to leave the reader uninformed of exactly what time frame s/he is supposed to be thinking.

Additionally, he is primarily interested in transmitting the inner struggles of individuals looking for who they are. An example could be Mugo who finds himself lost in the middle of nowhere surrounded by people he fears and hates looking for who he is. Thus, he employs a number of devices to create a chronology. The novel is made up of several narrative passages, monologues, dialogue, songs and anecdotes that help together shape the original Kenyan identity with no need to lose the soul of the original words.

Ngugi as well and along the whole novel did not hesitate to incorporate words and phrases in Gikuyu into the English text aiming at conveying the Kenyan experiences, identity, traditions and culture. Such words as *Mau Mau*, *Uruhu* 'independence', the names of tribes, events and people could be easily translated to English but still he keeps them in his African language. In choosing to keep 'Uhuru' in Gikuyu instead of translating it into English, Ngugi suggests that Kenyan independence frees the country from the ties of colonialism. So clearly, though he wrote the novel in English, he manipulates it in order to promote Gikuyu and Kenyan culture and to disgrace English as a Kenyan language. Also, in representing English in a negative light in his novel, Ngugi reveals his stand against English as a language of Africa emphasizing his national concerns for Kenya after its colonization as an independent nation. Ngugi's language through Gikonyo's words to Mumbi that symbolizes Kenya could be a good example of the deep-rooted identity of the Kenyan nation even with the use of another language:

' it was like being born again'

' I felt whole, renewed ... I had made love to many a woman,

but I never had felt like that before'
' before, I was nothing. Now, I was a man. During our short
period of married life, Mumbi made me feel it was all
important...suddenly I discovered... no, it was if I had made
a covenant with God to be happy...' (114)

The language of prophecies and spirituality are also used as a symbol of identity. Likewise, the coming of the colonizer was anticipated by prophecies time ago: **' For a time, people ignored the voice of the Gikuyu seer who once said. There shall come people with clothes like the butterflies'** (13). The whiteman coming was declared again through the prophecy of Mugo who predicted the arrival of 'the iron snake'. In a sense that the metaphor of the 'snake' is used to describe the train, a means of transportation brought by the colonizer. In its symbolism, it signifies an important element of colonialism. So, a clear tend to create a spiritual connection between people and land is emphasized. Ngugi is bound to his land, to his identity, no matters the conditions surrounding him. For Ngugi, it seems, perhaps, like it is of no difference to use whether English or Gikuyu since the purpose is always the same, maintaining the national identity.

Songs and proverbs have a share in Ngugi's text as well. The songs and dances show that Ngugi is trying to bring his African culture to the novel. One of these is the revolutionary song **“Uhuru bado! or let us carve Kenya into small pieces,”** The insertion of this song supports Ngugi pride for Kenyan identity and independence. In addition to this song about independence Ngugi also includes a new song in Gikuyu that addresses revolutionary concerns written by Kihika. Ashcroft et al (57) argue that the song sounds simple but it signifies deep ties with the Gikuyu identity because the two names Gikuyu and Mumbi represent the first two man and woman of the Gikuyu from whom the Gikuyu tribe descended:

'Gikuyu na Mumbi,
Gikuyu na Mumbi,
Gikuyu na Mumbi,
Nikihui ngwatiro.' (92)

Thus, adding to the use of Gikuyu language, the song refers in meaning to Mumbi who is symbolically regarded as a metaphorical mother of the Kenyan nation. The song also indicates a link between heritage, identity and language as embodied by Ngugi in his essay on language that “the post-colonial drive towards identity centers around language.”

Ngugi also includes some revolutionary songs in English such:

**'We shall never rest
Without land
Without Freedom true
Kenya is a country of black people. (26)**

Though this song denotes Kenya's enthusiasm for independence, the notion that the people will “never rest” and that they are “without land” and “without freedom” highlights that they will strive to regain their identity, the identity of the black people.

In *A Grain of Wheat*, Ngugi uses both English and Gikuyu to promote Kenyan identity. Though English is a language with colonial implications in Africa, Ngugi uses it to parallel the themes that run dominantly through the novel despite his ability to use translation.

2.3. Identity Through the Female Character Mumbi

The construction of identity in postcolonial literature may as well go in parallel with the development of characters all over the novel. In a sense that the main characters, most of the time, share the feeling of being confused between their native culture that formulates their original identity and the newly dominant hybrid culture of the colonizer. So, the notion of identity is inserted in characters; in their description; their behavior; their way of thinking; speaking; communicating and even dressing. In *A Grain of Wheat* and throughout the novel, Ngugi seems to express his own search for identity which is a common pursuit for all Africans. His characters seem to speak on his behalf. Through some of them, he builds and expresses Kenyan identity.

One of the ways Ngugi expresses identity in his novel *A Grain of Wheat* is through the female character Mumbi whose name means “*mother creator*”. Mumbi can be regarded as a symbol of Africa's struggle for identity. Her changing relationships in the novel support his thoughts. In the novel, Mumbi has two different relations with two men of implicitly conflicting

backgrounds. Thus, she represents Africa's identity in two different life styles. On the one hand, she represents Africa that loves and respects its traditional tribal lifestyles and customs. True, there were inner conflicts and revolts, yet they were worthy to endure and solve. For instance, she endures her husband's absence being away for six years in detention. On the other hand, and throughout her second relation with Karanja, she defines Africa as being forced upon by the invasive Whiteman whose skin had been of a different color and who brought the message of a god, Christianity. Following the coming of the Whiteman came another group of red strangers carrying swords. These were all unknown and unfamiliar conditions to Kenyans which flourished, later, and grew as the fruits of colonialism.

Mumbi and Gikonyo's relation were based on love, their marriage defines identity which is constructed by beloved traditional order. Along that order, Mumbi was happy with her husband Gikonyo who says: '**... it was as if I had made a covenant with God to be happy.**'(114) During Gikonyo's imprisonment a new order emerges, Mumbi and owing to the absence of her murdered brother and the absence of her jailed husband was forced to ally with Karanja who loved her since they were young, but she rejected him for Gikonyo: by this ally she brought a new order and identity to Kenya that flourishes as the son she has with Karanja grows.

Mumbi's new order and identity takes another path when her husband Gikonyo comes back to her after six years of imprisonment. Different and distorted, her traditional order and identity returned with Gikonyo. Here a clear exemplification of Mumbi and Kenya is portrayed. As Mumbi restores her relation with her husband though in a different manner, independence from the British colonization carries a return of ethnic identity and traditional order to Africa, but it has changed, distorted and corrupted as well. Yet, the hope that Mumbi and Gikonyo have of thriving in their renewed relation even with the involuntary changes, Africa also has hopes of flourishing in its restored indigenous identity and freedom despite the corruption creeping deep in it.

