

COLONIZATION, CULTURAL CONFLICT AND
IDENTITY CRISIS:
WITH REFERENCE TO, BUCHI EMECHETA'S, JOYS
OF MOTHERHOOD AND TSITSI DANGAREMBGA'S
NERVOUS CONDITIONS.

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A Thesis Submitted to
The School of Graduate Studies
Addis Ababa University

In partial fulfillment of the requirement for the
degree of Master of Arts in English literature

June 2006

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

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ACKNOWLEDGMENTS

I have benefited greatly from the guidance and help of my advisor, Dr. Ch. A. Rajendra Prasad, who patiently and considerately commented on each part of the thesis, and from his support and encouragement. It is a very special pleasure to have worked with him.

I am indebted to Ato. Ermiyas Mekonnen, for his sound advice and kind assistance on lending me different materials related to this study.

My thanks and appreciation also goes to all my friends and family for their kind words and tremendous support.

ABSTARCT

Identity is one of the most important developmental tasks of a human being, which defines a sense of who one is, where one has been, and where one is going in life. The formation and development of a healthy identity gives an individual an understanding of the sameness and continuity of the self over space and time. Identity derives from a multiplicity of sources--from nationality, ethnicity, social class, community, and gender. These sources are mostly connected with what we have developed and perceived within the kind of culture we are living in. The conflict one faces towards one's culture contributes to the development of identity crisis. Identity crisis is indicated as leading to social deviance and conflict.

This paper attempts to identify and assess how African writers through their novels have depicted the issue of 'Colonization, Cultural conflict and Identity crisis'. For this purpose, the study has taken two African women novelists, Buchi Emecheta from Nigeria and Tsitsi Dangarembga from Zimbabwe and their novels, entitled respectively, The Joys of Motherhood and Nervous conditions. In doing so, this study attempts to reveal how these literary works reflected the conflict and identity crisis the colonized African nation has faced mainly due to colonization. Different features or circumstances, like, language, education, vocation, and religion is taken for analysis as elements that have contributed for the cultural conflict and identity crisis due to colonization that the characters in the novel are subjected to.

Finally, it establishes how African women writers have showed to the world through their literary works the different fundamental psychological and philosophical issues that they raise underlying the political, religious, and cultural conflict that their continent has faced and is facing from a woman's perspective.

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CHAPTER ONE: INTRODUCTION

1.1. BACKGROUND OF THE STUDY

Literature presents and explores the ways in which the world is viewed and experienced by individuals in a particular society or social group, that is:

It tells us a great deal, about how the world is actually understood by the society to which the artist belongs, understood not only intellectually but also symbolically and emotionally. Due to its imaginative and technical richness and in its expressive power, literature is a very effective way of understanding a culture of a particular time, or of a particular class, or social or ethnic group. (<http://en.wikipedia.org/wiki/Literature>).

Since literature provides unique insights into different historical and cultural movements, it enables us to understand how diverse times, cultures, and classes are different and how they are similar.

Despite Africa's long literary tradition very little of it was written down until the 20th century due to the lack of extensive literacy. Now the last thirty years have seen an increasing interest in African literature due to the different literary works of African writers from both Africa and Diaspora. (http://encarta.msn.com/encyclopedia_761555353_2/African_Literature.html).

These writers through their works raise different fundamental psychological and philosophical issues underlying the political, religious, and cultural conflict in the world, during the past and today, especially in relation to their continent, Africa.

Since Africa was a victim of the 16th and 17th century's European process of global expansion and colonization, it has been colonized for so many years. During this period, the colonizers have imposed their own culture, language, educational structure, and religion while disregarding the native's indigenous notion concerning the above characteristics. Thus, the natives have faced cultural conflict and identity crisis. The following comment from the Journal of African Literature and Culture exemplify the above:

During colonization, the people lived a kind of non-existence, a living void; their identities had been stolen. To establish dominion, the colonial power eradicated previous religions, educational structures, and languages. Although the indigenous person adopted a Western identity through the colonizer, it was an illusion, empty of meaning, because the native culture, in all its complexity, was not recognized by the colonizer. Essentially the people became impostors of themselves. Their personal and cultural history had been destroyed as one of the implications of colonial rule.

(<http://www.africaresearch.info/Creating.html>).

The introduction of new cultural system and way of life upon the indigenous African culture has caused the inheritance of the colonial's languages, culture, and religion, social and economic infrastructures while abandoning the native's cultural heritage concerning the above-mentioned aspects, which do have a great connection for one's identity. Concerning the interrelationship of one's native social system and identity, Cabral, has said that, "the tie between a people's identity and the reproduction and maintenance of the social system of a specific set of institutions affects both culture and the people's intimate sense of selfhood." (Cabral, 1980: 153).

Therefore, in relation to the aforementioned critical issue, the African writers have tried to investigate the politics of the everyday life of their continent's people and have dealt on issues, as themes, like 'Colonization, Cultural conflict and identity Crisis' in their literary works. According to Femi Osofisan:

To judge from the entire clamor in contemporary literary discourse, it would seem that we are back, we black writers, to the days of Negritude, and that the most acute subject of our writing is once again the rediscovery and reaffirmation of our cultural values, and the reinscription of our identity on the pages of history. The white man, to consolidate his military, territorial, and economic conquests over us, has inscribed us within a grand myth of absence, according to which our lives were more or less a virtual tabula rasa before his arrival. And therefore, as the argument goes, all our work, like that of our Negritude predecessors, is assumed to be dedicated to the deconstruction of this racist myth, through the demonstration of the value and plenitude of our

past, and the recovery of our autonomous identity.
(iupjournals.org/ral/ral30-1.html).

