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# Identity Crisis in Chinua Achebe's Anthills of the Savannah

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# Dedication

*I would like to dedicate this humble work to my father, may God have mercy on him, who I wished he would be present in this presentation as usual, as he never was absent from attending my discussions. I miss to see the joy in his eyes. May God have mercy on him, he was the first and last inspiration to get this appreciation. This achievement was a solution to get out of the circle of depression after his death.*

*I also would like to dedicate it to my beloved mother, whose tenderness, encouragement and prayers day and night made me able to achieve this success and honor, without forgetting my brothers. And my beloved husband.*

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## ABSTRACT

The current study explores a remarkable issue in the field of postcolonial literature, namely, identity. As a first objective, the study seeks to examine the effects of colonial presence and domination on post-colonial societies, and how colonizers view colonialism. The study also aims to analyze Chinua Achebe's novel *Anthills of the Savannah*, presenting how it truly reveals the identity plight of post-colonial Nigerians, and charting how the identity dilemma is constructed in post-colonial literature. The topic was chosen for two reasons: first, to investigate and explore concepts of identity, and how they relate to other concepts in the field of postcolonial literature. Second, the study will analyze how Achebe, as a postcolonial novelist, explores and articulates issues of identity in his work *Anthills of the Savannah*. Moreover, the study is conducted in the light of postcolonial theory. Moreover, the study is conducted in the light of postcolonial theory. The latter enables us to say that the collection is a reflection of Chinua Achebe's commitment to showing the crisis of identity in post-colonial Nigeria. This method is also applied to indicate the effect of colonialism on the identity of the colonized. The results of the study indicate that postcolonial societies have already been torn into two different worlds superimposed on each other, as well as postcolonial people who are trapped between the two worlds and unable to recognize the space to which they belong. However, despite this fact, the true pre-colonial identity is deeply rooted in the theme and the desire to recapture pre-colonial traditions and culture is also present.

**Key words :** postcolonial literature , identity , *Anthills of the Savannah*, postcolonial theory .

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# **General introduction**

## General introduction

### ➤ A. Background information about Chinua Achebe and the *Anthills of the Savannah*

African literature is more different than the other literature because the African writers were influenced by the colonizer who effected on culture, tradition, and religion of the African nations where they focused on the cultural nationalism to highlight on the African identity.

Chinua Achebe was a Nigerian novelist, poet, and critic who was born on November 16, 1930, in Ogidi, a town in southeastern Nigeria. Achebe grew up in a Christian family, and his early exposure to the Bible and Western literature played a significant role in shaping his worldview and literary sensibilities. He was educated in mission schools before attending the University of Ibadan, where he studied English, history, and theology. Achebe later earned a Master's degree in English literature from the University of London. Achebe's literary career began with the publication of his first novel, *Things Fall Apart*, in 1958. The novel tells the story of a fictional Igbo village called Umuofia and its encounter with British colonialism in the late 19th century.

*Things Fall Apart* is widely regarded as a seminal work of African literature, and it has been translated into over 50 languages. The novel is celebrated for its incisive critique of colonialism, its portrayal of traditional Igbo culture, and its powerful exploration of themes such as identity, community, and change. Achebe followed *Things Fall Apart* with other novels, including *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966), and *Anthills of the Savannah* (1987).

*Anthills of the Savannah* is Achebe's fifth and final novel, and it is widely regarded as one of his most powerful works. *Anthills of the Savannah* is set in the fictional West African country of Kangan and explores themes of political corruption, power, and identity. It is a powerful critique of postcolonial African leadership, and Achebe's portrayal of the fictional African state of Kangan reflects his concern with the political, social, and economic challenges that many African countries have faced since gaining independence. The novel follows the story of three childhood friends, Chris, Ikem, and Beatrice, who find themselves caught up in the political turmoil of their country. As the novel progresses, the characters grapple with questions of leadership, ethics, and personal identity, while also confronting the legacy of colonialism and the challenges of building a new national identity in the wake of independence.

In addition to highlighting the ways that political and social structures may both empower and constrain people in their pursuit of self-fulfillment and collective advancement, the novel investigates the complicated ties between power and identity. Achebe was a prolific essayist and literary critic in addition to writing novels. He produced essays on a variety of subjects, such as Nigerian politics, African literature, and cultural identity. Achebe was a fervent supporter of African literature and culture, and the area of postcolonial studies was made possible in part by his contributions. On March 21, 2013, he passed away in Boston, Massachusetts, leaving a lasting legacy of literary and intellectual accomplishments that continue to have an impact on readers and scholars all over the world.

Chinua Achebe was a very well-known Nigerian author whose works had a profound influence on both African literature and the larger area of postcolonial studies. His book *Anthills of the Savannah* gives a sophisticated and comprehensive account of the difficulties postcolonial African countries face while exploring themes like identity, power, and corruption.

➤ **B. Significance of the theme of identity crisis in the novel**

*Anthills of the Savannah's* identity crisis topic is important for a number of reasons. It mostly reflects the political and cultural upheavals that many African nations went through throughout the postcolonial era. Achebe personally experienced colonialism's negative impacts and saw his people's attempts to restore their identities and establish their independence. So, this theme is significant both in terms of its literary worth and its historical and cultural significance. Also, "*Anthills of the Savannah's*" issue of identity crisis is pertinent to current debates about identity politics, particularly as they relate to postcolonial cultures.

In the aftermath of colonialism, the novel examines the challenges faced by people who must juggle conflicting national, cultural, ethnic, and personal identities. In many postcolonial nations, this struggle for identity is a recurrent problem, and Achebe's description of it in "*Anthills of the Savannah*" is still relevant today. Also, the novel's identity crisis topic emphasizes the connection between people and their society. The novel demonstrates how societal systems and power relationships can impact a person's sense of self and capacity for self-definition? The social and political settings of the people in the book influence who they are, and their battles with identification are a reflection of the broader social issues facing their society.

Moreover, the postcolonial nation's conflict between tradition and modernity is highlighted through the issue of identity crisis in "Anthills of the Savannah." Between their traditional ideals and the demands of modernity, Achebe's characters struggle. This conflict, which is a recurring theme in postcolonial literature, refers to the larger problem of cultural identity and the difficulties nations have in balancing tradition with development.

Overall, Anthills of the Savannah identity's crisis subject is significant because it can help to clarify the many problems that postcolonial countries must deal with. The book offers a subtle and perceptive examination of the difficulties in negotiating one's identity in a society still reeling from colonialism and its effects. As a result, it continues to be a significant and influential book in postcolonial studies and African literature.

➤ **C. Purpose and Objectives of the Dissertation :**

This dissertation explores the issue of identity crisis in "Anthills of the Savannah," a book by Chinua Achebe. In particular, the study will look at how the novel's protagonists deal with identity crises and how this topic reflects broader societal problems in postcolonial Africa.

➤ **The objectives of the study are as follows:**

To analyze the concept of identity crisis in "Anthills of the Savannah" and its relevance to the postcolonial African society.

To examine the various factors that contribute to the identity crisis experienced by the characters in the novel, such as colonialism, corruption, and political instability.

To investigate how the characters in the novel deal with their identity crisis, including their attempts to assert their individuality and their search for a sense of belonging.

To evaluate the effectiveness of the novel in addressing the issue of identity crisis in postcolonial Africa and in contributing to the larger discourse on the subject.

➤ **The study aims :**

To advance knowledge of the identity crisis problem in postcolonial African literature and society and to shed light on the various ways in which literature may be used as a weapon for tackling difficult social problems. The study will provide a closer analysis of "Anthills of the Savannah," one of Achebe's most important literary works, and will illuminate the manner in

which his writing handles the complexity and difficulties of postcolonial Africa. It also will contribute to the greater discussion on postcolonial African literature and its applicability to modern society by offering a thorough analysis of the issue of identity crisis in "Anthills of the Savannah."

This research aims also to show the use of literary works by Achebe in order to discover the Nigerian identity through history. The focus is on the cultural field, where the colonial existence created unbalance in the Nigerian identity. The native people, especially the intellectual people who suffered from the loss of identity through their opposition to Western education and culture, this fact produced hybrid persons, who do not belong to neither culture. Scholars of African literature, postcolonial studies, identity studies, educators, and decision-makers interested in using literature to address societal concerns can benefit from the study.

#### ➤ **D. Research Questions:**

What are the effects of colonial presence and domination on post-colonial societies, and how colonizers view colonialism?

What are the concepts of identity, and how they relate to other concepts in the field of postcolonial literature?

How did Achebe, as a postcolonial novelist, explore and articulate issues of identity in his work Anthills of the Savannah ?

#### ➤ **E. Methodology**

Various approaches, methods and theories have been used in conducting literary research. This study follows an analytical-descriptive approach aimed at investigating the identity of the Chinua Achebe Anthills of the Savannah. This means that the study focuses on a different method of data collection which is completely different from interviews, observations, surveys, etc. As a source of data collection for the study, we adopted some literary texts, books, articles, documents and some reliable websites. For an in depth investigation, the data of empirical analysis was mainly derived from primary sources: Anthills of the Savannah (1987) and some other textual analyzes guided by the principles of postcolonial theory. More precisely, we relied on careful study and deep analysis to examine issues of identity and how they are presented in the novel.

# **Chapter one :**

**An overview about postcolonial literature  
and postcolonial theory**

## **Introduction**

The field of postcolonial literature and theory is very broad, and has been an arena for debate and criticism. Hereby, in this first chapter we will deal with the theoretical background related to the field of postcolonial literature, and provide general overviews that will pave the way for conducting this study. This chapter discusses two main sections: First, we discuss the emergence of postcolonial literature, in which the factors that led to the emergence of postcolonial literature will be presented along with some basic concepts and definitions. Second, it deals with postcolonial theory, its place within the field, and how postcolonial writers have been able to employ it as a tool of resistance.