But still, the natives' search for identity through nationalist struggles; hopes and ambitions of the people seeking for the rebirth of a new nation can be seen in other characters also. *A Grain of Wheat*, indeed, is concerned with the values of a people who are ready to learn and cultivate the habit of living in harmony with each other in mutual trust, respect, sacrifice, love and tolerance for one another despite limitations and weaknesses under colonial Britain. All the major characters are there for a reason; the songs and dances indicate that Ngugi is trying

to bring his African culture and identity in the novel. Also, Ngugi indicates the development of the society through the development and interactions among characters. His characters endure hard conditions through their experience of life for their ultimate cause, for the sake of freedom sustaining their identity. Wambui who seems older than she is because of the responsibilities she holds, the secrets she keeps and the treatments she has had when she was caught by the police however intelligently she escaped the search is an example for the strength required for the sake of Kenya. Ngugi states: **'During the emergency, she carried secrets from the villages to the forest and back to the villages and towns'** (23). Kihika's girlfriend is another example of female's proud sacrifice for the restoration of identity. So, as individual, protagonists suffered, they felt that their suffering is worthy to start a new life. The Kenyan males and females acted as grains of wheat, by sacrificing themselves for their people to have the independence.

2.4. Land and Home in Making People's Identity

Ngugi is among the postcolonial writers who believe that land and home as themes are very important in literature. Since he went through different periods and situations in life experiencing home; migration and exile, he felt disconnected from his home land Kenya. Thus, he wrote his novels to rebuild the missing bridges so that he reidentifies himself. In one of his books, he thinks that the colonizers attempt to deprive the colonized from their lands is a way of depriving them from a place where they can identify themselves creating, then, an alienated society. ("Moving"107). Thus, he highlights that Kenya is their home given by God:

**' Ngai has given Gikuyu a beautiful country,
Never without food or water or grazing fields.
It is good to Gikuyu should praises Ngai all the time,
For he has ever been generous to them.'** (202)

In *A Grain of Wheat* which was written during Ngugi's years abroad studying at Leeds University, he expresses an attachment to land. He considers the land as his source of hope. The novel develops around the struggle for the land of Kenya; a land which was desired and chased by the British colonizer to be taken. Most obvious and as depicted in *A Grain of Wheat*, the reason behind the *Mau Mau* revolution was not only because of the existence of the

Europeans in Kenya. Rather, it was owing to another significant cause: the Europeans invasion and the forcefully acquisition of the land which belongs to the Kenyans. The supreme proof that the Kikuyu are attached to their land has been presented by their eagerness to listen to a speech by Jomo Kenyatta in Mount Kenya. A speech that they consider as an engine to empower their will to take their land back.

Jomo Kenyatta played a vital role in the novel when it comes to the restoration of land. He was not a main character actually, but his presence in the story has a crucial effect in the movement that was going on in the novel. In the beginning of the novel, a movement meeting in Rung' ei Market was very crowded due to the rumors that Kenyatta would appear. It cannot be seen less than a state of "people's trust" to Jomo Kenyatta to restore their land, to liberate Kenya and to get freedom.

In *A Grain of Wheat*, land ownership has been established through myths to clarify how the land has been given to the native Kenyans, and reaped by foreigners. This is illustrated in the myth of women ruling over the land.

' It was many, many years ago. Then women ruled the land of the Agikuyu. Men had no property; they were only there to serve the whims and needs of the women... but that was not the end of the woman as a power in the land. Years later a woman became a leader that ruled over a large section in Muranga.'
(14)

The myth likewise clarifies that Gikuyu has been warned against a future colonization of their land by strangers, a warning they refuse to take seriously, a myth that eventually turns to be true. As Ngugi states:

' For a time, people ignored the voice of the Gikuyu seer who once said. There shall come a people which clothes like the butterflies. They gave him, the stranger ..., a place to erect a temporary shelter... the stranger put up another building yard away.' (13)

Ngugi again uses the myths of Gikuyu land to initiate the spirituality of the people attached to the land they have deprived from. He writes: **'We had only asked for the thing that belonged to us from the time of Agu and Agu'** (76), and he continues to describe the hard conditions the Kenyans went through so that they restore their home. For fighting for home, he adds:

' We only fought for home. 'We longed for the day when we would see our women laugh... when we thought that one day we would return home to see the faces and hear the voices of our mothers ... we become strong. Yes. we become strong' (76-77)

In *A Grain of Wheat*, land is basic for the formation of peoples' identity. This is why some sincere characters perceive it as a duty to protect and preserve the land for Kenyan generations yet the unborn. He adds:

' people would sing: Kenya is the country of black people.'
' what thing is greater than the love for one's country? The love that I have for Kenya kept me alive and made me endure everything. Therefore, Kenya is black's people country.' (76)

Therefore, it is true Kenya is black people's country. Land becomes a marker and a reference of national identity of Kenyans. Kihika talking to Wambuku reminds him that land: **' is not politics, ...'**he said, **'it is life. Is he a man who lets another take away his land and freedom? Has a slave life?'** (112)

Again, as it is well known, Ngugi is listed among the most world known postcolonial authors who stresses the notion of identity through the discussion of many frequent themes such as 'home'. He defends the identity by exploring home which is well-thought-out as very significant in affirming one's identity as part of African postcolonial being. By definition, Christina Heckman (2) states that:

Traditionally home and belonging can be defined as the place where our ancestors used to live, the place of our origin. Consequently, this definition is dedicated to the past without regard where one lives right now. As a result, it is a very passive and static concept, and home is a fixed place.

Therefore, Africans needed a collective feeling of belonging somewhere, the factor that pushed those who would do whatever it takes to fight for independence and freedom, those who have a strong desire of nationalism and belonging, those who suffered loss and misery restore their unity and freedom. Colonization and imperialism took over their land seeking for wealth and control, but still the sons of the land can manage to take it back. Ngugi's words through Gikonyo by the end of chapter six cannot be seen less than a good example of this idea:

' We confessed. I would have done anything to come back home...'

' You had a wife. And a mother...' (79)

' Was it hard waiting, for you?'... '

Yes. Because I thought I would never come back. You see the experience of hardship in detention, I knew that if I could get out I could make something great out of my life with Mumbi'

(80)

Here, it sounds that Ngugi is talking about 'home' as fundamentally dependent upon men and women relationships (Gikonyo and Mumbi) that build a home. Gikonyo and Mumbi who are in love but separated due to the detention of Gikonyo and the affair of Mumbi with her husband's enemy, Karanja, went through many problems and hard times. The weakness of their relationship would destroy their home (Kenya), yet they make it out after their relationship is recovered (gaining independence) by the end of the novel. However, this is only one side of the story; another category of people would emerge (will be explained in the following points), those who feel easy to cope with the existence of the new comers, those who do not mind to share their home with the colonizer. So, as Hilary Chala Kowino states in her dissertation *The Problem of Home and Space in African Literature: Reconciling Multiple Belongings and Unbelongings in the Global Age*, it is now a problematic to locate home within the current changing conditions (26). Ngugi in his novels, also, was in the quest to grasp the new emerging identities of his people including his own identity seeking for finding solutions and help reconstruct identities after experiencing conditions such as marginalization, displacement and colonization.