To mention some of the prominent African writers whose literary works have contributed a lot to heighten the awareness of the conflict colonialism has brought in their nations in relation to their culture and identity are: Chinua Achebe and Ngugi Wa Thiongo, etc, and from women, Nadine Gordimer, Buchi Emecheta, Bessie Head, Ama Ata Aidoo and Tsitsi Dangarembga, etc. These writers in their literary works have transmitted a stronger message to their people on how colonization has left the African people confused as to their culture and identity. These writers have further discussed why it is important to know this loss and how to return to one's traditional culture and what exactly their traditional culture is.

Culture means "the totality of socially transmitted behavioral patterns, arts, beliefs, institutions and all other products of human work and thought typical of a population or community at a given time." (Webster's dictionary, 1998:107).

Colonialism by "denying to the dominated people their own historical process, necessarily denies their cultural process." (Ibid: 142). Colonizers by providing schools, hospitals, roads and religion to the colonized has imposed and secured their own culture of the colonized thereby changing the African culture. Cabral argues that imperialist domination "for its own security requires cultural oppression and the attempt at direct or indirect destruction of the essential elements of the culture of the dominated people." (Cabral, 1980: 142). Drew Westen, in relation to culture and cultural conflict, has stated the following:

Culture is a group, which shapes a person's values and identity and cultural conflict is experienced when an individual feels torn between his or her parents' culture and the majority culture in which he or she lives. It usually arises because of the differences in values and norms of behavior of people from different cultures. This situation creates misunderstanding and can lead to conflict. (Westen, 1985: 196).

In addition, he has also pointed out, as follows, how confusion or conflict about one's culture does have an interrelationship with identity:

... to the two dimensions that every conflict has which are content and relational, additionally to that, cultural conflict adds the third one - "a clash of cultural values." This third dimension constitutes the foundation

of the conflict since it determines personal identity. (Westen, 1985: 196-197)

Confusion about one's identity leads to identity crisis. Erik Erikson, the psychologist who coined the term "identity crisis," believes that, "identity crisis is the most important conflict human beings encounter when they go through their different developmental stages of life." (Cole, 1989:328). The identity according to him is "a subjective sense as well as an observable quality of personal sameness and continuity, paired with some belief in the sameness and continuity of some shared world image." (Ibid,1989:326). Moreover, identity according to Erikson's terms can be thought of "as a relatively stable mental picture of the relation between the self and the social world in the various contexts of socialization." (Erikson, 1968:25).

Socialization or social development, according to Erikson,

is a two-sided process in which an individual simultaneously becomes integrated into the larger social community and differentiated as a distinctive individual. One side of social development is socialization, the process by which an individual acquires the standards, values, and knowledge of their society. The other side of social development is personality formation that is the way in which every individual comes to have her or his own unique ways of feeling and behaving in a wide variety of circumstances. (Ibid:25-26).

He has stated that personality formation and socialization are in "constant tension as an individual discovers that his/her individual desires and ideas often conflict with his/her culture's norms." (Erikson, 1968:26). Erikson, has indicated identity confusion as leading to "social deviance and conflict." (Cole; 1989:327). According to Erikson's stages, the onset of the identity crisis is in the teenage years, and only individuals who succeed in resolving the crisis will be ready to face future challenges in life. Nevertheless, he has also noted that the, "identity crisis may well be recurring at any age, as the changing world demands us to constantly redefine ourselves." (Cole,1989:329).

Women in Africa, just as their male counterparts, have also faced the negative effects of colonization. But women were facing dual oppression-- the influences of colonial rule and the effects of patriarchal traditions. Related to this, Ure states as follows:

When the West colonized Africa, the colonizers brought with them this perspective that depicted women as the weaker sex -- a fragile, helpless, passive, idealized, exotic accessory to the educated African male. But this was the way the Europeans of that period conceived of their women. In an African cultural setting already known for its patriarchal sexism, this additional negative stereotype of woman idealized only as "homemaker" worsened matters for African women. It destroyed women's traditional autonomy, economic power base, and the freedom to move around from home to farm, back to the home, and to the market. (Ure, 2004:18).

Even though the sufferings, oppressions, cultural conflict and the impact of colonization in the colonizers was well noted by African male authors in their literary works. Due to the male dominated literary tradition, many of the portrayals of African women are reductive-- which carry on popular myths of female subordination. Female characters in male-authored works are rarely given primary status- the representation of female characters is highly stereotyped and is mainly restricted to domestic affairs. (Frank, 1987:15).

However, with the coming of prominent African women writers like Tsitsi Dangarembga, Ama Ata Aidoo, Nadine Gordimer, Marima Ba, Buchi Emecheta, and Flora Nwapa, etc and through their literary works have showed to the world the suffering oppression, gender injustices, cultural conflict and identity crisis that have taken place due to the patriarchal influences and colonization. Owing to the works of these African women writers, the world is able to see the different fundamental psychological and philosophical issues that they raise underlying the political, religious, and cultural conflict that their continent has faced and is facing from a woman perspective. (www.ccsu.edu/Afstudy/upd2-3.html).

In the light of the aforementioned statement, one can see that the formation and development of a healthy identity gives an individual an understanding of the sameness and continuity of the self over space and time, having direction and purpose for one's life, which are very much connected with the cultural identity we have or have preserved.

Even though this is an issue to which critical attention must be given, the writer of this paper could not come across any critical literary studies conducted on the African novels in relation to the impact of colonization on cultural conflict and identity crisis in Addis Ababa University.

Cognizant of this fact and in order to broaden the literary canon of African literary works through the representation of women writers work, initiated the writer of this paper to work on the impact of colonization towards cultural conflict and identity crisis as depicted specifically by two African women writers, Buchi Emecheta and Tsitsi Dangarembga, in their novels entitled, respectively, The Joys of Motherhood and Nervous Conditions.