### **I. postcolonial literature**

The terms postcolonialism and postcolonialism first appeared by the mid-1980s in scholarly journals in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's *The Empire Writes: Theory and Practice in Postcolonial Literature*. According to Ashcroft, the term colonial seems to date back to the late 1970s in some texts such as Edward Said's *Orientalism* which led to the development of colonial discourse theory in the work of critics such as Gayatri Spivak and Homi Bhabha. For example, Spivak first used the term postcolonial in his 1990 collection of interviews and reminiscences *Postcolonial Critique*, and Robert C. Young sees postcolonialism as

*“A body of writing that attempts to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed”.*<sup>1</sup>

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<sup>1</sup> Young, R. J. C. (1990). *Colonial desire: Hybridity in theory, culture and race*. Routledge.

For Young, this shift in dominant ways means destroying and turning the world upside down as if looking from the other side for a different experience. Thus, postcolonialism challenges the prevailing ways of looking at things mainly from the western point of view to give a voice to marginalized people, so postcolonialism for young people demands the right of all people in the world to live on an equal footing.

Postcolonialism mainly deals with the effects of colonialism on cultures and societies during the post-independence period. It is a continuous process of resistance and reconstruction. Postcolonial criticism focuses on the forces of oppression and coercive control at work in the contemporary world: the politics of anticolonialism, neocolonialism, race, gender, class, nationalism, and ethnicity define its terrain (Young.1). Accordingly, it deals with all cultures affected by the actions of the process of imperial domination and its consequences.

Focuses on the challenges and impacts that former colonies struggled with and may still face today. In literature, postcolonialism is an academic discipline or study that focuses on the human consequences of the subjugation and exploitation of colonized peoples and their lands. Analyzes and explains the effects of colonialism and imperialism. Postcolonialism is also an interactive phenomenon against radical colonial critique. However, there is a strong debate among critics and scholars regarding the problematic prefix "post" in the term postcolonialism. On the other hand, 'post' in the simple sense means 'post' colonialism. Historically, the hyphenated word specifically refers to the period after a country, state, or people ceased to be subject to a colonial power such as Britain or France, and took administrative power into their own hands. In this sense, it carries a chronological meaning that refers to a post-colonial caliphate period, so post-colonialism had a clear chronological meaning that refers to the post-independence period. As a historical period, the postcolonial period for many countries represents the stage of decolonization after World War II.

Postcolonial literature lies at the essence of postcolonial studies, it is an arena through which different nations and lands critically and aesthetically implement their thoughts, which are mainly an intellectual resistance of the colonial discourse and a serious attempt to confront many dilemmas and crises emerged in the aftermath of the so called decolonization. For example , the Nigerian writer Chinua Achebe in his first novel *Things Fall Apart* (1958) demonstrates the state of Igbo people`s tension and perplexity with their values and culture on one hand , and their values and culture as confronted with Christian colonizers on the other . In addition to this, Achebe went further and wrote huge fictional works developing the same

attitude, which can only be featured as being postcolonial. In 2007 Achebe reworded The Man Booker International prize for his meritocracy in literature. J.m.Cotzee have also contributed to a greater extent, being a white South African writer who criticized vigorously the colonial attitudes and ideas, and he considered himself the voice of the voiceless.

Besides many other male and female writers whose works are allocated to shake the predominant way of viewing the world, which is merely Eurocentric. This predominant point of view is widely explored through Edward Said's *Orientalism*. Said is basically concerned with way in which knowledge is governed and owned by Europeans to reinforce power and pave the way to their imperialist project. Before this, it is worth mentioning that Frantz Fanon is regarded as an Avant-guardist writer and intellectual who put the cornerstones for Africans to go further and reconsider their problematic situation. Fanon was interested in the psychological effects of colonization and racism over black peoples. His most highlighted work *The Wretched of the Earth* became a leading material in criticizing the colonial power. Ngugi Wa Thing'o, in his *Moving the Centre* states that

*"Frantz Fanon became the prophet of the struggle to move the centre and his book the Wretched of the Earth, became kind of bible among the African students"*<sup>1</sup>.

## **II Concept of postcolonial literature**

Postcolonial literature is a broad field that is provided with key clues to help understand the issues that characterize postcolonialism, explaining what it is, where it is encountered and why it is central to the formation of new cultural identities. As a topic, postcolonial literature in general and postcolonial studies specifically stand at the intersection of discussions about many topics, themes, ideas, and theories such as race, colonialism, gender, politics, language, and many other core concepts.

Since postcolonialism is deeply rooted in history, it has always been associated with imperialism. The word imperialism is derived from the Latin word imperialism. It dates back to the latter half of the nineteenth century. But the concept and practice are as old as civilization itself in the sense that the world has seen and witnessed empires spanning vast territories often in the name of bringing the blessings of their civilization. Imperialism has different meanings such as power, authority, command and control, kingdom and empire. Imperialism also imposes its own political ideals, its own cultural values, and often its own language on the subject state.

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<sup>1</sup> Moving the Centre. Ngugi Wa Thing'o. P03

Imperialism is a means of bringing the grace of a superior civilization to a submissive people, and freeing them from their vague ignorance. In literature, the concept has been brought up by such figures 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 distinct meanings in many fields and which has certain sets of meanings in postcolonial theory is the term dualism. The interest in dualism was first created by the French structuralist linguist, Ferdinand de Saussure, who believed that signs have meaning not through a simple reference to real objects, but through the opposition. It is clear that dualism is very important in constructing ideological meanings in general, and very useful in imperial ideology. The dualistic structure, with its various articulations, accommodates the dualistic motives within imperialism as the drive to "exploitation" and the rush to "civilization". Thus, it can be seen that the colonizer and the civilized, the teacher and the doctor are opposed to the colonized and the primitive, the disciple and the patient, as a relatively binary structure of domination.

In postcolonial literature, there is little distinction between center/periphery; colonized / colonised; territory/empire; Civilization/Primitiveness very well represents the fierce relationship between colonizer and colonized on which imperialism is based. Binary oppositions are structurally related to each other, and in colonial discourse there may be a variation on the basic binary colonized/colonized - which is paraphrased in any given texts in a variety of ways such as: colonizer/colonized, white/black, civilized/primitive, advanced/backward, good/evil, beautiful/ugly, human/brutal, etc. Much contemporary postcolonial theories have been directed at seeking out and breaking down different types of binary segregation in analyzing texts that deal directly or indirectly with colonialism and imperialism.

In general, decolonization is a period (beginning for many countries in the 1950s and 1960s) of strong social contradiction and conflict that usually ends with anticolonial resistance leading to the creation of independent states. Moreover, it refers to the process of revealing and ending colonialism in all its forms, and that includes shattering the hidden aspects of the political institutions and cultural forces that maintained the colonial power that remained in place even after political independence. 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 Ngugi 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

Négritude as a literary movement emerged between the 1930s and 1940s. It was born from the intellectual environment of Paris based on the concept of one common cultural alliance between black Africans, wherever they are in the world. It 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, 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 that "my negro is not a stone, he has cast his deafness to the noise of the day."

Postcolonial literary is a self evident that the colonized countries in East, India, Australia and Africa have shared one painful, atrocious and devastating experience in a variety of spheres and dimensions; economically, politically and culturally. The result is conversely another shared experience of imperialism's legacy and affections. In *The Empire Writes Back*, Bill Ashcroft et al have stated that

*" More than three quarters of the people living in the world today have had their lives shaped by the experience of colonialism"<sup>1</sup>*

Therefore, and as far as post colonial literature is concerned, the impact of colonialism is undoubtedly the factor producer of multiple common motifs and thematic concepts such as racism, cultural dominance, hybridity, inequality and the quest for identity ... So, postcolonial literature finds itself engaged with the dilemma resulted from colonial applications. This is why postcolonial writers produce their works in form of a counter narrative or rather a resistance of the colonial discourse, but this once in difference and hybridity rather than binarism and otherness. The hybridity which enables them to go, in Ngugi's words "*For cultural freedoms*"<sup>2</sup> Postcolonial literature is also concerned with portraying the problematic situation of immigration as a result of the colonial politics. Moreover, the experience of Diaspora and displacement takes a huge part of postcolonial works.

In fact, postcolonial literary works are produced as a writing back to the colonial literature, and basically the western attitudes towards the ex-colonized, and this fact is

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<sup>1</sup> *The Empire Writes Back*. Bill Ashcroft et al. P01. 2<sup>nd</sup> edition London and New York

<sup>2</sup> Ngugi Wa Thiong'o. *Moving the Centre: The Struggle for Cultural Freedom*. Oxford: James Currey Ltd, 1993.

confirmed by numerous postcolonial critics like Bill Aschroft, Frantz Fanon who stated that the novel is "*A reply on a minor scale to the dominating power*"<sup>1</sup>

### **III. The postcolonial theory**

The Western countries tried hard to spread the idea of inferiority in the African minds, and this is very obvious " *when political repression was abetted by the suppression by everything that helped the African to believe that he was the co-equal of his oppressors and everyone else on earth*" (Duodu, 2013: 71). Postcolonial theory is used to discuss literary works written by authors from colonised countries. It also analyzes the native's attitudes toward the coming of the aliens in their lands. Young declares that

*"postcolonial theory is always concerned with the positive and the negative effects of the mixing of peoples and cultures"*<sup>2</sup>

The effects of the coloniser on the personality of the colonised is very clear in the colonised society, many concepts of postcolonial theory like ambivalence, mimicry and hybridity are used in order to analyze the characters of Achebe's novels.