A Grain of Wheat settles all its scores on the regain of the lost land, the possible control over it and its wealth from the white settler. Kihika with his heroic deeds, and lastly Mugo in addition to other characters are the saviors who would recover the lost land and home from the white settlers.

2.5. The Race for Social Status to Construct Identity

Social status, class and attitudes are crucial in identifying Kenya in *A Grain of Wheat*. The desire to own power after the coming of the Whiteman becomes a priority to all Kenyans. Thus, it becomes key concept in establishing the African identity in the novel yet in different forms.

First, education is regarded as one of the engines of a successful social ladder. Kariuki, the son of a lower-class family, who is the only boy accepted to get a place in Siriana secondary school spreads joy and happiness among ordinary villagers; however, he rages anger among others who questioned his merit to get there as other sons of royal families could not succeed to get a seat there. Ngugi says: **'It's when Kariuki went to Siriana that life came back to my parents. Mbugua even started talking about the future, while Wanjiku wept because she was happy'**(169). So, Kariuki's admission has gained his parents a high rank with people gaining his family an identity and a place in society.

Second, another concept in establishing identity among the indigenous is economic and financial power. In Thabai, Gikonyo becomes the envy of everyone. After his coming back from detention, he planted himself a fertile land after being an ordinary carpenter:

' Gikonyo was one of the richest men in Thabai ... five-acre farm plot; he owned a shop - Gikonyo General Stores - ... he had acquired a second-hand lorry for trading ... at the top of this, he was elected the chairman of the local branch of the Party, a tribute, everyone aspired to be: fiercely independent, bending all efforts to success in any enterprise.' (22)

Consequently, many economic transformations were made by Gikonyo as he returned from prison due to his eagerness to success: **'Popole in Thabai said: detention camps have taught him to rule himself'**(67). Eventually, he has established himself a social status and he has

been recolonized as a vivid model of success:' **the story of Gikonyo's rise to wealth ... carried a moral every mother in Thabai pointed out to her children ' (69)**

Gikonyo as a character symbolizes the vision of African businessmen *to construct their own identity in their own land by gaining social status* and taking over the economy of their country, a capitalist view. In Thabai, there has been another expression of class awareness among blacks towards white settlers. The character Koinandu expresses his range towards his boss manifesting for his rights to have a better life in his homeland: '**Koinandu, in front of the other workers: 'I want more money. I want a car like yours'**(242), willing for the uprising of blacks; fighting against the exploitation and suppression of the Blacks who are used by the Whiteman so that colonizer flourish prolifically in wealth and power.

2.6. Cultural Traditions and Identity

Identity exploration in *A Grain of Wheat* is not limited only to what has just been explained earlier. People's identity in *A Grain of Wheat* is stated through other different fabulous ways that specify Africans culturally.

First, the way people greet each other expressing mutual respect is a sign of a cultural identity. For instance, the greeting exchange between the aged Githua and Mugo is a good example: '**... who was hobbling towards him on crutches ... and cried out: " in the name of Blackman's freedom, I salute you."** Then he bowed several times.'(5).

Also, the way Gikuyu respect the family and the relation mother-son tend to express the African identity as highlighted in the following passage:

'In the evening Gitogo brought food - a pound of sugar, or a pound of meat – and took them home to his mother, who brightened up, her face becoming youthful amidst the many wrinkles. What a son, what a man, people would say, touched by the tenderness of the deaf and dumb one to his mother ' (7)

Similarly, Ngugi represents the highly respected family relation among Gikuyu through the incident that occurred between the father and son, Muhoya, who hit his father defending his

mother who stood by the side of her husband though he was not kind with her. An incident that costs Muhoya punishment:

'... something in Muhoya snapped. Then he caught his father by the arm and hit him... father and son were locked in a life-and-death struggle ...' he is your father, and my husband,' she was shouting ... Muhoya run out of the house. For the first time he wept ...the same night the news spread. A son had laid his hand on his father. Muhoya was driven out of the village.' (241)

Furthermore, the marriage traditions and norms are central in indicating Kenyan identity. It is well presented in the relation between Mumbi and Gikonyo and how they were married. In addition to the norms and promises that blessed the marriage of the two lovers that gave advantage to Gikonyo over Karanja to marry Mumbi, and that broke it due to treason. **' She had betrayed the bond, the secret, between them: or perhaps there had never been any communion between them, 'nothing could grow between any two people'** (134-135)

Moreover, circumcision is another unique cultural tradition which manifests cultural identity in *A Grain of Wheat*, circumcision is not limited to boys only but it includes girls as well. This cultural heritage is seen in the following passage: **' Uncircumcised boys and girls delighted the crowd with vigorous Muthuo ... younger men and women did Mucung'wa: older women, in Mithuru, Miengu and layers of beads, danced Ndumo'** (233-234)

In addition, for constructing identity, Ngugi makes a good selection and use of names of characters that vary from indigenous to foreign ones. Mumbi's name for instance has a deep meaning in the Kenyan culture as "mother creator" as well as Kihika's name that is a typical name in Kenya. Names of materials such as buses and cars are very notable in the novel. Examples as: **'And Gikonyo was very hopeful ... The bus, called A DILIGENT CHILD'** (71) and **' Two buses arrived, one after the other. NARROW ESCAPE was leading, closely followed by LUCKY ONE'** (259) seem to specify some periods in the Kenyans history, prior and after independence.

To sum up, all these features and concepts included in the novel aim at forming, connoting and indicating the Kenyan identity.

3 The Exploration of Hybridity in *A Grain of Wheat*

In *A Grain of Wheat*, there are instances which prove that the dominant indigenous culture is able to be influenced by the culture of the colonizer. Consequently, a multiculturalism exists planting the seeds for diverse cultures to grow within the same nation so that a cross-cultural exchange becomes possible.

The question of identity seems, here, to have another direction, it is no more bound to national customs or traditions. New factors as imperialism, immigration, movements, integration, assimilation and colonialism have led to the appearance of a new group of people who adopt or able to accept diverse variety of cultures and traditions changing the notion of belonging to one nation. This in fact would lead to the production of hybrid personalities and cultures.

Writers such as Ngugi wa Thiong'o attempt to portray that hybrid nature but at the same time they attempt to find solutions to avoid this hybridity and multiculturalism through their characters and regain an "authentic identity", a quest which seems quite impossible with the demands of the modern world we live in today, this world which notices a lively flexible mobility of people which interact with each other and give it its hybrid multicultural features.