1.2. STATEMENT OF THE PROBLEM

Belongingness and a sense of identity are some of the main things that a human being needs to have. A person may feel torn between old and new ways when there are competing cultural values in one's life. A person will feel the desire to assimilate a new way of one's life or culture he/she is introduced to, while trying to preserve his/her heritage and roots. Those who want to incorporate new ways may feel guilty for discarding their heritage. On the same token, those who kept their old (indigenous) culture may feel left out. However, they both are experiencing one thing in common- Cultural conflict and identity crisis. (www.academon.com/lib/essay/identity-and-literature.html). Russell and Wilson has also affirmed that:

During transition periods, old patterns disintegrate as new patterns of behavior, thought, and communication become established. Conflicts and tensions often arise when representatives of the old order find themselves challenged by those whose lives are committed to bringing the new order into being. (Russell and Wilson, 1992: 3).

European process of global expansion and colonization during the 16th and 17th century's, has left Africa to be colonized for so many years. Colonizers during this time have imposed their own cultural systems while eradicating the native's indigenous culture, and thus exposing the natives to cultural conflict and identity crisis.

Today's globalized and multicultural world, has forced the need for considerable attention to assimilation and biculturalism. For various reasons, women are exposed to this phenomenon as they leave their roots and homelands to live elsewhere. The reasons are multiple, from the person living and working in another country to the situation of the refugee, the person married abroad, the immigrant, or even those faced with a bicultural situation within their own country where interracial or interreligious marriages may cause tension. In addition women often have

the task of raising children and a family in a culture to which they are not always assimilated, and sometimes do not understand. (www.otago.ac.nz/DeepSouth/motherhood2.html).

The effectiveness of African thought and culture was well established in African writing to Africa and the world and, at best, spoke for women without giving them a voice. In relation to this, Egejuru asserts:

The dearth of African literary genres that support the African woman's participation in the (re)creation and maintenance of societal vision provides evidence of her silencing and apparent invisibility in Africa's encounter with the West. Her participation is more overt in the postcolonial arena. Although African writers did not exclude her from the emerging culture that impressed African experience for a largely external readership, her portrayal became problematic in the contemporary setting, which devised rules for her participation in the new dispensation. This seems a minor problem except that the task of reasserting the African woman's presence was left to western educated African men who, themselves, were inadequately inscribed in the new dispensation. Burdened with the responsibility for self-reclamation and the risk of a lost homeland, a significant number of early writers overtly articulated the African male. (Egejuru, 1978:14).

When writing by women finally emerged, women took centre stage in the narrative, engaged in deep social critique, as in, Flora Nwapa's, Efuru, Buchi Emecheta's, The Joys of Motherhood, and Tsitsi Dangarembga's, Nervous Conditions.

Thus, with the works of these writers, women and women related issues have begun to be objectively portrayed. They have also won the perception that women can also have an important role apart from cooking and raising children. Therefore, these women writers are writers who have contributed a lot on literary works for Africa. In support of this, Tori Moi, claims "...it is nevertheless important to stress that in a male dominated context an interest in women writers must objectively be considered a support for making women visible." (Moi, 1982:215). Therefore, to broaden the literary canon by bringing literature by African women to critical attention and to continue to address the representation of African women in literature, this paper has taken two African women writers, Buchi Emecheta and Tsitsi Dangarembga and their novels entitled, respectively, The Joys of Motherhood and Nervous Conditions under examination for the research project that is undertaken.

Both the African women writers' novels, that are mentioned earlier are chosen as a case study by the writer as a research topic that is being conducted entitled, 'Colonialism, Cultural conflict and Identity crisis', since both texts have an important inter textual relation to the research topic. These women, even though are from different countries--Buchi Emecheta from Nigeria and Tsitsi Dangarembga from Zimbabwe, both of them are African women writers, whose counties have been colonized by the white colonizers and whose nations have faced the traumatic consequence. Further, they have done different literary works that provide an excellent insight to the effects of colonialism in the continent especially in these two novels under question, in relation to cultural conflict and identity crisis.

Based on the above facts and additionally due to the fact, that no critical study has not yet been conducted on this research topic in Addis Ababa University, initiated the writer of this paper to work on it. Thus, making a critical analysis in relation to "Colonialism, Cultural Conflict and Identity Crisis' and taking two African women novelists as a case study, this paper, with reference to the novels which are specifically mentioned above, do have a vital role to have an insight into the influences of colonization and assimilation to different cultures and their consequences on the person or a nation who is experiencing it.

1.3. OBJECTIVE OF THE STUDY

As it is stated earlier, no literary critical analysis has been made in Addis Ababa University on, Buchi Emecheta's, novel The Joys of Motherhood and Tsitsi Dangarembga's novel, Nervous Conditions in relation to cultural conflict and identity crisis in the context of colonial era, which is a theme highly manifested in both novels. In addition, it is illustrated that colonialism, cultural conflict, and identity crisis do have a significant impact in a society's way of life and serene settlement. The main objective of the study, therefore, is to make a literary critical analysis on the above-mentioned novels of the two prominent African women authors in the context of colonization, cultural conflict, and identity crisis, so as to understand and genuinely comprehend their thematic spirit, literary and social values.