Through his dealing with the pre-colonial novels like *Things Fall Apart*, Achebe demands his people to reback and reclaim their past. This act is seen by Said as a chief role in post-colonial fiction. In this light Said wrote:

*"Many of the more interesting post-colonial writers bear their past with them as scars of humiliating wounds, as instigation for different practices, as potentially revised visions of the past tending toward a new future, as urgently reinterpretable and redeployable experiences, in which the formerly silent native speaks and acts on the territory taken back from the empire"*.<sup>3</sup>

The postcolonial theory has been chosen as the theoretical foundation for the study of the subject of identity crisis in *Anthills of the Savannah*. A theoretical foundation for examining the historical, cultural, and political aspects of the identity crisis that many African countries are

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<sup>1</sup> A speech by Frantz Fanon at the congress of Black African writers, 1959 about the Wretched of the Earth.

<sup>2</sup> Post-colonialism- an historical introduction (2001). (Young, 2001: 69).

<sup>3</sup> Said, E. W. (1979). *Orientalism*. Vintage Books, 1993: 3.

currently experiencing is provided by postcolonial theory. In reaction to the Eurocentric view of the world and the need to comprehend the effects of colonialism on non-European cultures, postcolonial theory developed in the 1970s and 1980s. The postcolonial theory is concerned with the continuing effects of colonization on the lives of colonized peoples as well as their cultural and political experiences.

The postcolonial theory offers a helpful paradigm for comprehending the identity problem that many African countries are currently going through. According to this theory, colonization had a profound effect on African cultures that is still visible today. The postcolonial theory acknowledges how colonization interrupted conventional social structures, languages, and cultural practices, leaving people feeling disoriented and unsure of who they are. The connection between the colonizer and the subjugated is significant, as the postcolonial theory emphasizes. It stresses that the identity problem faced by many African countries is largely a result of the colonizer's power and dominance over the colonized. This theory acknowledges that the identity crisis impacts entire societies and is not just a personal concern for any one person.

The postcolonial theory is an appropriate paradigm for this study because it stresses the significance of national identity, which is another reason. The postcolonial theory acknowledges that cultural identity is a crucial aspect of one's identity and that it frequently serves as the scene of conflict between colonizers and colonized people. This theory accepts that the process of recovering cultural identity is a difficult one that takes time and work on both the individual and group levels.

The postcolonial theory offers a paradigm for examining the function of language in the construction of identity. The postcolonial theory acknowledges that language has historically served as an instrument of colonial dominance and that language is a crucial component of national identity. The significance of recovering indigenous languages and the function of language in the process of identity creation are both emphasized by this theory. The postcolonial theory offers a paradigm for comprehending how resistance, power, and identity are related. This theory acknowledges that identity is a societal as well as a psychological problem. It recognizes that opposition is a key element of the process of identity formation and that the battle for identity is frequently a struggle for power.

Finally, *Anthills of the Savannah* by Chinua Achebe's subject of identity crisis can be examined using the postcolonial theory as a paradigm. This theory offers a conceptual paradigm

for comprehending colonialism's effects on African cultures, the significance of cultural identity, the function of language in the creation of identity, and the connection between identity, power, and resistance. This study will add to the body of knowledge on identity crisis in African literature by offering a thorough analysis of the subject of identity crisis in *Anthills of the Savannah* using the postcolonial theory as a theoretical framework.

### **Explanation of the chosen theoretical framework**

Postcolonial theory was chosen as the theoretical paradigm for the study because it has become more and more important in literary studies, especially in the study of African writing. The power structures put in place during the colonial era and the continuing battles of people who had been subjugated to recover their identities, cultures, and histories led to the development of postcolonial theory. Therefore, the theory offers an insightful frame through which to examine the subject of identity crisis in Chinua Achebe's *Anthills of the Savannah*, a book about the effects of colonization on the political and personal identities of the characters.

The prevalent narratives and images that have traditionally been produced by the colonizers about the colonized are challenged and deconstructed by postcolonial theory. According to the theory, colonialism is more than just a political and economic structure; it is also a cultural and intellectual undertaking that entails forcing a hegemonic culture and language upon the colonized. The outcome is the loss of the colonized people's own languages, customs, and identities as they are compelled to assimilate into the majority society. Therefore, the goal of postcolonial theory is to give expression to the oppressed and marginalized groups that have been silenced in the hegemonic ideologies.

Hybridity, which refers to the blending of various cultures and identities as a consequence of colonial interactions, is one of the central ideas of postcolonial theory. Hybridity exposes how cultures and identities are constantly changing and developing while challenging the idea of pure and set identities. The use of numerous languages, the blending of African and Western literary traditions, and the representation of cultural and social practices that mirror the interaction between African and Western societies are all examples of hybridity in African writing.

*It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the*

*way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity.*<sup>1</sup>

The subaltern, which refers to neglected and oppressed groups that have been silenced by the hegemonic ideologies of the colonizer, is another key idea in postcolonial theory. Along with colonized people, the subaltern also encompasses working-class people, women, and other marginalized groups that have been shut out of political and cultural authority. Lack of speech, agency, and representation are traits of the subaltern, and they demand a platform on which to communicate and be heard. According to Spivak, subaltern means:

*It refers to those who don't give orders; they only receive orders. That comes from Antonio Gramsci, who made the word current. He was looking at people who were not, in fact, working-class folks or victims of capitalism. He was looking at people outside of that logic because he was himself from Sardinia, which was outside of the High Italy of the north. But "subaltern" also means those who do not have access to the structures of citizenship. I'm now talking about India today, where the largest sector of the electorate is the rural landless illiterate. They may vote, but they have no access to the structures of citizenship. So that's a subaltern.*<sup>2</sup>

The significance of representation is also emphasized by postcolonial theory, especially in light of how literature and other forms of popular culture influence and build our conceptions of the world. Postcolonial theory holds that literature has the ability to both support and refute prevailing ideas and narratives. It can give marginalized groups a means of defiance and strength, enabling them to contest prevailing tales and develop original representations of their identities and cultures.

Postcolonial theory offers a helpful perspective for comprehending the identity crisis subject in *Anthills of the Savannah*. In the wake of colonization, African intellectuals struggled with the impact colonialism had on their political and psychological identities, as depicted in the

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<sup>1</sup> Bhabha, Homi K. *The Location of Culture*. Routledge, p38.1994.

<sup>2</sup> Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. Macmillan, 1988. p271-313.

book. The struggle to integrate their African identities with the Western schooling and society they have been exposed to is one that the novel's protagonists must overcome. The conflicts between African and Western societies are highlighted in the book, along with the tensions between custom and technology. It recognizes the difficulties of cultural and identity formation in the wake of colonization, which enables a nuanced comprehension of the characters' battles with identity. As people navigate their many identities and cultures, the theory acknowledges that identities are not static and pure but instead continually change and evolve. The theory also stresses how crucial it is to give the voice of the oppressed, especially in the context of African literature, where Western discourses have traditionally controlled representations of African cultures and identities.

The theory's emphasis on providing voice to the underprivileged also offers a way to acknowledge the complexity and variety of African identities, as well as the necessity of challenging prevailing narratives and images that have traditionally ignored and suppressed the underprivileged.

Also crucial in the setting of literature studies is the use of postcolonial theory as the theoretical foundation for this dissertation. Postcolonial theory can be seen as a way to decolonize literature studies and establish a more inclusive and varied canon because it questions prevailing discourses and beliefs. Thus, applying postcolonial theory to the study of *Anthills of the Savannah* helps to challenge prevailing ideologies and build a more inclusive and diverse literary canon in addition to helping to comprehend the novel's investigation of identity crisis.

## **Conclusion**

The dissertation's use of postcolonial theory as its theoretical foundation offers a helpful way to comprehend the subject of identity crisis in *Anthills of the Savannah*. The novel's examination of how colonization has affected people's personal and political identities makes use of the theory's focus on hybridity, the subaltern, representation, and cultural and identity formation. The tensions between African and Western cultures that are depicted in the book, as well as the characters' conflicts between tradition and modernity, can be seen through the prism of postcolonial theory as a reflection of the ongoing fight for decolonization and the reclaiming of African identities and cultures.

*Anthills of the Savannah's* identity crisis subject can be examined within the context of postcolonial theory. The novel's examination of the effects of colonization on personal and

political identities makes particular use of the theory's focus on hybridity, the subaltern, representation, and the complexity of cultural and identity formation. The tensions between African and Western cultures that are depicted in the book, as well as the character's conflicts between tradition and modernity, can be seen through the prism of postcolonial theory as a reflection of the ongoing fight for decolonization and the reclaiming of African identities and cultures.

# **Chapter two**

**Identity Crisis in Chinua Achebe's *Anthills of the Savannah***

## **I. An Overview about Identity**

The question of identity is the most controversial issue in postcolonial studies as well as literature. It can also be considered the most important because of its crisis that is present in all postcolonial societies, given the conditions and conditions of the postcolonial era that the newly liberated countries faced in their search for and formation of their independent identity; The crisis that is emerging on the surface, the issue of identity is not clear or fixed, and this is what basically led to the crisis that turned into a phenomenon. As Mercer argues:

*“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”<sup>1</sup>.*

Thus, when the original identity of the colonized was suppressed and formulated by the colonial hegemony, this led to a growing sense of confusion and doubt, and thus an identity crisis.

*“The fact of being who or what a person or thing is ”<sup>2</sup>.*

In postcolonial context, 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 ”<sup>3</sup>*

Moreover, they call the flip side of identity as referring to the simultaneous meaning of the concept of identity as the “unique sense of self” and identity as ipse which means and refers to a person’s self-esteem.