3.1. Religious Influences and Hybridity

Back in time, before Kenya was colonized by the British, Kikuyus believed in their creator, God, who they call *Ngai* in addition to *the spirits of their ancestors*. So, before colonization there was no existence of another religion or belief. ("Kikuyu Tribe of Kenya, Language, Music, Women, People, Houses, Facts")

So, in terms of religious exchange, the indigenous culture is shown to absorb Christian influences although the Christian identity is foreign to Africans. Conclusively, in the novel, Ngugi has inserted a new religion that consequently indexes two different conflicting identities. Though the era of colonization noticed a deep contact between the two cultures within the same zone, Africa, in *A Grain of Wheat*, Ngugi indicates no evidence that the British culture is being significantly influenced by traditional Kikuyu beliefs, and practices in return. In *A Grain of Wheat*, religion and tradition beliefs play significant roles in founding two core identities: the indigenous and the hybrid.

Historically, religion and beliefs in Africa are uniquely African in all contexts prior to the coming of white missionaries into Africa. In Ngugi's novel, the frequent repetition of issues of Christianity and its related biblical signs produce a new identity appearing to creep in the national African identity, Christianity. Ngugi introduces the first seeds of Christianity through Rev. Jackson Kigundu who is a friend of Mbugua. Mbugua is Mumbi and Kihika's father; he is a well-respected elder and warrior who favors his son Kihika. Rev. Jackson liked visiting people's houses and gatherings in an attempt from him to say a word about Christ:

' Whenever he came to Thabai, he would call on Mbugua, and peach to him about the Christian faith.' Ngai, the Gikuyu God, is the same One God who sent Christ, the son, to come and lead the way from darkness into the light...' (97)

' Jackson would go out, resolved to come back again and continue the unfinished game of words and actions.' (Ngugi adds)

The beginnings of the spread of new religion which appeared in parallel with the coming of the whiteman is also stated by Ngugi: **' its origins can, so the people say be traced to the day whiteman came to the country, clutching the book of God in both hands, a magic witness that the whiteman was a messenger from the Lord.'** (13)

Here, what Ngugi wants to declare is that African people are going to turn out to be multicultural and turn to accept Christianity in a way or another. They have not only adopted western beliefs and replaced them with their own ways, but they have also adopted and ascribed them to their own culture.

Another asserted evidence by Ngugi was through the establishment of the Revivalist movement to which Jackson was a leader: **' The Revivalist movement was the only organization allowed to flourish in Kenya by the government during the emergency.'** (99). Furthermore, Christianity took another influential nest, schools. **' Teacher Muniu took a bible and without thinking asked the pupils to look up.'** (100). In addition, another sign to the definitive acceptance of the new religion of Christianity is present through the word 'Christmas'. In the day of Uruhu when Kenyans were celebrating the event of gaining independence, Christianity exists **' They mixed Christmas hymns with songs and dances.'** (232), **' he had liked her dog... she gave him presents. Every Christmas.'** (242) and **'women**

in flower-patterned calicos ... singing Christian hymns mixed with traditional and Uruhu songs.' (245)

By the end of the novel, Ngugi indicates that the new religion becomes known to people and has been considered:

' the secretary of the party stood in place of Gikonyo... Nyamu now called upon the Rev. Morris Kingori to open the meeting ... Kingori was a renowned preacher in the Kikuyu Greek Orthodox Church...

Kingori: let us pray. Lord, open thou our hearts.

Crowd: and our mouths shall show forth thy praises... in the name of Jesus Christ our Lord, amen.

Crowd: amen.' (246-247)

What is more important, the title of the novel *A Grain of Wheat* shows that there is a deep influence by the Christian principles. In the novel, death and rebirth are central. For example, Ngugi writes: **' take the case of India, Mahatma Gandhi won freedom for people and paid for it with his own blood'**(109), and he adds:

' in Kenya, we want a death which will change things, that is to say, we want a true sacrifice... I die for you, you die for me ... So I can say that you, Karanja, are Christ. I am Christ. Everybody who takes the Oath of Unity to change things in Kenya is a Christ' (110)

He also adds **'Take up my cross, is what Christ told his people', 'Do you know why Gandhi succeeded? Because he made his people give up their fathers and mothers and serve their one mother-India. With us, Kenya is our mother.'** (103). As he confirms again: **' what we want in Kenya are men and women who will not run away before the sword.'** (103)

In addition, the opening of the novel highlights as well Ngugi's religious influences, he makes use of an extract from the Bible emphasizing his personal inspiration by Christianity: **'Thou fool, that which Thou sowest is not quickened, except it die. And that which thou**

sowest, thou sowest not that body that shall be, but bear a grain, it may chance of wheat, of some other grain' (I Corinthians 15:36)

Clearly, the Christian doubts about the possibility of Christ's death and sacrifice for the sake of his people and his rebirth, the second coming of Christ, are present in the choice of the title in addition to one of the novel's themes, sacrifice. So, the possible interpretation of the title would be: no grain bears fruit if it does not, first of all, get rotten in the soil. Therefore, the death of Gandhi in India, and Kihika in the novel indicate the redemption of India and Kenya.

3.2. Hybrid Characters in *A Grain of Wheat*

Approximately, all the characters of the story are experiencing a sort of blending of the cultures undergoing a change in their identity. From the very beginning of the story we come across the characters fighting to adapt, to change and to take back their right within a foreign culture but along this fighting for fulfilling the wishes which bring them a new position in the society that they are living, they have a feeling towards the original culture, the rooted culture inside their souls. They have been taught by their fathers and society inheriting everything automatically. In some cases, the characters cannot distinguish what they are fighting for, to which culture they belong and they are under the influence of what exactly.

Surely, the majority of characters in the novel show that they have a strong sense of belonging, however some show also that the colonial experiences have become part of their personalities and lives, or at least they have made their choice to accept the change. In *A Grain of Wheat*, Ngugi expresses the notion of hybrid individuals through Karanja who sought for a close relationship with the colonizer:

' John Thompson and Mrs Dickinson used Karanja as their personal messenger. Karanja accepted their missions with resentful alacrity: weren't there paid messengers at Githima?... '

' No, what Karanja resented most was not the missions or their triviality, but the way they affected his standing among the other African workers. But on the whole Karanja would rather endure the humiliation than lose the good name he had built

up for himself among the white people. He lived on that name and the power it brought to him.' (42)

Karanja, indeed, feels ready to do whatever it needs to get a name and a position. He always looks for supporting the controlling powerful side and seeks to be part of it: **'Karanja believed that white power would never really go', 'white power had given Karanja a fearful security'** (239) and **'he confessed the oath and joined the homeguards to save his own life'** (261).