1.4. SIGNIFICANCE OF THE STUDY

The writer of this paper believes that making a literary critical analysis on Colonialism, Cultural conflict and Identity crisis taking Buchi Emecheta's novel The Joys of Motherhood and Tsitsi Dangarembga's novel Nervous Conditions, as a case study will have the significance:

1. To develop an insight into how these prominent African women novelists have represented in their novels, under examination, through their characters, the cultural conflict and identity crisis a nation face mainly due to colonization, when introduced to a new way of life system (Culture) and thus to examine how one's sense of identity is impacted by the world around us.
2. The study will help to reveal literary, aesthetic, and social significances of the novels under examination in a better way.
3. The study might serve as a canon for the examination and appreciation of African women writers who are being examined, to bring to light the different social, psychological, and political concerns of their countries and in general their continent. Thus, the study will assist the more in the global recovery of women's voices in literary works.
4. Last, but not least of importance, the study will serve as a springboard for potential critics (readers) who would be interested in making further studies on the impact of colonization as a cultural conflict and identity crisis in different other novels or even to see the same novels, which are taken under examination, to conduct their study from many other different literary critical dimensions.

1.5. SCOPE OF THE STUDY

This study is delimited to literary critical examination on, Buchi Emecheta's novel, The Joys of Motherhood and Tsitsi Dangarembga's novel, Nervous Conditions in relation to colonization, cultural conflict, and identity crisis, depicted in the novels under discussion. In other words, the study will not include the other works of the authors in question.

In addition to the above, given the limitation of space and time, it is not possible to discuss all the characters found in both novels. Thus, the analysis focuses mainly on the characters that clearly depict circumstances in relation to colonization, cultural conflict, and identity crisis.

1.6. METHODOLOGY OF THE STUDY

As the study is descriptive by nature, sources of related literature, critical examination of the selected texts will be emphasized. Therefore, library studies and textual analysis are the major research methodology for this study.

Two novels written by African women novelists are selected for the study, one from the Nigerian novelist, Buchi Emecheta, and her novel, The Joys of Motherhood and another one from the Zimbabwean novelist, Tsitsi Dangarembga, and her novel, Nervous conditions. These novels are interpreted and analyzed from the perspective of how the above-mentioned African novelists have depicted colonialism, cultural conflict, and identity crisis in their novels under examination.

1.7. ORGANIZATION OF THE PAPER

The study has five chapters. The first chapter is introduction. The second chapter is review of related literature. This section analyzes culture and cultural conflict, identity and identity crisis colonization, cultural conflict and identity crisis, African literature and colonization, cultural conflict and identity crisis and African women writers, literature and challenges. The third chapter deals with analysis and interpretation of the two novels under study. The last chapter deals with summary and conclusion of the study.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1. DEFINITIONS OF IMPORTANT TERMS

➤ African and African Literature

The African Literature and the African Novel - are literary works about Africa, written by African writers or authors from the other part of the world.

African writers, means:

writers who were not only born and brought up in Africa, but whose cultural roots are also in African societies, regardless of whether those writers later live and work outside of Africa. Thus, all writers who are native black Africans can be regarded as African writers. Native white writers from South Africa, etc can also be considered as African writers.

(http://encarta.msn.com/encyclopedia_761555353_2/African_Literature.html)

➤ Identity and Identity crisis

Identity is conceptualized as “the state or fact of being the same or specific person or thing; individuality.” (Webster’s Dictionary,1998:213).

Identity crisis means “a psychological state of disorientation and role confusion, occurring in an individual specially in adolescents because of conflicting pressure and expectations”.(Webster’s Dictionary,1998:213) .

➤ Culture and Cultural conflict

Culture means “the totality of socially transmitted behavior, patterns, arts, beliefs, institutions and all other products of human work and thought typical of a population or community at a given time”. (Westen, 1985: 196).

Cultural conflict is experienced “when an individual feels torn between his or her parents' culture and the majority culture in which he or she lives.”(Westen, 1985: 196).

- **Psychopathology**- is a term, which refers to the “manifestation of behaviors and experiences, which may be indicative of mental illness or psychological impairment.” (Sims, 2002; 14).
- **Colonialism** is the extension of a nation's sovereignty over territory beyond its borders by the establishment of either settler colonies or administrative dependencies in which indigenous populations are directly ruled. (Bill, Griffiths & Tiffin, 1989:4).

2.2. CULTURAL CONFLICT AND IDENTITY CRISIS

2.2.1. Culture and Cultural Conflict

According to John Storey, Culture is, “... involved in all those practices...which carry meaning and value for us, which need to be meaningfully interpreted by others, or which depend on meaning for their effective operation. Culture, in this sense, permeates all of society.” (Storey, 1996:3).

'Cultural conflict arises because of the differences in values and norms of behavior of people from different cultures. Moreover, Cultural conflict is experienced “when an individual feels torn between his or her parents' culture and the majority culture in which he or she lives.” (Westen, 1985: 196).

Drew Westen, has also stated that Cultural conflict has three dimensions:

...to the two dimensions that every conflict has content and relational, cultural conflict adds the third one--"a clash of cultural values." this third dimension constitutes the foundation of the conflict since it determines personal identity.
(Westen, 1985: 196).

According to Lebaron, the different kinds of behavior that people who face cultural conflict demonstrate are :

... feel embarrassed by people of their own background because they have not adopted the standards of fashion and behavior of the kind of new culture they are living in now, avoid socializing with people of their own background because they feel they are inferior and generally they find themselves rejecting their culture. These people experience prejudiced remarks and behavior and most of the time feel left out when mixing with people of the dominant culture.

(http://www.beyondintractability.org/essay/culture_conflict).

Sims has added that,

“Confusion of one’s culture, role expectation and in one’s value and feelings of self-identity do have the probability to extend from mere ambivalence or uncertainty in behavior to emotional paralysis. This type of cultural confusion may become a focus for neurotic mechanisms leading to psychosomatic symptoms and depression, etc.” (Sims, 2002:15).