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<sup>1</sup> Mercer 1990, *Identity: Community, Culture, Difference*, P.43–71, London: Lawrence & Wishart.

<sup>2</sup> Oxford English dictionary (10<sup>th</sup> edition) 1999 P705.

<sup>3</sup> Beller, Manfred and Joep Leerssen, editors. *Imagology: The cultural construction and literary representation of national characters. A critical survey*. Amsterdam: Rodopi, 2001. P01

The term identity can refer to the state or fact of being or what a person is, what kind of person he or she is and how they relate to others. Therefore, the condition of "existence or becoming" is what distinguishes one from the other. So identity is not simply the ideas and concepts of individuals on themselves, but the relationships shared with their community.

However, in a postcolonial perspective, the term is a problematic concept and complex to define (Stanford Encyclopedia of Philosophy). The term is also associated with the "other" in the sense that we identify ourselves as "we" with the existence of the "other". "Otherness" is a twofold characteristic of the postcolonial era. According to Sinha

*"both identity and difference, so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define"<sup>1</sup>*

So, 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 .

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<sup>1</sup> Sinha (qtd. In Dizayi 1000).P04.

Since identity is not stable and fixed notion as Hall confirms :

*“ Identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses ”<sup>1</sup>.*

And with the influence of the colonial legacy that was multidimensional, besides having different repercussions of colonialism in different locations. Hence the issue of identity has appeared in different shapes and forms, as Stewart claims that identity is always in a changing way which makes it as a really problematic concept. Identity is seen as an object

*“ not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact with the new cultural practices ”<sup>2</sup>.*

He also realizes that we should not think of the concept of identity as a production, yet it is formed within its representations and never outside of it, and so the concept for him is an ongoing process.

According to Venn, identity refers to the aspects that qualify subjects in terms of categories such as race, gender, class, language, ethnicity, status, nation and then in terms of recognized social relations and sense of belonging to groups. that

*“ identity is an entity that emerges in relation to another or others; it is a plural self ”<sup>3</sup>*

Hereby , in the same vein, Kathryn Woodward suggests 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 ”<sup>4</sup>*

Thus, since identity is a relational term, it can be defined by similarities as well as differences, that is, by binary oppositions. For example such as self/other, white/black,

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<sup>1</sup> Hall, Stuart “ Ethnicity: Identity and Difference ”. *Radical America* 23, no. 4, 1989.

<sup>2</sup> Hall, Stuart. *Cultural Identity and Diaspora*. Edited by Jana Evans Braziel and Anita Mannur in *Theorizing Diaspora*. London: Blackwell, 2003.

<sup>3</sup> Venn, Couze. *The Postcolonial Challenge Towards Alternative Words*. London: SAGE Publications Ltd, 2006.

<sup>4</sup> Woodward, Kathryn, editor. *Identity and Difference*. SAGE Publications Ltd, 1997.

master/slave, etc. In addition, identity enriches social relations as interrelationships. She asserts that one may encounter some conflicts between overlapping identities from different situations, people, and societies.

Identity is central and is considered a reference when determining who/what is an individual, society or nation more broadly. Thus, identity can be classified into two primary types, self-identity and social identity. In Parker's view, it is

*“the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social identity”<sup>1</sup>.*

Society plays an important role in developing and determining one's self identity. So accordingly, identity is a matter of self-description and of social ascription, and the latter affect the way we perceive ourselves, we become who we are based on the foundation which has been surrounding us while growing. Zegeye 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”<sup>2</sup>.*

In that sense, identity is a lifelong process that is in a constant change depending on the social context and circumstances which can be the source that gives rise to new entity.

Meanwhile, for Berger and Luckman in *The Social Construction of Reality*, 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 a certain part of the world from other members. Hence, identity refers to manners and ways in which individuals and collectivities are distinguished apart from others<sup>3</sup>.

Furthermore, when Ngugi conceived that :

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<sup>1</sup> Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage, 2000. Print.P265.

<sup>2</sup> Zegeye, Abebe. *Social Identities in the New South Africa*. Cape Town: KwelaBooks, 2001.

<sup>3</sup> Berger, Peter L. and Thomas Luckmann. *The Social Construction of Reality*. New York: Doubleday, 1966.

*" 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. "*<sup>1</sup>

He claims that anthropologists presuppose that identity is seen as a shared heritage starting with the shared set of values, customs, traditions, and relationships that govern particular groups and individuals within a given society. Thus, the identity of the individual is sharply influenced and shaped by those values and norms inherited in the society in which the person lives.

From another perspective, Bhabha hypothesizes that when defining postcolonial identity, language and place are fundamental features to consider , as John McLeod reported his saying that after colonialism, indigenous societies find themselves in what he calls 'moment of transit' where in both place and time overlap and cross to produce and result in "*difference and identity* " <sup>2</sup>.

All of the above meanings and definitions of identity are the cumulative result of history and the present, and are the product of observations of the present and changes throughout history. Identity is largely driven by historical, geographic, and socio-cultural conditions. Thus, it connects individuals with their social world and acts as a hub between the two.

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<sup>1</sup> Thiong'o, Ngugi wa. *Decolonizing the Mind: The Politics of Language in African Literature*. New Hampshire: Heinemann, 1986.

<sup>2</sup> McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000.P217

## **II. Identity Quest in Postcolonial Literature**

Postcolonial literature discusses the change in cultural identity as a serious issue. Since then, from the very beginning, the aim of the colonial powers has always been the same of subverting, uprooting and falsifying the cultural identity of the indigenous population. This created a burden for postcolonial authors such as Tiffin Notes:

*“ The dismantling, demystification and unmasking of European authority that has been an essential political and cultural strategy towards decolonisation and the retrieval of creation of an independent identity from the beginning persists as a prime impulse [sic] in all postcolonial literatures .”<sup>1</sup>*

Thus postcolonial writers want to dismantle European power and identity to re-establish their own unique authority. Postcolonial novels depict the impact of European domination on postcolonial societies and tell the story from the perspective of those who have been silenced for so long. Postcolonial writers seek to create and reconstruct their identities through their imaginations. So postcolonial literature treats the crisis of identity as a major theme, as well as the way colonists recover after a long period of oppression.

Das portrays that , postcolonial literature emphasizes identity quest through the themes it sketches and language it uses , as postcolonial writers use characters to speak their minds to reveal the basic issues related to their identity <sup>2</sup>. In the same vein, it is said that postcolonial literature contributes 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.”<sup>3</sup>*

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<sup>1</sup> Tiffin .qtd . in McInnis ‘The Struggle of Postmodernism and Postcolonialism ’.

<sup>2</sup>Das, Kumar Bijay. *Critical Essays on Postcolonial Literature*. 2nd ed., New Delhi:Atlantic, 2007.P72.

<sup>3</sup> Boehmer, Ellek. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford: Oxford University Press, 2005.P221.

Coulmas launches that identity is not only something that is inherited but relatively an energetic and multifaceted process that can be moderately adapted<sup>1</sup>. According to some literature scholars such as Gergen , Norton Peirce , Sarup and Weedon , 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. In that sense, identity is never fixed or stable and it changes according to the surrounding circumstances such as the education we have received , the culture we have been taught and the society we lived in. Hence, any political, social or cultural change, can influence the development of our identity. People who live in a society that has been through colonial experience, in particular, are more likely expected to experience an identity crisis or confusion to a certain level.

Therefore, the colonized subject's identity became forged by the colonial oppressive process that resulted in the occurrence of longitudinal features that affected the postcolonial identity; writers and writings as well. 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 remarkable part as well.<sup>2</sup> It is the danger of a forged and unstable future that creates the struggle for identity in the postcolonial psyche of the colonized peoples.

Fanon contends the impact of colonialism and its consequences on natives who find themselves struggling 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 ."*<sup>3</sup>

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<sup>1</sup> Coulmas, Florian. *Sociolinguistics. The Study of Speakers Choices*. Cambridge: Cambridge Press, 2005.P178

<sup>2</sup> Paolini, Albert J. *Navigating Modernity: Postcolonialism, Identity and International Relations*. Colorado: Lynne Rienner Publishers, Inc, 1999.P51.

<sup>3</sup> Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann. London: Paladin,1970.

Identity is never very important in life until this identity is lost. It is this concept of loss that runs deep in colonial and postcolonial literature. The loss of one unified past, a culture, a way of life is the tragedy that marks the lives of the colonized people, and postcolonial writers attempt to portray this tragedy through their works, where 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<sup>1</sup>. Even though many postcolonial writers managed to portray the issue of identity with high excellence, none of them actually suggest the solution to that question. So, colonized nations are going through a process of constant search for their authentic selfhood. Robert J.C. Young highlights that this dilemma is out of people's feeling of lost and ambivalence, thus it causes estrangement and a cultural clash that result finally to leading to a new space that is absolutely different which he named hybrid genre.<sup>2</sup>

From Edward Said's point of view, identity construction has an influence of power. 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 shaped by what people make themselves rather than by their oppressive discourse<sup>3</sup>.

Contrary to what Edward Said adheres to, Homi Bhabha, in his book *The Position of Culture*, establishes his surprising elements of identity formation under the influence of Foucault's idea of power. Bhabha introduced the new concept of hybridity. Furthermore, derive that file

*" Interweaving of elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity. "*<sup>4</sup>

The search for one's identity and history is one of the most difficult tasks faced by indigenous peoples, which is what prompts postcolonial writers to seriously deal with these issues in their writings. The latter is an attempt to liberate the oppressed nations from the tyranny and power of their oppressors, and its unfair policy that it pursued for decades during its sovereignty over the colonial countries.

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<sup>1</sup> Ninkovich, Frank A. *The United States and Imperialism*. Massachusetts: Blackwell, P16.2001.