Seeking for power, Karanja adopts a whole change and betrays his county during the colonial period. Karanja collaborates with the British to oppress his people although he is humiliated by them often: **'Dr Lynd held her dog by the collar with the left hand pointed an accusing finger at Karanja with the other... I am ashamed of you ...the way you people lie'**. She also adds thinking of letting the dog attack him: **'I should have allowed him to get at you. Even now I've half a mind to let him.'**(49-50); however, it seems as worthy to him since he is approaching his goals.

The influence of the colonizers' power and Karanja's own search for supremacy fuel him with greed and voracious jealousy. He betrays the movement that all Kenyan fought in, he gives up on his loyalty to the Mau Mau and joins the whiteman forces to frustrate the efforts of the rebellion, an action that a man with integrity and love his country would not do, yet all these mal practices make Karanja feel relieved:

'... gave him a letter of recommendation listing Karanja's qualities of faithfulness, integrity and courage ... Karanja has confessed his oath and registered as a homeguard ... and he quickly became a trusted servant of the white people at Githima.' Ngugi adds: **'Karanja knew he was being flattered, it made him feel good.'** (179)

Wairimu, Karanja's mother has always been ashamed of her son and never felt satisfied with his misbehaviors: **'During the emergency, Wairimu disapproved of her son becoming a homeguard and a chief and said so'** (256). Packing his stuff preparing to leave home, she also warns him: **'Don't go against the people. A man who ignores the voice of his own people comes to no good end'** (256). The mother as a sign of tenderness and care warns her

son of falling in the trap of change for the sake of the colonizer, a trap that he will not get out of easily.

Indeed, by the end of the novel and due to Karanja's misconducts, he finds himself alone surrounded by fear losing a blessing he did not notice in the exact time, home.

' ...he felt the screeching in his flesh as on that other time at Rung'ei station. He was conscious too, of many angry eyes watching him in the dark... then it swished past him, the lights, the engine and the coaches... the earth where he stood trembled. When the train disappeared, the silence around him deepened; the night seemed to have grown darker.' (262)

Another character that indicates hybridity in *A Grain of Wheat* could be the main character Mumbi. Mumbi carrying a new baby becomes more and more hybrid and under the influence of the culture she is living in. Though the child is not her husband's, she never thinks of getting rid of it. Here, it is remarked that identity is changing. As it has been said earlier, Ngugi through the marriage of Gikonyo and Mumbi addresses home. So, their relationship parallels the process of a new nation building. Before the Emergency, they were a happy new married couple as Gikonyo declares:

' before, I was nothing. Now, I was a man. During our short period of married life, Mumbi made me feel it was all important ... suddenly I discovered ... no, it was as if I had made a covenant with God to be happy.' (114)

Gikonyo felt blessed at first; however, things turn to be unfamiliar after him coming back, a new child comes up, a child that does not belong to him, a change, a difference emerges in parallel with the nation, Kenya.

Mumbi, who represents Kenya, has an affair that results in a child with Karanja, who is her husband's enemy, who represents a hybrid character that serves the colonizer. Here, Ngugi seems to confirm once again change that is going to affect everything including Kenya. He might aim to suggest that independence does not really mean the healing of the old wound. Even though Gikonyo and Mumbi live together after the Emergency, their relationship is not fully recovered because Gikonyo cannot handle the truth that his wife has been unfaithful to him:

' Gikonyo talked of a world where love and joy were possible...

' You love your wife, 'Mugo observed.

' I did!.. she was my life, all my life...'

' Do you know that when I finally came back, well for me

everything had changed; the shambas, and the villages, and the people...'

' Mumbi?'

' She too had changed,' Gikonyo said, almost in a whisper.

' God, where is the Mumbi I left behind?' (80-81)

After the birth of the child, life turns to be different, Kenya after independence turns to be different, the colonial wound will go deep if the natives cannot handle with the past. Their postcolonial identity and the future would then be disfigured and changed. Indeed, they will. New culture not their own, not as the culture of the Africans that is depicted is getting in a way too far from what life had to be. The new born child is the representative of the new generation, a generation that is expected to be more damaged by the new culture and the new values. However, it is hard to forget what happened, forgiving the past is the key to have a bright future, if not, it is then means of survival.

By the end of the novel, Gikonyo starts to change his attitude towards Mumbi and the child. Eventually, he wants to start a new life with Mumbi after Uhuru and accepts, as well, the child's existence. He states: **' What has passed between us is too much to be passed over in a sentence. We need to talk, to open our hearts to one another, examine them, and then together plan the future we want.'** (280) Again, this state can be perceived, metaphorically, with the concluding sentence in the novel when Gikonyo, who was a carpenter before the Emergency, wants to carve the figure of the pregnant Mumbi on a stool: **' I'll change the woman's figure. I shall carve a woman big – big with child'** (280). It is apparent that the reunion between Gikonyo and Mumbi represents the rebirth of Kenya after colonialism, but still with the existence of the child which is the product of colonialism. That is to mean, a generation filled with hope for building a new country, the rebirth of a new Kenya.

3.3. Code-switching and Hybridity

Bakhtin argues that the language of the novel is "a system of languages that mutually and ideologically interanimate each other". He enhances: "the novelistic hybrid is an artistically organized system for bringing different languages in contact with one another" ("Wikizero - Hybridity - Linguistic Hybridity: A Dual Dynamics")

Though Ngugi made a clear statement that he firmly stands against the use of colonizer's language stating that he is proud of his origins advocating for a deep-rooted literature written purely in African languages, his hybrid touch in *A Grain of Wheat* cannot be undistinguished.

In the novel, characters' use of code-switching mirrors and indicates that different identities in *A Grain of Wheat* exist. An example of the use of both Gikuyu language and English within the same sentence could be in a conversation between the village elder, Warui and Mugo: '**like Kenyatta is telling us ... ' these are days of Uruhu na kazi'** (5), Warui seems as he does not want to talk about a precious thing to his heart in a foreign language asserting a sense of belongingness perhaps. Another example of code switching is Kihika's proverb: '**watch ye and pray ... kihulacho kiko nguoni mwako.**'(19) This code switching for instance makes the meaning inaccessible for non Gikuyus. Here, Kihika's preference for code-switching and proverbs is indeed an attempt to move the emotions and feelings of the oppressed to fight for their rights and privileges as being the rightful landlords since he has a main role in the novel as the hero of the village who has been betrayed.