2.2.2. Identity and Identity Crisis

2.2.2.1. Identity

The concept of identity, widely used in developmental literature, is highlighted in Erikson’s psychosocial concept of the “eight stages of man.” The identity according to him is “a subjective sense as well as an observable quality of personal sameness and continuity, paired with some belief in the sameness and continuity of some shared world image”. (Cole, 1989:326). Erick Erickson became aware of the immense influence of culture on behavior and placed more emphasis on the external world. He felt the course of development is determined by “the interaction of the body (genetic biological programming), mind (psychological), and Cultural (ethos) influences. <http://www.childdevelopmentinfo.com/development/erickson.html>).

His eight stages of man were formulated, not through experimental work, but through wide - ranging experience in psychotherapy, including extensive experience with children and adolescents from low as well as upper and middle social classes. Each stage is regarded by Erikson as a “psychosocial crisis,” which arises and demands resolution before the next stage Can be satisfactory negotiated.
<http://www.childdevelopmentinfo.com/development/erickson.html>).

These stages are conceived in an almost architectural sense, and have stated:

Satisfactory learning and resolution of each crisis is necessary if the child is to manage the next and subsequent ones satisfactorily, just as the

foundation of a house is essential to the first floor, which in turn must be structurally sound to support and the second story, and so on. (<http://www.childdevelopmentinfo.com/development/erickson.html>).

Erickson is most famous for his work in refining and expanding Freud's theory of developmental stages. Development, he says:

...functions by the epigenetic principle. This principle says that we develop through a predetermined unfolding of our personalities in eight stages. If a stage is managed well, we carry away a certain virtue or psychosocial strength, which will help us through the rest of the stages of our lives. On the other hand, if we do not do so well, we may develop maladaptations and malignancies, as well as endanger all our future development. (<http://www.childdevelopmentinfo.com/development/erickson.html>).

In his organization of life into eight stages that extend from birth to death, Erickson has stressed that identity formation is a continuous process that has roots in earlier stages of growth, and has stated:

Although the period of adolescence comes to close with the establishment of fairly firm commitment to the various identity stances, it is characteristic of a developmental period, before which it cannot come to a head, because the somatic, cognitive, and social preconditions are only then given; and beyond which it must not be unduly delayed, because the next and all future developments depend on it...Therefore an individual's identity is dependent on the past for the resource of strong identifications made in childhood, while it relies on new models encountered in youth, and depends for its conclusion on workable roles offered in young adulthood. (<http://www.childdevelopmentinfo.com/development/erickson.shtml>)

2.2.2.1. Identity Crisis

For Erickson, the most important force driving human behavior and the development of personality was according to him, social interaction. Social development, he states is:

a two-sided process in which an individual simultaneously becomes integrated into the larger social community and differentiated as a distinctive individual. One side of social development is socialization, the process by which an individual acquires the standards, values, and knowledge of their society. The other side of social development is personality formation that is,

the way in which every individual comes to have her or his own unique ways of feeling and behaving in a wide variety of circumstances. (Erikson, 1968:25-26).

Personality formation and socialization are in constant tension as an individual discovers that "his/her individual desires and ideas often conflict with his/her culture's norms." (Ibid, 1968:26).

According to Erikson's stages, the onset of the identity crisis is in the teenage years, and only individuals who succeed in resolving the crisis will be ready to face future challenges in life. However, he has indicated that, identity crisis may well be recurring, as the changing world demands us to constantly redefine ourselves. Erikson suggested that people experience an identity crisis when they lose "a sense of personal sameness and historical continuity." (Ibid, 1989:328).

Pathak in his book, The Black Album, has indicated that; "when one has an identity crisis, one soon devolves into alienation." (Pathak, 1992: Preface). Erikson has also stressed that, the lack of identity is perhaps more difficult and refers to those who lack it as experiencing repudiation:

They repudiate their membership in the world of adults and, even more, they repudiate their need for an identity. Some adolescents allow themselves to "fuse" with a group, especially the kind of group that is particularly eager to provide the details of your identity: religious cults, militaristic organizations, groups founded on hatred, groups that have divorced themselves from the painful demands of mainstream society. They may become involved in destructive activities, drugs, or alcohol or you may withdraw into their own psychotic fantasies. After all, being "bad" or being "nobody" is better than not knowing who you are!" (Ibid, 1968:30).

2.2.3. Cultural Conflict and Identity Crisis

Stuart Hall suggests that, "Identity can be defined in relation to a "shared culture"; specifically, identity reflects the shared historical experiences and cultural constructs which give us a stable "frame of reference" amidst political and historical shifts." (Hall, 1993: 392). When a person is introduced to a different kind of culture, one different from the one he is used to, he experiences confusion because on the one hand he wants to assimilate to the new

culture he is introduced to and on the other hand, he wants to preserve the culture he was used and belong to. This process of shuttling back and forth in time and space between two -- conflicting worldviews does have significance in one's personality formation (identity). In relation to this, Russell and Wilson have stated:

During transition periods, old patterns disintegrate as new patterns of behavior, thought, and communication become established. Conflicts and tensions often arise when representatives of the old order find themselves challenged by those whose lives are committed to bringing the new order into being. (Ibid,1992:3).

Erikson, has also stated that people experience an identity crisis when they lose "a sense of personal sameness and historical continuity." (Ibid; 1989:356).

LeBaron stated that, individuals who face cultral conflict and identity crisis do face the following :

Individuals who have cultral conflict often copy the behavior of others or act like someone else because they do not have any idea of their own personality or culture. These individuals get confused and end up having an identity crisis, thus creating an unhappy situation for others as well as for themselves in a social setting in the society. Many of these individuals get disenchanted with their life situation and cultural identity and fall victim to anyone or anything that they can identify themselves with. Many turn to gangs, violence, drugs, and anti-social attitudes, isolation or, in extreme cases, adopt an existence of social outcasts leaning towards self- destruction and human disaster. Sometimes individuals who face cultral conflict and identity crises lack self-esteem and become poor achievers. (http://www.beyondintractability.org/essay/culture_conflict).