<sup>2</sup> Young, Robert J.C. *Colonial Desire: Hybridity in Theory, Culture and Race*. London and New York: Routledge, P74.1995.

<sup>3</sup> Said, Edward W. *Culture and Imperialism*. New York: Vintage Books, P112 1994.

<sup>4</sup> Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.

*“ The postcolonial quest seeks mastery not in the first instance over land or other peoples, but of history and self. ”<sup>1</sup>*

Thus, these people find themselves in a dilemma, confused and struggling to know their true identity because they feel disconnected from their ancient and original history, and not connected to the current atmosphere.

### **Identity crisis in literature**

The idea of identity crisis has been extensively studied in many disciplines, including psychology, sociology, and writing. When a character in fiction has an identity crisis, it means that person is unsure of who they are, where they fit in society, and what they want out of life. By examining its causes, distinguishing characteristics, and various modes of representation in literary works, this literature review seeks to provide a thorough description of identity crisis in literature.

The term "identity crisis" was first used in the 1950s by psychologist Erik Erikson, who defined it as a developmental stage during which a person encounters a conflict between their unique personality and societal standards. Adolescence is when this period takes place, when young people are attempting to forge their own identities and sense of self in the outside world. Erikson claimed that failure to get through this period can result in confusion and unhappiness for the rest of one's existence<sup>2</sup>.

Literary scholars subsequently embraced the idea of identity crisis as a means to comprehend the challenges of fictional characters in literary works. The study of people who are going through an identity crisis has allowed academics to delve into the intricacies of human nature and the difficulties associated with trying to find meaning and purpose in life.

### **Key features of identity crisis in literature**

Identity crisis is a complex idea that can appear in writing in many different forms. However, the majority of depictions of this subject share a few crucial characteristics.

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<sup>1</sup> Boehmer, Ellek. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford: Oxford University Press, p201-202.2005.

<sup>2</sup> Erikson, E. H. (1950). *Childhood and society*. Norton.

A feeling of confusion or ambiguity about one's sense of self is one of the identity crisis' most notable characteristics in writing. Characters who are going through an identity crisis might find it difficult to pinpoint their goals, desires, and position in the world. Social constraints or standards may make the character's confusion even worse by preventing them from forming their own identity.

A feeling of alienation or detachment from others is another crucial aspect of identity crisis in writing. Characters going through an identity crisis might feel alienated from those around them, unable to build lasting connections with them, or lacking a sense of belonging. As they battle to comprehend their position in the world, their sense of confusion and ambiguity may be exacerbated by their isolation.

A feeling of searching or striving for meaning or purpose is a third essential aspect of identity crisis in writing. Characters going through an identity crisis might be trying to figure out who they are or where they fit in the world. This quest may take many different forms, including travel, introspection, and experimentation, but it is frequently motivated by a strong feeling of unhappiness or restlessness.

### **Different forms of representation**

From classic books to modern works, identity crisis has been portrayed in literature in a variety of ways. Among the most well-known literary depictions of identity crises are Sylvia Plath's *The Bell Jar*, Ralph Ellison's *Invisible Man*, and J.D. Salinger's *The Catcher in the Rye*. These pieces examine young people's problems with establishing their own sense of identity and finding their position in the world while dealing with societal expectations.<sup>1</sup>

Other literary works examine identity crisis in more subtle or sophisticated ways. For instance, Toni Morrison's book *Beloved* tells the tale of a former slave who battles to establish her identity in the present while being tormented by the pain of her past. The book is a potent examination of the complexities of identity and how our prior events can influence who we are today.<sup>2</sup>

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<sup>1</sup> Plath, S. (1963). *The bell jar*. Faber and Faber.

Ellison, R. (1952). *Invisible man*. Random House.

Salinger, J. D. (1951). *The catcher in the rye*. Little, Brown and Company.

<sup>2</sup>Morrison, T. (1987). *Beloved*. Knopf.

Identity crisis has been examined in writing recently in fresh and creative ways. For instance, Tommy Orange's book *There* chronicles the struggles of a varied collection of Native Americans to find their place in modern-day America. The novel is a potent examination of the ways in which history, society, and individual experience influence identity.<sup>1</sup>

### **Causes of Identity Crisis:**

When a person's self-concept and their real life events are at odds, an identity crisis, a psychological condition, results. It is a condition of being unsure of one's place in society and one's character. Identity crises have a variety of internal and exterior root causes that are intricate and multidimensional. We will look at some of the most typical reasons for identity crisis in this article.

Lack of deep social connections is one of the main reasons of identity crisis. Humans are social animals, and the people we engage with frequently influence our sense of who we are. Lack of social ties can make us feel isolated and cut off from the rest of the world. As we battle to define who we are in the absence of important social connections, this can result in an identity crisis.

Trauma is another frequent factor in identity crises. Abuse physical, mental, as well as negligence and abandonment—can all result in trauma. A person's sense of self can be profoundly affected by traumatic events, which can result in feelings of remorse, humiliation, and self-blame. Trauma survivors might battle with problems with intimacy, self-worth, and confidence, which can make them feel confused and disoriented about who they are.

Pressures from society and culture may also play a role in identity crisis. There may be temptation to adhere to particular positions and identities due to societal expectations and conventions. For those who are marginalized, such as people of race, and people with impairments, this strain can be especially intense. There may be confusion and ambiguity about one's identity as a result of the battle to balance societal standards with one's own sense of self.

Transitions in life can also lead to identity dilemma. Major life changes like graduation, marriage, divorce, retirement, and the death of a loved one can cause a feeling of identity confusion and disturb our sense of self. When these changes involve a major shift in our societal duties or relationships, like becoming a parent or switching to a new job, they can be especially difficult.

Furthermore, identity crisis may also be influenced by psychiatric variables. For instance, people who suffer from mental health conditions like melancholy, anxiety, or borderline personality

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<sup>1</sup> Orange, T. (2018). *There there*. Knopf.

disorder may feel cut off from their sense of self. These circumstances may cause someone to feel confused and disoriented about their identity, which may result in an identity crisis.

Finally, identity problems may also be influenced by existential issues. As human beings, we are all faced with the grand issues of existence, including what it means to live, what mortality is, and why we are here. As we battle to identify ourselves in the face of these existential concerns, these issues have the potential to cause existential distress and an identity crisis.

The complicated psychological condition known as identity crisis can result from a variety of internal and external variables, to summarize. Lack of significant social connections, trauma, societal and cultural constraints, changes in life, psychological issues, and existential worries are some of the most typical causes of identity crisis. Identity crisis is a common and natural aspect of the human experience, despite the fact that it can be demanding and difficult. Finding assistance from close friends, family members, or a mental health expert can be crucial to the recovery process.

### **Symptoms of Identity Crisis:**

Confusion, worry, sadness, and self-doubt are just a few of the symptoms that someone going through an identity crisis may experience. They might find it difficult to articulate their sense of self or they might be unsure of their principles and views. This may cause feelings of confusion and a perception of isolation from other people. Some people use risky or self-destructive behaviors as a coping mechanism for these emotions of doubt.

### **Consequences of Identity Crisis:**

Identity crises can seriously affect a person's mental health and general wellbeing if they are not addressed. Chronic anxiety, melancholy, and other mood illnesses may result from it, along with feelings of alienation and social exclusion. People who do not overcome their identity crisis may also have difficulty forming good relationships or discovering meaning and purpose in their lives.

## II. Inthills of the Savannah



Chinua Achebe was born in Nigeria in 1930. He was raised in the large village of Ogidi, one of the first centres of Anglican missionary work in Eastern Nigeria, and is a graduate of University College, Ibadan. His early career in radio ended abruptly in 1966, when he left his post as Director of External Broadcasting in Nigeria during the national upheaval that led to the Biafran War. Achebe joined the Biafran Ministry of Information and represented Biafra on various diplomatic and fund-raising missions. He was appointed Senior Research Fellow at the

University of Nigeria, Nsukka, and began lecturing widely abroad. For more than 15 years he was the Charles P. Stevenson Jr Professor of Languages and Literature at Bard College; he then became the David and Marianna Fisher University Professor and Professor of Africana Studies at Brown University

Chinua Achebe wrote more than 20 books - novels, short stories, essays and collections of poetry - including *Things Fall Apart* (1958), which has sold more than 10 million copies worldwide and been translated into more than 50 languages; *Arrow of God* (1964); *Beware, Soul Brother and Other Poems* (1971), winner of the Commonwealth Poetry Prize; *Anthills of the Savannah* (1987), which was shortlisted for the Booker Prize for Fiction; *Hopes and Impediments: Selected Essays* (1988); and *Home and Exile* (2000).

Chinua Achebe received numerous honours from around the world, including the Honorary Fellowship of the American Academy of Arts and Letters, as well as honorary doctorates from more than 30 colleges and universities. He was also the recipient of Nigeria's highest award for intellectual achievement, the Nigerian National Merit Award. In 2007, he won the Man Booker International Prize. He died on 22nd March 2013.<sup>1</sup>

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<sup>1</sup> <https://literature.britishcouncil.org/writer/chinua-achebe>

## **AWARDS**

2010 Dayton Literary Peace Prize (US) 2010 Dorothy and Lillian Gish Prize.

2007 Man Booker International Prize.

2002 German Booksellers Peace Prize.

1996 Campion Award (US).

1987 Booker Prize for Fiction (shortlist).

1975 Lotus Award for Afro-Asian Writers.

1974 Commonwealth Poetry Prize.

1964 New Statesman Jock Campbell Award for Commonwealth Writers.

1959 Margaret Wong Memorial Prize.<sup>1</sup>

## **Summary**

The 1987 novel by Nigerian writer Chinua Achebe, *Anthills of the Savannah* is considered one of the most important postcolonial novels of recent times. This is his fifth novel and one of the notable works to appear in his canon. It was nominated for the 1987 Booker Prize for Fiction, which honors the best original novel written in the English language and published in the United Kingdom.