In addition, since the majority of Gikuyu are peasants, and the novel takes place in a village, Ngugi uses code switching in some Gikuyu words referring to land: '**In the shamba, ...Gakaraku, micege, mikengeria, bangi- and the sun.**' (8). Also, there is an obvious use of traditional tools of farmer: 'panga' and 'jembe' which are typical African farming implements. Ngugi uses them to refer to machete and hoe, which are symbols of exploitation of the poor during the colonial period of Kenya

Besides, code-switching has been dominantly used in *A Grain of Wheat*. The word "**Uhuru**" has been significantly used constantly to refer to freedom, a hope that they have been waiting for long. This supposes that the characters exhibit their rich Gikuyu language and the desire to manifest their true Gikuyu identity however they cannot escape the fact that another culture exists as well.

In addition to characters' use of single words, phrases, clauses and common expressions in their mother tongue; they also use indigenous songs in their language code-mixed with English Language again:

We stood up facing Mount Kenya:

Mwenanyaga...you may protect our hideouts.

Mwenanyaga ... a soft cloud over us.

Mwenanyaga ... in front from our enemies.

Mwenanyaga ... courage in our hearts...

Thai thathaiya Ngai, Thaa.

Kenya is a country of black people (25-26).

To conclude, despite the fact that Ngugi is criticizing writers with western influences asking them to write in their native language, a cross- culture is present in the language he himself is using regardless the reasons stated previously. So, the novel through the dominant use of code-switching of words, phrases, clauses, sentences and songs decrease his work's purity to be African. Although it is constructed in English for purposes, the language of the oppressor colonizer remains the language of the oppressor colonizer. This indicates in-betweenness and expression of multiculturalism and hybridity which is a reflection of Ngugi's status himself. He mirrors his state, that he is not satisfied with, through his writings.

3.4. Towards a Possible Traditional Change and Multicultural Acceptance

The colonial experiences that Africans went through led to different aspects that played an important role in shaping their identities. Ngugi portrayed Africans in his novel *A Grain of Wheat* as living in-between two worlds, they are struggling hard to stick to their cultures, identity and traditions, but at the same time they cannot escape the new elements that the modern world imposes on them due to colonialism. So, the best way to define who they really are and to reconcile between the two worlds is through accepting the fact that they are hybrid people. Furthermore, hybridity and multiculturalism are elements which are not specific to Africans alone yet they become universal concepts in this hybrid world.

The majority of Gikuyu people as portrayed in the novel are poor farmers and occupy simple jobs: **'Glad to see you going the shamba early.'** (6), **'Gitogo worked in eating houses, meat shops, often carrying heavy loads.'** (6), **'he returned to the soil. He would labour...to bury seeds and watch green leaves ...then harvest, these were all part of the world he had created for himself...'** (11). In addition, Gikonyo who is used as a symbol of capitalism was a carpenter before he turns to be wealthy: **'Gikonyo, then a well-known carpenter in Thabai'** (18)

Another example for the simple living conditions is Mbugua's, Mumbi's father, surroundings: **'Mbugua, was a well-known elder in the ridge, his home ... stored after harvest. A bush – a dense mass of creepers, ...formed a natural hedge around the home.'**(87)

Therefore, as a sign that people are no longer the same, Ngugi declares that they adopted western ways of thinking and started to forget somehow about their real way of living. They became more material and forgot about their values concerning collectivity. An example is the transformation that happened in Gikonyo's life. Gikonyo's desire to acquire wealth in order to be equal with the white informs us, perhaps, that he sees wealth as the only difference between him and the white race:

'And for Gikonyo, hard work had been a drug against pestering memories. He Had built a house, one of the best and most modern in the village; he had wealth, albeit small, and a political position in the land: all this a long way from the day of the poor carpenter' (33)

Ngugi also adds talking about another transformation with Karanja from a cleaner to a personal messenger: **'Karanja, who worked at Githima Library dusting books, keeping them straight in their shelves and writing labels'** (40). **'John Thompson and Mrs. Dickinson used Karanja as their personal messenger.'** (42)

Thus, the colonizer came in and tried to implant himself within colonized people to succeed in its mission but the colonized people did not all yield to this attempt at first; but soon after colonization it seems that the colonizer's ideas and beliefs were in fact implanted deep in their minds. This does not mean that they have lost their traditions and values, but they have changed some of them and have supplemented new strange ones.

To better support the idea of traditional change in the novel *A Grain of Wheat*, teacher Muniu who works at Mahiga, a Church of Scotland school, can be taken as a good example as well. Muniu is the teacher of Kihika, and during a session one Sunday morning, he talks about circumcision:

' Teacher Muniu talked of the circumcision of women and called it a heathen custom.

' As Christians we were forbidden to carry on such practices'

' Excuse me, sir!'

' Yes Kihika.'

' That is not true, sir.'

' What!'

' Even Teacher Muniu seemed scared by the sudden silence.

Some of the boys hid their faces, excited yet fearing that the wrath of the teacher might reach them.

' It's just the white people say so. The Bible does not talk about circumcising women' (99-100)

Here, it is obvious that a struggle among native people about traditions is developing. This states that new external thoughts are implanted their roots in the native minds and thoughts concerning traditions. Ngugi's selection of a teacher to inset the new idea is intelligent and with purpose. The teacher, here, represents the elite and the power of education to change peoples' mind. The teacher believes that this tradition is not a civilized way to treat women and thus should be abolished just because westerners say so, and he believes in their superiority. Obviously, He uses all the ways to convince people to give up this tradition; but he finds himself on the other side faced by a boy who still sticks to his traditions and at the same time sees the westerners as strangers who should not be followed. As the teacher sought forward to punish the boy for not acquiring the new idea, the boy escaped school indicating a total rejection of this change:

' I said, come forward.'

'he had made as if to move. His eyes rolled to the roof, to the teacher, the sticks, the alter. Suddenly he clambered onto the desk, jumped to another, and ... had reached the nearest

windows and climbed out of the church to freedom. He never stopped running until he reached home... 'I would rather work on the land.' (101)

Ngugi hence makes it clear that the society is divided owing to the new regime, the existence of the colonizer, that brought new thoughts which affected the natives directly or indirectly, thoughts that started to creep in the society in all aspects in a way or another, thoughts that found acceptance among some and rejection among others enhancing the notion of hybridity in the Kenyan society.

Conclusion

Through this chapter, we tried to understand how identity and hybridity are conceived in postcolonial literature through the work of the Kenyan writer Ngugi wa Thiong'o. He certainly has issues with his own identity as with the identity of his people and of Africa in general.

This chapter was presented in three main sections. At first, we started with an overview of *A Grain of Wheat*. In this section, we presented a short biography about the author, a plot summary, main characters and major themes was undergoing in the novel. Then, in the second section we identified how Ngugi has established identity in his novel *A Grain of Wheat*. It was found that setting, language and style, character, land and home, social status, cultural traditions were crucial notions that led to the formation of Kenyan identity in the novel. The final section of the chapter tackled the concept of hybridity. The study revealed that multiculturalism, cross-culture and hybridity have been vigorously introduced in *A Grain of Wheat* through religion, characters, code-switching and traditional changes.