Lebaron has also added that

individuals facing cultral conflict face conflicting pressures in identifying themselves to new values. These individuals do not have any other alternative but to adjust to the new culture. They make great efforts to learn new languages, values, norms and customs. This adjustment leads to confusion in all areas of life. (http://www.beyondintractability.org/essay/culture_conflict).

Concerning the above, Cabral, has said that, "the tie between a people's identity and the reproduction and maintenance of the social system of a specific set of institutions affects both culture and the people's intimate sense of selfhood." (Cabral, 1980:153).

In the light of the aforementioned, one can see that the formation and development of a healthy identity gives an individual an understanding of the sameness and continuity of the self over space and time, having direction and purpose for one's life which are very much connected with the cultural identity we have or have preserved.

2.2.4. Colonization, Cultural Conflict, and Identity Crisis

Amilcar Cabral defines the relationship between culture and colonialism as follows:

Culture is the result, with more or less awakened consciousness, of economic and political activities, the more or less dynamic expression of the type of relations prevailing within that society, on the one hand between man (considered individually and collectively) and nature, on the other hand, among individuals, groups of individuals, social strata or social classes. (Cabral, 1980: 141).

He asserts that Colonialism by "denying to the dominated people their own historical process, necessarily denies their cultural process." (Ibid, 1980: 142). Cabral states that colonization "for its own security requires cultural oppression and the attempt at direct or indirect destruction of the essential elements of the culture of the dominated people." (Ibid, 1980: 141). Gilbert and Tompkins related to this have also added that:

...Colonization is insidious: it invades far more than political chambers and extends well beyond independence celebrations. Its effects shape language, education, religion, artistic sensibilities, and, increasingly, popular culture. (iupjournals.org/ral/ral30-1.html)

The loss of one's cultural heritage and conflict that individual experiences will subject the individual in question to identity crisis in the Journal of African Literature and Culture, colonization and its effect on the nation are described as follows:

...during colonization, the people lived a kind of non-existence, a living void; their identities had been stolen. To establish dominion, the colonial power eradicated previous religions, educational structures, and languages. Although the indigenous person adopted a Western identity through the colonizer, it was an illusion, empty of meaning, because the native culture, in all its complexity, was not recognized by the colonizer. Essentially the people became impostors of themselves. Their personal and cultural history had been destroyed as one of the implications of colonial rule. (<http://www.africaresearch.info/Creating.htm>).

As indicated earlier, colonization by imposing their own language, education and religion have eliminated the colonizer's indigenous language and religion, etc. The following points give an insight to the above-mentioned concept.

2.2.4.1. Colonization and Education

When colonized people are being forced to the cultures and traditions of the colonizers, assimilation occurs. As Gauri Viswanathan points out that "cultural assimilation is the most effective form of political action." She goes on with her argument that "cultural domination works by consent and often precedes conquest by force." (<http://homer.louisville.edu/groups/library-www/ekstrom/govpubs/subject/indians/indeed.html>).

Mental control is the other way colonizers gain control other than physical control. The school system is one area that colonizers use to get mental control. Walter Rodney's, How Europe Underdeveloped Africa, notes, "Class stratification, which leads to neocolonialism, begins with the linking of colonial education to material gain." Rodney also points out that:

education is crucial in any type of society for the preservation of the lives of its members and the maintenance of the social structure The most crucial aspect of pre-colonial African education was its relevance to Africans in sharp contrast with that which was later introduced (that is, under colonialism). The main purpose of colonial school system was to train Africans to participate in the domination and exploitation of the continent as a whole Colonial education was education for subordination, exploitation, the creation of mental confusion, and the development of underdevelopment. (Rodney, 1981: 263).

Rodney has also added that:

...the educated Africans were the most alienated Africans on the continent. At each further stage of education, they were battered and succumbed to the white capitalist system, and after being given salaries, they could then afford to sustain a style of life imported from outside...that further transformed their mentality. (Rodney, 1981: 275).

2.2.4.2. Colonization and Religion

Religion is one of the greatest inheritances the Africans inherited from their white colonizers. Christianity began to take over Africa in the 19th century following the rise of colonialism. Thus, Christianity became the central and super religion of Africa when colonizers dominated the African continent. Hence, African indigenous religion was lost when Christian missionary work was incorporated into colonization. This has resulted in the conversion of African people to Christianity. (<http://homer.louisville.edu/groups/library>).

2.2.4.3. Colonization and Language

During colonization, colonizers usually imposed their language onto the people they colonized, forbidding natives to speak their mother tongues. In some cases, colonizers systematically prohibited native languages. Ngugi wa Thiongo, in *Decolonizing the Mind*, interlinks language and culture as, "language and culture are inseparable, and that therefore the loss of the former results in the loss of the latter". For him, English in Africa is a "cultural bomb that continues a process of erasing memories of pre-colonial cultures and history and as a way of installing the dominance of new, more insidious forms of colonialism." (Wa Thiongo, 1981: 15-16).

2.2.5. African Literature and Colonialism, Cultural Conflict, and Identity

Crisis

Novel has the potential of capturing the complexity and contradictions in the human condition and help towards narrowing the information gap caused by omission, distortions and biased information. Authors, through their literary works, present a literary work to their society and

the world on a theme or a plot that represents the conflicts and crisis that their society or their country is facing in response to the different political, social, and economical problems. Due to their literary works which have technically rich and beautiful expressive power, authors are able to reach to every one's door step with the potential of capturing the complexity and contradictions in the human condition and help towards being aware of it and taking a step.