*Anthills of the Savannah* is a socio-political commentary set in the fictitious nation of Kangan. The story begins with readers getting an inside look at a presidential cabinet meeting. It is revealed that the country has gone through two shaky years of existence, having come from chaotic political upheaval, and the overthrow of a dictator from the country's highest office. *Anthills of the Savannah* is set in a recently decolonized fictitious West African country named Kangan. Kangan is geographically similar to Nigeria, the south of which in the novel is depicted by lush tropical jungles while the northern province is blown up by the same harmattan that blows over Sokoto, Kano, and Madiguri. Kangan's political life was also modeled on the successive military coup d'état in Nigeria in the 1970s and 1980s.

The story revolves around three characters: Sam, Chris Oreko, and Ekim Usode. The three were childhood friends who have now risen to power, carrying out crucial responsibilities

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<sup>1</sup> <https://literature.britishcouncil.org/writer/chinua-achebe>

within their community. Sam is the de facto leader, the president of the Kangan Republic. Chris is the head of the Ministry of Information. Echem is the editor-in-chief of the National Gazette, a mass-circulation newspaper controlled by the government. Despite their common origins and deep bonds, the three differ greatly in their political leanings and personal temperament.

Each of these characters, with the exception of Sam, takes a turn telling a tale of political malfeasance and intrigue, and each novel jumps or falls behind the others in time and space, making *Anthills* sometimes a difficult plot to pass. What is clear from the start is that Sam, the almost inadvertent president, has begun to cling to power and take personal displeasure with the petty displays of the political opposition, and this points to the predictable bloody course that many dictatorships seem to take. He begins to suspect his former college friends, Chris and Ekem, of "threats to the state" and investigate their movements. As is typical of Achebe's other works, each of his narrators encounters well-developed and believable characters. Chris, Beatrice, and Ekem all speak as if Achebe is typing three characters, not typing three characters. This is what always impresses me about Achebe's writing; You don't have a protagonist and supporting cast, but rather a whole crew of "real" people.

Sam, in his desire to hang on to his power, decides that he wants to become *President-for-Life*, a position unheard of in their nation's history. This move requires a nationwide plebiscite but Abazon, one of the regions in Kangan, rejects the notion of putting Sam in power for the rest of his biological life. In response to their refusal he deprives the region of his support during a drought in the hopes that this would break their spirit. His embargo forces the region to send representatives to the capital to plead for their cause and get the necessary supplies. Sam however mistakenly suspects the mission of mercy to be a ruse, thinking that they might be planning a revolt; his paranoia fuels his imagination even further and he makes the conclusion that the revolt may actually be funded and organized by someone privy to private details about his life—someone close to him.

Sam becomes increasingly more paranoid and dangerous as a result, and although Chris believes this to be true, he still has faith that Sam can be a force for the good of his country if he remains in power. Ikem on the other hand becomes more and more outspoken in his newspaper editorials, openly questioning the president's motives and morality. Chris wisely counsels him to be more cautious and take a more moderate tone.

Ikem, like Achebe early in his career, works for the nation's media, and is an author of some renown. Through Ikem, Achebe recasts some of his earlier essay, "The Novelist as Teacher" and launches some searing critiques of the modern African nation-state, neocolonial interference

with African politics and economies by America, and the shortcomings of civil society (such as university students and unions) to break free of the cycles of violence and poverty that nations such as Nigeria have faced in spite of breaking free of their colonial yokes. Although written in 1987, much of Achebe's overarching critique remains relevant as we become an increasingly globalized world.

*"You see, they are not in the least like ourselves. They don't need and can't use the luxuries that you and I must have. They have the animal capacity to endure the pain of, shall we say, domestication. The very words the white master had said in his time about the black race as a whole. Now we say them about the poor."<sup>1</sup>*

Ikem's reflection on how colonizers used the same language to describe the black race as the current ruling elite uses to describe the poor shows how the postcolonial state has adopted some of the same behavior as the colonial state.

*"The prime failure of this government began also to take on a clearer meaning for him. It can't be the massive corruption though its scale and pervasiveness are truly intolerable; it isn't the subservience to foreign manipulation, degrading as it is; it isn't even this second-class, hand-me-down capitalism, ludicrous and doomed; nor is it the damnable shooting of striking railway-workers and demonstrating students and the destruction and banning thereafter of independent unions and cooperatives. It is the failure of our rulers to re-establish vital inner links with the poor and dispossessed of this country, with the bruised heart that throbs painfully at the core of the nation's being."<sup>2</sup>*

Ikem is considering his path in public service as a way to fulfill his desire to live an ethical and meaningful life, and he is thinking critically about the many ways that "public affairs" has failed the people it is tasked with serving. Its most basic failing is that it has not reconnected the "inner links with the poor and dispossessed of the country," which were severed during colonial rule. It was an

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<sup>1</sup> Achebe, C. (1987). *Anthills of the Savannah*. New York: Anchor Books.

<sup>2</sup> *Ibid.* P44.

essential promise of the new government, and it has been ignored. While the government has committed many wrongs, the root of all of them is the fact that this link remains severed. The disconnection allows for all of the other deplorable things, like shooting striking workers, to occur.

The novel then shifts focus from the men, introducing their female partners. These women play important roles in the lives of the main characters. Elewa is Ikem's friend and the mother of their child. She is not as well educated as her partner and works in a shop. Beatrice is Chris Orico's fiancée. Unlike Eliwa, she is an educated working woman. You are currently in charge of a local government unit. Beatrice also shares common relationships with the three male characters; She is under Sam as a government employee and has been friends with Ikem since they were children. She is privy to both movements within the government and the media due to her relationships with Chris and Ekim. This allows her to understand the situation from a unique point of view and she advises both Chris and Ekem that they have nothing to do with the inhabitants or the land which prevents them from effectively addressing social problems.

Matters come to a head with Sam and Ikem when he instructs Chris to remove Ikem from his post as editor because Sam believes that Ikem is somehow involved in the “rebellion” being “organized” by the leaders of Abazon. Chris reacts to this command in a very uncharacteristic manner: outright refusal because he knows Ikem better. Despite his refusal, Ikem is still fired. Relieved from his post, Ikem unwisely continues his outspoken tirade regarding Sam’s regime.<sup>1</sup> Government propagandists capitalize on a joke he has made about Sam issuing a command to cast new coins with his head on them. They twist this joke, asserting that Ikem wants to have the president decapitated, and Sam can no longer let this slide. Ikem is abducted late at night and assassinated by government forces. Ikem’s assassination serves as a wake-up call for Chris.

He now recognizes that his childhood friend Sam is now, for all intents and purposes, dead and in his place is a power-hungry madman who will stop at nothing and no one to secure his power. Leveraging his ties within the international press community, he exposes Sam as a murderer and dictator then goes underground. Chris manages to round up a ragtag bunch of sympathizers, including Emmanuel, a former student of Ikem. Together, they escape to Bassa, the state capital and head to Abazon. Meanwhile, Sam has called for a manhunt; Chris is now on the government’s most wanted list and orders that anyone caught assisting him or withholding information about him is to be arrested as well.

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<sup>1</sup> <https://www.coursehero.com/file/52823622/Anthills-of-the-Savannah-Summarydocx/>

En route to Abaza, Chris surveys the difficulty that Sam's despotic regime has brought to their nation. Immersed in the daily activities of his people, Chris reconnects to his roots. Emmanuel on the other hand meets Adamma, a beautiful coed studying at the nearby university. A drunken mob stops their bus and Chris learns that the people are celebrating the death of Sam; he is murdered and his administration deposed in yet another hostile political takeover. There is a mix of celebration and chaos on the streets and as Chris tries to piece together events, Adamma is abducted by a militiaman to be violated. He hurries to save her but the soldier ends up killing him. Emmanuel, Adamma, and the motley crew of survivors from the previous regime make their way back to Bassa to give Beatrice the tragic news of her husband-to-be's death.<sup>1</sup>

The novel ends with a grieving Beatrice as she holds a naming ceremony for Ikem and Elewa's child. Elewa had given birth after the tumultuous kidnapping and murder of her partner; only men customarily perform the naming ceremony, but Beatrice accomplishes the rite anyway, symbolic, perhaps, of a true new beginning. The child is given the name "Amaechina," which is ironically, a masculine name that means "May the Path Never Close."<sup>2</sup>

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<sup>1</sup> <https://www.gradesaver.com/anthills-of-the-savannah/study-guide/summary>

<sup>2</sup> Class Struggle in Chinua Achebe's *Anthills of the Savannah* Dr. Geryville Zian, Zohra

### **III.I Identity crisis in Anthills of the Savannah**

#### **a) Historical context of identity crisis in African literature**

Since the early 20th century, African writing has examined the subject of identity crisis. However, African writers didn't start to explore this subject in a more subtle and nuanced manner until the 1960s and 1970s, right after the continent gained its freedom. The legacies of colonialism, the fight for freedom, and the difficulties of nation-building in the postcolonial period all influence the historical context of identity crisis in African writing.

The physical, economic, and political changes brought about by colonialism had a significant effect on African cultures, but it also had an impact on cultural identity. Traditional African cultural practices were shattered, and many Africans experienced a feeling of cultural dislocation as a result of the intrusion of European languages, faiths, and cultural practices.