General Conclusion

General Conclusion

This research endeavored to briefly explore postcolonial literature, how it emerged and shaped by the experiences of postcolonial societies and what main concepts it presents. More precisely, it attempted on how identity and hybridity are explored in this type of writing. In fact, as the research revealed, post-colonialism existed before postcolonial countries regained their freedom, but still this notion has been debatable in terms of definitions since there is a debate among critics over the meaning of this term. In the one hand, some critics claim that it represents the historical period that came just after the independence. In the other hand, many others declare that it pacts everything concerns the postcolonial societies from the moment of colonization till the present day.

As far as postcolonial literature in concerned, this study focused on the practical analysis of novels which became a preferred genre for postcolonial writers in a sense that the novel has a strong power of representation and ability to state a nation's identity and history by giving voice to people. Postcolonial literature represents works produced by writers who have come from postcolonial backgrounds and origins, and who have written in order to describe their own identity and cultural heritage defending that they have a unique identity as well, an identity that should be recognized as well as works written by the colonized from their own perspectives. Postcolonial writers write against the notions of imperialism, colonization, oppression, segregation, race, marginality, etc. Postcolonial writers stand also against those notions not only because they oppress their societies, but because these colonizers distort their identities under the umbrella of civilizing the uncivilized. That is why these writers have a common background since they all depict these notions of identity and hybridity throughout their writings in a way or another.

Identity as a crucial notion in postcolonial literature happens to be of a great interest for postcolonial writers. This notion has been under the pressure of change due to the colonial experience nonetheless it has never been totally erased. For, and due to colonialism, imperialism and neocolonialism, the postcolonial societies find themselves in a dilemma as to which side they should adhere; the traditional identity which cannot fit the new world order, or the western ways which are unfamiliar to them. So, obviously this society will find itself in an inner struggle that would eventually divide the people of the same origin. Different categories of people emerged; those who incarnate the western identity and those who resist it.

Consequently, preserving a pure unique African identity is somehow problematic in either ways to achieve and sustain. Confronting with constant changes, a globalized world, mobility, multiculturalism which are dominant make postcolonial writers find themselves automatically and unconsciously writing about their identities in a way to make them fit the new world order. But in fact, this does not mean that they are celebrating the new identity and denying theirs, even though they embrace western identity, they always show that they uphold a strong contact with their traditions, identities and beliefs. So, this dilemma of finding a place in the new world order paved the way for crisis of identity in the postcolonial world to emerge making it, therefore, one of the most prominent themes explored in postcolonial literature.

Postcolonial writers and through their works have always tried to portray the basic elements which are crucial in establishing the identity of their societies. However, they could not escape the fact that their identities have been affected by colonialism and by imperialism in a broader sense. Despite the fact that the postcolonial societies survived in harmony generating their identity generation after generation sharing the same cultural traditions, they faced problems that needed some sacrifice. They had their lands and they had their traditions and beliefs; they used to know who exactly they are, but with the coming of the new regime brought by the colonizer everything fell apart. This colonial power worked on disrupting their beliefs through introducing Christianity as a new religion. After that, this power worked on depriving them from their lands so that they lose their sense of belonging. In addition, they worked on founding new ideas through the elites who were manipulated and used as bridges between colonizer and colonized. All these processes together contributed in the process of alienation the people from their own home, culture, tradition, way of thinking and even from the whole world.

Processes of implanting western traditions, together with the efforts of the colonizer to erase the identity of the colonized so that to sustain control over them led to the creation of new postcolonial people with new identities which are neither original nor western. So, multiculturalism existed within the same society leading to a cross-culture and transmission of traditions and thoughts from the colonizer to the colonized who were deeply influenced by the new orders directly or indirectly.

Postcolonial writers in their own ways sought to depict these notions, identity and hybridity, through careful representation of the elements that make up these concepts of identity such as language, characters, religion, style, setting, home, culture, etc. Interestingly, what makes a

debate over the representation of postcolonial societies is that many postcolonial writers write about the experience of their people in foreign languages, mainly that of their colonizers. This fact is seen as controversial since it in a way or another empowers the western literatures and marginalize the postcolonial societies much more since it makes the colonizer at the 'center ' and it marginalizes the postcolonial self though some writers such as Ngugi wa Thiong'o defend themselves stating that the use of the colonial language does not essentially mean giving up one's identity; it rather means that help universalizing the postcolonial experience. By 1973, Ngugi stated that it is better to restore the identity by starting to use the original language to support the authenticity of the piece of literature and to enhance the sense of belonging though the notion of hybridity cannot be unrecognized despite all attempts.

Next to identity lays hybridity which is a very critical element explored by postcolonial writers as well. Postcolonial writers depict themselves through their characters as different in the way they live and correspond. In most of postcolonial prose, there is the notion of mixing cultures however people resist to completely adopt the new regimes at the expense of their original identity. For example, they portray their characters as hybrid through their way of dressing, communicating, behaving and so on. But still other characters seem to act in the opposite side rebelling upon the changes. Obviously, the majority of these writers and through their literature declare in a way or another that hybridity is alive within their society and the fact that people during and after colonization are becoming inevitably multicultural people and their endeavors to regain the purity of their identity is quite impossible.

As mentioned earlier in the dissertation, all the previously discussed elements could be depicted through the work of Ngugi wa Thiong'o *A Grain of Wheat*. This writer represents identity and hybridity through his novel in many ways. In his book *Decolonizing the Mind*, he suggested some solutions to this crisis of identity; however, the solution faced some criticism regarding some prominent aspects among which is the return to the original language and the refusal of any use of another language that culturally or literary indicate colonial powers. As have been examined in chapter three, Ngugi depicts identity through establishing a link to setting, land, home, language, characters and traditions. Throughout the whole novel, he portrays the identity of his mother country Kenya, or Africa in general, before, during, and after colonialism in the one hand. Furthermore, he pictures out how this identity has been distorted at first and then bit by bit replaced to take its up-to-date shape through the attempts of the colonizer to reap the land, take over the country and insert a new religion. The primary

goal for doing this is to deprive the sense of belonging and pave the way for a new regime to creep in the society which will not be able to find itself back again under the umbrella of imperialism.

In *A Grain of Wheat*, Ngugi highlights the question of language which has been very important to him in a sense that he considers language as having a great impact on identity. He uses Gikuyu with English because he wants to build a bridge that connects him to his origins. This notion of native language is meant to keep in touch the writer himself with home. So, home is also very significant in forging one's identity. Ngugi through his characters shows how people struggle to have a place to identify themselves with and call it home. Besides, he portrays that if one does not have a home, he will be forever wondering who he is? And where does he fit? Declaring that their home is a gift from God and nobody can take it from them at any cost.