Despite Africa's long literary tradition very little of it was written down until the 20th century due to the lack of extensive literacy. Now the last thirty years have seen an increasing interest in African literature due to the different literary works of African writers from both Africa and Diaspora. (http://encarta.msn.com/encyclopedia_761555353_2/African_Literature.html).

These writers through their works raise different fundamental psychological and philosophical issues underlying the political, religious, and cultural conflict in the world, during the past and today, especially in relation to their continent, Africa.

Many African writers focus on common themes such as the struggle for independence, emigration, identity formation, and culture. Thus, as, Kupe, has stated, one of the themes that recur mostly in African Literature is that of:

Culture conflict and identity crisis experienced by those who became Christians and attended formal colonial educational institutions or went to study at universities abroad. The expectation by their families and the whole community which sometimes contributed financially in their education was that they would become an asset to the family and community, not individuals with alien values. (<http://www.media.uio.no>).

Therefore, in relation to the aforementioned critical issue, the African writers have tried to investigate the politics of the everyday life of their continent's people and have dealt on issues as themes on topics like "Colonialism, Cultural conflict and the Identity crisis" in their literary works.

To mention some of the prominent African writers, whose literary works have contributed a lot to heighten the awareness of the conflict of not knowing one's culture or assimilation to different other cultures and its consequence on one's personal identity are: Chinua Achebe, in his novel Things fall apart, which is accredited as "an indeed a classic study of cross-cultural

misunderstanding and the consequences to the rest of humanity, when a belligerent culture or civilization, out of sheer arrogance and ethnocentrism, takes it upon itself to invade another culture, another civilization." (www.academon.com/lib/essay/identity-and-literature.html). Ferdinand Oyono in his novel Houseboy and Mongo Beti's in Mission to Kala and from women, Bessie Head in Question of Power, Buchi Emecheta in The Joys of Motherhood, Ama Ata Aidoo in her play Our Sister killjoy and Tsitsi Dangarembga in Nervous Conditions. These writers in their literary works have transmitted the stronger message to their people on how colonization has left the African people confused as to their culture and identity, why is it important and how to return back to one's traditional culture and what exactly is their traditional culture. (www.academon.com/lib/essay/identity-and-literature.html).

2.2.6. African Women writers, literature, and challenges

World wide accepted literary works that have been considered great literature until recently have been written almost entirely by men for men. Those works lack autonomous female role models, either has the woman reader feeling like an alien outsider or else solicits her identity against herself by assuming male values and ways of perceiving, feeling, and acting. Therefore, feminist critics targeted such works to analysis. In so far as, they clearly show social, stereotypical about women. (Lakshmi, 2001: 142)

In the same manner, until recently African male writers are the one who have written most the African novels. In most cases, their themes focus on social, cultural, historical, and political matters. Yet, the representation of female characters is highly stereotyped. Katherine Frank summarizes this point as follows:

Women characters in the male-authored novels are defined by their relationship to men or else depicted as someone's daughter, wife, or mother, shadowy figures that hover on the fringes of the plot, suckling infants, cooking, plaiting their hair. They are tending to fall into a specific category of female stereotypes: girlfriends or good time girls, workers such as secretaries or clerks, wives and other male appendages and prostitution. (Frank, 1987:15).

African women, even though their value in one's family, community and nation life is not that much acknowledged as much as their male counterpart; they are known during Pre-colonial time,

for controlling their farm produce, for gathering their children around the fire instructing and entertaining them with folktales, riddles, legends and songs, which the youth in turn will pass on to succeeding generations and in the field of politics, African women participated and even led the way in nation-building, for instance in male-dominated cultures, Queen Amina of Kano in Nigeria ruled and expanded the boundaries of her territory and Queen Kambassa of Bonny defied her gender-structured society to become Queen and to rule, believing that there should be no gender dichotomy of activities and creative pioneer and independent-minded. (Ure,2004:20).

During the struggle of independence from colonization, African women contributed a great deal to their nation's fight for independence; Gann Lewis states this fact as follows:

... traditional gender roles were subverted as many women were recruited as freedom fighters and were active participants in the guerrilla warfare. They dressed in fatigues and were often indistinguishable from the men. (Gann, 1981: 101).

Hazel V. Carbey, in Reconstructing Womanhood , has also stated as follows:

African women are known from emancipation active within the black community in the formation of mutual-aid societies, benevolent associations, local literary societies, and the many organizations of the various black churches, but they had also looked toward the nationally organized suffrage and temperance movements, dominated by white women, to provide an avenue for the expression of their particular concerns as women and as feminists. (Carbey, 4).

Despite all the above-mentioned advantages, they have contributed to their family, their community, and their nation. They are less acknowledged and are barely given the right, which is given to their male counterparts to voice their concern, which they have perceived within their society and country from an individual, continental, and global context.

Women are "conspicuous by their absence in pre- and early post-colonial African literature. African writing was engaged in establishing the potency of African thought and culture to

itself and the world and, at best, spoke for women without giving them a voice." (Levin, 2003:208).

Now many African women from different parts of Africa and Diaspora have started writing novels, which represents the lives, conflicts, and culture of their society to the public. Women in Africa are now not only fighting in their literary works for the removing effects of patriarchal traditions but also for the effects in their society from the influences of westernization and colonization in relation to the history of their culture . To name some of the women whose literary works have contributed a lot for the change on the portrayal and perception towards women and their contribution to their society are-- Ama Ata Aidoo, Buchi Emecheta, Bessie Head, and Tsitsi Dangarembga, etc. Due to the works of these African woman writers, women and women related issues in Africa began to be objectively portrayed and have won the perception that women can also have an important role apart from cooking and raising children. In support of this Tori Moi claims, "... it is nevertheless important to stress that in a male dominated context an interest in women writers must objectively be considered a support for making women visible." (Moi, 1982:215). Carole Boyce Davies also supports it as "the development of a canon of African women writers and a parallel canon of critical works with the final aim of expanding the African literary canon". (Ngambika, 1986: 14).