The early writings of African authors, like Chinua Achebe's *Things Fall Apart*, which portrays the conflict between traditional African culture and the colonial system and the ensuing feeling of bewilderment and doubt among Africans, represent this dislocation.<sup>1</sup>

The African continent's political environment underwent significant change as a result of the independence movement, but it also highlighted significant issues regarding national identity and the influence of culture on that identity. These issues and the intricacies of identity in the postcolonial period were heavily explored by many African authors in the 1960s and 1970s. Léopold Sédar Senghor, a writer and philosopher from Senegal, was an important character in this movement. He developed the idea of "Negritude" as a way to defend African cultural identity against colonialism and Western cultural dominance.

Along with exploring the conflicts between traditional African culture and modernity, the complexities of cultural hybridity, and the difficulties of navigating the shifting social and political landscapes of postcolonial Africa, other writers like Ngugi wa Thiong'o, Wole Soyinka, and Chinua Achebe also dealt with identity-related issues in their writing. These authors were a part of the "African Renaissance," a larger literary movement in Africa that aimed to reclaim African cultural identity and past in the face of colonization and globalization.

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<sup>1</sup> Achebe, C. (1958). *Things Fall Apart*. Heinemann.

As authors explored the intersections of gender, ethnicity, and class, in shaping identity, the depiction of identity crisis in African writing underwent further development in the 1980s and 1990s. The writings of authors like Buchi Emecheta, Tsitsi Dangarembga, and Bessie Head concentrated on the experiences of women in Africa, emphasizing the particular difficulties they encountered in balancing the standards of their traditional cultures and the requirements of modernity.

A new perspective was also introduced to African literature at the same time by authors like Chimamanda Ngozi Adichie and NoViolet Bulawayo, who explored the experiences of the African diaspora and the challenges of juggling multiple ethnic identities in a globalized society. These authors keep addressing issues of identification and depiction in their writing, demonstrating the enduring importance of this subject in African literature.

Overall, the residue of colonization, the fight for independence, and the difficulties of nation-building and cultural reinforcement in the postcolonial period all have an impact on the historical background of identity crisis in African writing. African authors have explored the conflicts between tradition and modernity, the intricacies of cultural hybridity, and the intersections of gender, ethnicity, class, and orientation in forming identity in a variety of ways. Identity crisis remains a potent prism through which to view the complexities of African society and the human experience more generally as African writing develops.

The diversity and complexity of how identity crisis is portrayed in African writing is one of its important characteristics. Because African communities and cultures are so diverse, African authors have approached this subject from a range of angles. The South African author *J.M. Coetzee*, for instance, has examined the subject of identity crisis in relation to apartheid and its aftereffects, emphasizing the ways in which the racial oppression and system of racial segregation undermined the cultural and personal identity of people and groups.<sup>11</sup>

*Ben Okri*, a writer from Nigeria, has also explored the connection between governmental authority and personal identification in his works while addressing issues of identity and representation. For instance, his book *The Famished Road* explores the voyage of a young boy

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<sup>1</sup> Coetzee, J. M. 1980. *Waiting for the Barbarians*. Penguin.

named Azaro as he travels through the spiritual and political environments of postwar Nigeria, emphasizing the ways in which broader social and historical forces shape one's personal identity.<sup>1</sup>

The importance of language and narrative in forming identity is another significant aspect of how identity crisis is portrayed in African writing. Language has been crucial in this process as many African authors have used their works to reclaim and support African cultural identity. For instance, *Ngugi wa Thiong'o* notably eschewed English in favor of his native *Kikuyu*, claiming that language is a crucial part of cultural identity and that the use of European languages in African writing continues the heritage of colonization and cultural dominance.<sup>2</sup>

Similar to this, Zimbabwean author *Dambudzo Marechera* challenged the idea of an unbroken and steady African identity by using language and narrative structure in his works to subvert established tales of African identity and history. In his book *House of Hunger*, for instance, he depicts the displacement and fracturing of African identity during the postcolonial period using a fractured and nonlinear story structure.<sup>3</sup>

African authors have recently explored new facets of identity crisis and depiction as their works have evolved and grown. For instance, the works of Nigerian author *Akwaeke Emezi*, which examine issues of gender identity, cultural hybridity, and the intricacies of individual and communal memory, have won him praise on a global scale. In their book *Freshwater*, for instance, a young Nigerian woman called Ada travels while juggling her identities as an Igbo spirit, a Ghanaian woman, and an American college student.<sup>4</sup>

Overall, the way identity crisis is portrayed in African writing is a reflection of how complicated and varied African communities and cultures are. African authors have explored the tensions between custom and modernity, the effects of colonization and globalization on cultural identity, and the intersections of race, gender, class, and sexual orientation in forming individual and societal identity in a variety of ways. The subject of identity crisis is still a potent lens through which to view the complexities of the human experience and the continuing battles for personal and societal affirmation as African literature develops and expands.

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<sup>1</sup> Okri, B.1991. *The Famished Road*. Vintage.

<sup>2</sup> Ngũgĩ wa Thiong'o.1986. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann.

<sup>3</sup> Marechera, D. 1978. *House of Hunger*. Heinemann.

<sup>4</sup> Emezi, A. 2018. *Freshwater*. Grove Press.

## **b) Review of literature of identity crisis in Anthills of the Savannah**

*Anthills of the Savannah*, a potent book by Chinua Achebe, examines the issue of identity crisis in post-colonial Africa. The book paints a nuanced picture of the difficulties people encounter as they try to make their way through the complexities of their country's shifting political and social environment. The subject of identity crisis in *Anthills of the Savannah* has been extensively discussed in a number of critical works, which will be examined in this literature survey.

The battle of the primary characters to identify their personal identities in the face of the shifting political and social landscape of Kangan, the fictional nation where the novel is set, is one of the major themes addressed in the book. The main character, writer *Ikem Osodi*, is well known for his scathing reports on the administration. He is torn between wanting to tell the truth and needing to keep himself secure in a nation where free expression is not protected. *Chris Oriko*, a government employee, struggles with choosing between his allegiance to the government and his morals. Sam Abazon, a military official, is charged with upholding government regulations but also struggles with moral dilemmas. The conflict between personal identity and societal duty is highlighted by these characters, especially in the setting of a post-colonial society that is experiencing fast change.

The importance of language in the formation of identity is one of the major topics that comes from the literature on identity crisis in *Anthills of the Savannah*. The battle of the characters to express their unique experiences and beliefs in a language other than their native tongue makes language a major theme of the book. The use of English, the language of the conquerors, is especially important because it signifies the characters being forced to adopt an alien identity. An essential element of the characters' identity crisis is their battle to find a language that accurately expresses their unique experiences and beliefs.

In the book, the English language is employed to force a foreign identity on the characters and to muzzle their individual voices, according to *Ayo Kehinde*. The importance of language in the creation of identity is highlighted in Kehinde's analysis, as are the difficulties people experience in balancing their unique identities with those of a society that values compliance and conformity.<sup>1</sup>

In a similar vein, *Sarah Anyang Agbor* observes that

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<sup>1</sup> Kehinde, A. (2014). Language as tool of oppression in Chinua Achebe's *Anthills of the Savannah*. *Journal of Literature and Art Studies*, 4(10), 122-126.

*"the English language becomes a metaphor for the broader issues of cultural and personal identity in the novel"*<sup>1</sup>

In her study of the book, Agbor contends that the use of English in the book signifies the imposition of a foreign identity on the characters and highlights the difficulties people encounter in trying to balance their unique experiences with the expectations of a culture that values compliance and uniformity.

The conflict between traditional African values and contemporary expectations is a significant topic covered in the literature on identity crisis in *Anthills of the Savannah*. The characters in the book battle to balance the demands of a society that is changing quickly with their own particular views and ideals. The conflict between Ikem and his companion Beatrice, who upholds conventional African values, is a prime example of this tension. We cannot afford to throw away our tradition because that what makes us who we are as a people, according to Beatrice. Even as we adopt technology, we still need to cling onto it.<sup>2</sup>

The tension between conventional and contemporary values draws attention to the difficulties people experience when trying to negotiate their personal identities in a social and political environment that is undergoing rapid change.

Another crucial element of the identity problem that the book explores is gender identity. According to *Abena P. A. Busia*,

*"Achebe demonstrates how social and cultural factors shape gender identity and how the novel's characters struggle to assert their unique identities in the face of rigid gender roles and expectations."*<sup>3</sup>

In a culture that values male authority and control, the female characters in the book, especially Beatrice and Elewa, battle to claim their freedom and agency. The masculine characters, however, struggle between wanting to uphold conventional gender norms and realizing the importance of gender equality.

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<sup>1</sup> Agbor, S. A. (2004). Language and identity in Chinua Achebe's *Anthills of the Savannah*. *Research in African Literatures*, 35(4), 49-61.

<sup>2</sup> Achebe, C. (1987). *Anthills of the Savannah*. Anchor Books.

<sup>3</sup> Busia, A. P. A. 1992. Gender and identity in *Anthills of the Savannah*. *Research in African Literatures*, 23(1), 77-92.

The political environment in which the book is situated further exacerbates the identity crisis problem. After decades of imperial control, Kangan is a post-colonial nation that is attempting to forge its own identity. Between their wish to accept the promise of freedom and the reality of government corruption and tyranny, the characters in the book struggle. In the face of societal and cultural pressures, the character's battles to forge their own personal identities are mirrored by the political instability of the nation.