He also depicts the In-betweenness that the people fell in in their quest to find a status in the new world order. So, some characters are used to describe that hybridity has found its way in the postcolonial societies. The characters in the novel seem to be used in order to speak his mind; he expresses his desire to regain his original identity and his need to reconstruct a link between him and his origins. He also criticizes indirectly those who try to accept western traditions, mainly the elites, who deviated from their motherland.

All in all, Ngugi's visions of identity and hybridity crisis seem to be shared among the majority of postcolonial writers. He enhances in *A Grain of Wheat* that the core traits of identity construction are revealed in issues of land, culture, traditions, language, religion, code-switching, etc. The examination of the study concluded on investigating themes of imperialism, colonialism, betrayal, love, forgiveness and so on as essential tools which enacted various identities in the novel. In addition, it was found that literary tools of language, such as flashbacks and characterization were used and well manipulated to construct identity in the novel.

Limitations of the Study

“ This is not a novel to be tossed aside lightly. It should be thrown with great force.” (Dorothy Parker)

Since the research is strictly confined to the analysis of identity and hybridity in *A Grain of Wheat* by Ngugi wa Thiong'o, we were so limited in finding adequate reliable sources that deal with the issues under investigation. Furthermore, the novel itself is not easy to access or analyze since the writer has a complex style and uses some modernist techniques in writing that need to be examined carefully. Besides, the study of such prose requires considerable amount of knowledge about the history, culture, traditions as well as political conditions about the Kenyan society. In addition, as students, we were challenged with some time constraints in doing our research, so it is unlikely that our work would have explained all the elements that deal with identity and hybridity presented in the novel. Last but not least, due to the allotted length of the dissertation, we were unfortunate to include some other interesting thoughts, ideas and analysis not only within the chosen novel, but to the whole related field as well. Finally, in spite of all the limitations, we admit that it was a challenge and a fascinating experience for us to have a touch in the domain of literary research.

Recommendations for Further Research

As it is with most studies and researches, the findings generate more suggestions and questions. The findings in this study merely add to the existing data and questions. Therefore, the need for further research is required since there is a scarcity of a deep analysis on identity and hybridity in literary studies. This study has opened other areas for further research. These areas may include:

- Since identity in *A Grain of Wheat* has been presented through main female characters, another study could be carried out in the light of Feminist Approach.
- *A Grain of Wheat* as a literary text is filled with historical backgrounds and changes that shaped to the Kenyan society which were established in different ways and different periods of time, prior and during colonization. So, Historical Criticism could be suggested for further researches.
- A replication and comparison of former studies in the topic to grasp the changes that have taken place in Ngugi's constructions of identity and hybridity is recommended as well to enrich the literary field.
- The findings reached in this study is expected to other suggestions so that it is improved. Thus, it is worthy to be under further investigations.

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ملخص

تدرس هذه الأطروحة قضايا الهوية الوطنية والتهجين الثقافي في الادب ما بعد الاستعماري، حيث إن السعي والبحث عن الذات والتهجين يعدان موضوعين بارزين في الأهمية في الدراسات الادبية. إن الغرض الاساسي هو دراسة اثار هيمنة الاستعمار على المستعمر وكيفية تأثيره عليه . كما تهدف إلى تحليل أسلوب الكاتب الافريقي "نقوي وا ثينقو" في تشخيص المفهومين في روايته "حبة قمح" . تقدم هذه الدراسة ايضا تحليلا عمليا لكيفية استخدام الكاتب للغة واسلوبه، الزمان والمكان، الشخصيات، الوطن، المستوى الاجتماعي والتقاليد الثقافية لبناء هوية المجتمع الافريقي في الرواية. فضلا عن ذلك، فهي تشرح كيفية الطرح الجيد للدين، الشخصيات، التناوب اللغوي والتقاليد الجديدة لإظهار مفهوم التهجين في الرواية . تعتمد الدراسة على نظرية رئيسية ألا و هي نظرية " ما بعد الاستعمار" التي تجزم أن الرواية هي مجرد انعكاس للالتزام صاحبها بالكشف عن طريقة بناء هوية المجتمع الكيني اثناء "حالة الطوارئ" بالإضافة الى كيفية تهجين المجتمع تدريجيا . استخدمت نظرية " ما بعد الاستعمار" ايضا لتوضيح تأثير المستعمرين في هوية المستعمر . خلاصة، يستنتج انه بسبب الاستعمار قسم المجتمع الى فئات مختلفة، إلا ان الرغبة في الاستقلال لا تزال راسخة ومشتركة .مرة اخرى، تكشف الدراسة اثار الاستعمار البريطاني على المجتمع الكيني والذي ينتهي به المطاف متأثرا بمستعمره بطريقة او بأخرى على الرغم من المقاومة.

كلمات مفتاحية: الهوية، التهجين، الادب ما بعد الاستعماري، "حبة قمح" ، نظرية ما بعد الاستعمار.

Résumé

L'étude faisant l'objet de l'enquête explore les questions d'identité et de l'hybridité dans la littérature postcoloniale depuis la quête d'identité et de l'hybridité est un thème important dans les études postcoloniales et la littérature. L'objectif principal est d'examiner les effets de la domination du colonisateur sur les Africains et comment ils reflètent sur la colonisation. Aussi, il vise à analyser comment l'écrivain africain Ngugi wa Thiong'o fonctionnellement exprime les deux concepts dans son roman *Un grain de blé*. L'étude fournit une analyse pratique de la façon dont l'établissement, la langue et le style, les caractères, de la terre et de l'accueil, le statut social et les traditions culturelles sont présentées dans le roman de construire l'identité des personnes dans *un grain de blé*. De plus, il prend connaissance de la façon dont Ngugi wa Thiong'o fait un bon usage de la religion, de caractères, de code-switching et traditions pour manifester la notion d'hybridité dans le roman. L'étude s'appuie sur une théorie principale : la théorie postcoloniale qui aide à faire valoir que l'auteur est le roman d'un simple reflet d'un engagement fort de révéler comment l'identité se construit par les Kenyans pendant l'urgence ainsi que la façon dont l'hybridité prend progressivement dans la société. La théorie postcoloniale est appliquée également à préciser l'impact du colonisateur sur le régime de l'identité du colonisé. Les conclusions de conclure qu'en raison de colonialisme ; la société est divisée en deux catégories différentes ; toutefois, un désir commun profondément ancrée pour l'indépendance est toujours partagé. Encore une fois, l'étude révèle les conséquences de la colonisation Britannique sur la communauté kenyane qui touchés par le colonisateur d'une façon ou d'une autre malgré le fait qu'ils avaient résisté.

Mots clés : identité, la littérature postcoloniale, la Théorie Postcoloniale, l'hybridité, Un Grain de Blé,