Achebe's use of allegory and metaphor, according to *Simon Gikandi's* study of the book, "*allows him to explore the complex interplay between personal and political identity in post-colonial Africa,*"<sup>1</sup> Gikandi's analysis emphasizes the intricacy of the topics covered in the book and the demand for a thorough comprehension of the interactions between political and personal identities in post-colonial countries.<sup>1</sup>

*Anthills of the Savannah*, a potent book that examines the subject of identity crisis in post-colonial Africa, is summarized above. The novel's complexity is emphasized in the literature on it, as is the need for a complicated comprehension of the interactions between governmental and personal identities in post-colonial countries. Important topics covered in the book include the conflict between personal identity and social responsibility, the function of language in the formation of identity, the conflict between traditional African values and the demands of modernity, gender identity, and the political environment of post-colonial Africa. The novel's literary analysis offers a thorough and nuanced examination of these problems, providing important insights into the intricacies of identity development.

### c) **The concept of identity crisis in Chinua Achebe's *Anthills of the Savannah***

The concept of identity crisis in Chinua Achebe's *Anthills of the Savannah* can be examined using the academic paradigm of postcolonial theory. The tensions between African and Western societies are also explored, as are the effects of colonization on governmental and personal identities.

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<sup>1</sup> Gikandi, S. 1991. Allegory and the post-colonial condition: Chinua Achebe's *Anthills of the Savannah*. *Research in African Literatures*, 22(2), 109-125.

Postcolonial theory can be used to better understand how the novel's characters deal with these difficult situations and how their challenges mirror larger social and historical forces.

The conflict between tradition and technology is one of the main topics of *Anthills of the Savannah*. Sam, who struggles between his contemporary Western schooling and his traditional African identity, is a good example of this conflict. Postcolonial theory stresses how colonialism disrupted traditional cultures and identities and pushed African societies to adjust to Western values and practices, which provides a helpful context for understanding this tension. Sam's struggle to balance the demands of his modern Western schooling with his traditional African identity can be seen as a reflection of postcolonial society's larger battle to strike a balance between custom and technology.

The novel's examination of the connection between authority and identity is another crucial element. *Anthills of the Savannah*'s characters all struggle with self-definition in the face of societal injustice and governmental repression. A helpful paradigm for comprehending this dynamic is provided by postcolonial theory, which stresses how colonialism and empire produced power structures that ignored and subjugated colonized peoples. The fight for empowerment and self-determination that is at the core of the postcolonial endeavor can be seen in the characters of the book.

The emphasis on representation and the subaltern in postcolonial theory also offers a way to acknowledge the complexity and variety of African identities as well as the need to oppose prevailing narratives and depictions that have traditionally ignored and suppressed the subaltern. *Anthills of the Savannah*, which examines the experiences of a diverse ensemble of characters from various socioeconomic and political backgrounds, is especially pertinent to this. Understanding how these people navigate their identities in the face of colonialism and political oppression, as well as how their experiences are influenced by larger social and historical processes, is made possible by postcolonial theory.

Additionally, postcolonial theory's focus on hybridity, cultural formation, and identity formation offers an effective paradigm for comprehending how both African and Western cultural factors have influenced African identities. Chris, an African-European hybrid who battles to identify himself in the face of competing cultural and racial identities, is a good example of this. Chris's complicated identity and how racism, colonization, and cultural hybridity have influenced it can be understood in light of postcolonial theory.

Finally, the novel's examination of the fight for African freedom and self-determination can be understood in light of postcolonial theory's focus on resistance and independence. In *Anthills of the Savannah*, the characters are all battling colonialism and political tyranny as they attempt to define their communities and selves. Understanding how these battles mirror larger historical and social processes and how resistance and decolonization movements have influenced them is made possible by the context provided by postcolonial theory.

*Anthills of the Savannah* also deals with the theme of identity crisis. Through his novel, Chinua Achebe has attempted to reconstruct and assert the true cultural identity of the African people. The protagonists' cultural identity is problematic as they seem to be uprooted from their culture and tradition. They are foreign educated and, therefore, have a lack of self-knowledge. Western education has a deep impact on shaping their identity. As a result, they are far away from the traditions and legends of their culture.

This crisis of identity is particularly visible in Beatrice. Her success has been achieved through the repressions of her tradition that's why she hardly knows who she is. In the course of the novel, she goes back in her memory to reclaim aspects of her personality that had been hidden from her by Western education. Later on, she overcomes her identity crisis by re-establishing her contact with the vital essence of her culture. *Anthills of the Savannah* asserts that African people should embody both the ancient tradition and modern inclinations, pre-colonial and colonial heritage. They should promote this blending of old and new values in such a way as to create a modern African man characterized by a healthy and stable sense of identity.

## **Conclusion:**

An individual's psychological and mental well-being can be significantly impacted by identity crisis, which is a complicated and multifaceted issue. Although it can be brought on by a number of things, it is most frequently felt during puberty, when people are actively involved in the process of self-discovery. Confusion, anxiety, sadness, and self-doubt are some identity crisis symptoms that, if untreated, can have severe repercussions. Thankfully, there are many efficient therapies accessible, such as talk therapy, CBT, and mindfulness exercises. Individuals going through an identity crisis can learn to better understand themselves and discover more meaning and purpose in their lives by working with a trained mental health expert.

The subject of identity crisis has been extensively examined in writing across a wide range of genres and styles. Identity crisis is a subject that appeals to readers of all ages and locations, whether it is the challenges of a young person trying to find their place in the world, the quest for meaning and purpose in life, or the complexity of identity molded by history and culture.

The central theme of identity crisis in literature is the ubiquitous human experience of trying to comprehend oneself and one's position in the universe. Literature provides a glimpse into the complexity of the human mind, the difficulties of navigating societal expectations, and the influence of personal experience in shaping our sense of self through the study of this subject. Literature continues to be an invaluable tool for understanding the intricacies of this subject and the many ways in which it can be examined and portrayed in art, as we continue to wrestle with issues of identity and connection in our own lives. Literature provides a potent lens through which to view the possibilities and challenges of the human experience, whether we are trying to comprehend ourselves, our community, or our planet better.

## **General conclusion**

## General conclusion

Exploring postcolonial literature in a nutshell, including its genesis, its relationship to the colonial experience, and the basic concepts represented by this type of literature, in general, was the endeavor behind this modest research. But, to be more precise, postcolonial identity and hybridization have been the main focus of exploration. As evidenced by research courses, for many postcolonial theorists, postcolonialism already existed long before formal independence and freedom were gained. However, this concept is still subject to extensive debates and diverse viewpoints regarding its exact definition. The views of the critics are mixed and distinct, some of them believe that the idea refers to the historical era that directly follows the independence of a particular province. While others claim that the term actually befriends everything related to postcolonial societies, from the first moment of contact between colonizer and colonized until the present moment.

Furthermore, postcolonial theory offers a way to resist prevailing stories and images that have traditionally marginalized and stifled African perspectives. The importance of recognizing the diversity and complexity of African identities, as well as the need to challenge prevailing narratives and representations that have historically reinforced oppressive systems, is acknowledged by postcolonial theory through its emphasis on representation and the subaltern. *Anthills of the Savannah* presents a varied ensemble of characters from various socioeconomic and political origins and examines their battles to identify themselves in the face of colonization and political subjugation, which can be seen as a challenge to these prevailing narratives.

Additionally, postcolonial theory offers a way to acknowledge the complexity and variety of African identities as well as the need to question prevailing perceptions and narratives that have traditionally marginalized and stifled African perspectives.

Identity can be recognized as a crucial concept in the field of postcolonial literature and it is already attracting a great deal of attention. However, due to the pressure of colonial domination and its strong presence in post-colonial societies, the idea of identity was and still is subject to constant change, yet this strength and presence cannot completely erase the national identity. The identity no longer exists, so after they gain independence, the postcolonial self cannot achieve or even maintain their original identities. This dilemma is fueled by various factors such as, the rapidly changing and growing world, globalization and multiculturalism, and these are some of the most salient elements, along with the effects of colonialism, that direct the attention of postcolonial writers towards the issue of identity.

*Anthills of the Savannah's* subject of identity crisis can be examined using the theoretical paradigm of postcolonial theory. The novel's complicated themes can be understood by focusing on the theory's stress on tradition and modernity, power and identity, representation and the underprivileged, hybridity and cultural formation, and resistance and independence. It is possible to comprehend the characters' battles to identify themselves in the face of colonialism and political oppression, as well as the larger social and historical forces that shape these conflicts, through the use of this theoretical framework.

*Anthills of the Savannah's* identity crisis subject represents wider postcolonial societies' battles to remake themselves in the wake of colonization and empire. It is possible to comprehend the intricate processes that shape these conflicts and the ways in which they mirror larger historical and social forces better by applying postcolonial theory. The book's characters represent the postcolonial project's central fight for self-determination and strength, and their stories offer a window into the complexities of how African identities developed after colonization.

In a nutshell Chinua Achebe's *Anthills of the Savannah's* subject of identity crisis can be better understood using the theoretical paradigm of postcolonial theory. The novel's complex issues

and the larger social and historical forces that shape them can be understood through the theory's emphasis on tradition and modernity, power and identity, representation and the underprivileged, hybridity and cultural formation, and resistance and decolonization. It is possible to comprehend the characters' battles to identify themselves in the face of colonization and political subjugation, as well as the ways that these struggles mirror larger social and historical dynamics, by using this theoretical framework.

As this study shows, Chinua Achebe's work, *Anthills of the Savannah*. The novel depicts almost all of the important issues facing the writer in a post-colonial society, especially notions of identity. Although Chinua Achebe is subject to some criticism regarding his choice to write in the language of the colonized about the colonial experience, his works brilliantly present the struggle of his people and depict the agonizing impact of interaction and communication with the colonial world on his society. Chinua Achebe successfully captures the issue of the plight of identity in post-colonial Nigeria in his cycles in *Anthills of the Savannah*, where he depicts this distorted and double-faced identity mainly through the characters, their way of thinking and how they view each other. It also explains the effects of this crisis on society, including most of its elements, and its people, especially the new generation.

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