CHAPTER THREE: ANALYSIS AND INTERPRETATION

3.1. The Joys of Motherhood; Emecheta, Buchi (1979).

In Buchi Emecheta's novel, The Joys of Motherhood, we are introduced to different characters that do confirm the identity crisis that they face due to cultural conflict. For example, the protagonist, Nnu Ego, Nnaife, her husband, Adaku, her co-wife, Oshia, her son, and Nwokachi Agbadi, her father, are all introduced to a culture different from which they are used to, due to colonization. Therefore, in order to befit themselves they shuttle back and forth between the two cultures. Moreover, in order to accept one they lose many of their own traditions and selfhood. The writer of this paper has tried to take these characters and show the cultural conflict and identity crisis that these characters have faced due to colonization on different aspects like on marriage, vocation, religion, and education, etc depending on the life path each character has passed during their cultural transition.

3.1.1 Nnu Ego

3.1.1.1 Marriage

When Nnu Ego first has come to Lagos, she is shocked to discover that Nnaife works as a domestic servant who washes "women's underwear." She questions his manhood and loses all respect for him. She would have preferred that he had a "real" man's job, like working on a farm. Therefore, she has kept on comparing him with her ex-husband who even though he has beaten her to death and mistreated her. He is the person that she takes as a real man because, Amatokwu measured to the standard her culture had led her to expect of a man. As a result, one time, she has told to her present husband,

"If you had dared come to my father's compound to ask for me. My brothers would have thrown you out. My people only let me come to you here because they thought you were like your brother, not like this. If things had worked out the way it should have done, I would not have

left the house of Amatokwu to come and live with a man who washes women's underwear. A man indeed!" (Emecheta, B, 1979:49).

Her constant comparisons to Amatokwu has been a source of pain and humiliation for Nnaife, who is content with the work that he does and does not understand Nnu Ego's frustration and disbelief. Therefore, one time he has answered back to her, "You know the airs you put on are getting rather boring...if you are going to be my wife, you must accept my work, my way of life. I will not have it any other way." (ibid: 51). The problem is Nnu Ego comes from a male dominated society where men and women each have their assigned roles and therefore she finds it hard to believe that gender roles have been exchanged in the more colonized city, Lagos and that Men now work as household servants for the "white man." When Nnu Ego later has confided to Cordelia, the wife of, Ubani, the cook. Cordelia, has laughed at her moaning about her husband and has said to her,

"You want a husband who has time to ask you to eat rice, or drink corn pap with honey? Forget it. Men here are too busy being white men's servants to be men. We women mind the home, not our husbands. Their manhood has been taken away from them. The shame of it is that they don't know it. All they see is the money, shining white man's money."(ibid: 51).

The above statement indicates how colonization through its material gain, like money, has robbed the native's sense of dignity and selfhood and mode of living. Moreover, the above quoted statement also points out how the new kind of work that people in Lagos are introduced to, due to colonization, robbed the opportunity of African women to be independent. The relation between each other and caused even married couples to grow apart. Therefore like other husbands and wives in Lagos, Nnu Ego and Nnaife have started growing apart, not that they were that close at the start. Now each is in a different world. There is no time for petting or talking to each other about love. That type of family awareness, which the illiterate farmer is able to show his wives, his household, his compound, has had been lost in Lagos, for the job of the white men and their money.

Nnu Ego's conflict with her new life in, Lagos is aggravated when, Adaku, his deceased brother's wife is inherited by Nnaife and thus, has come to live with them. Although in her Ibo society, husbands have many wives who live together harmoniously, Nnu Ego resents Adaku and does not like to share Nnaife with her. Here one can see that Nnu Ego is in a state of

transition, she is slowly moving away from her Ibuza customs and beliefs but is still hesitant to fully embrace new ideas. She is torn between her Ibo customs and the reality of her poverty-filled life in Lagos. Therefore, as the woman addressed her "senior-wife" Nnu Ego has stared at her. She had so lost contact with her people that the voice of this person addressing her as "senior wife" made her feel not only old but completely out of touch, as if she is an outcast. She resented it. "It was one thing to be thus addressed in Ibuza, where people gained a great deal by seniority; here in Lagos, though the same still held; it was to a different degree. Therefore, she started compare and contrasting on the way her life would have been in Ibuza as a senior wife and the way it is in, Lagos. As senior wife in Lagos, what she will face is, "the harsh reality of making ends meet on a meager income, she has many responsibilities but none of the rewards that come with being a senior wife in Ibuza: where she would have had her own hut; not this kind of cramped, one-bedroom apartment into which the family has had to squeeze itself and would at least have been treated as befitting her position and respect." (ibid: 119).

Nnu Ego, couldn't either receptive to change to the new of life introduced to her in, Lagos nor could she completely hold on to her indigenous traditional life. She exercises her perception in a context so much different from what she is used to. For example, on one occasion, after the white family for whom Nnaife used to work for is sent back home, Nnaife has a hard time finding another job and so when life has become unbearable, he has suggested to work in the army rather than starving, but Nnu Ego is reluctant about that, saying that it is a curse in Ibuza for a respectable woman to sleep with a soldier and has said:

Have you forgotten the customs of our people completely, Nnaife? First you washed a woman's clothes, now you want to join people who kill, rape and disgrace women and children, all in the name of the white man's money. No Nnaife, I don't like that kind of money. Why don't you start looking for a proper work?(ibid:88).

However, the kind of proper work she has in mind is difficult to get for men with no qualifications, like Nnaife, who is illiterate and living in a city that is drastically changing in a way Nnaife cannot compete.

3.1.1.2. Religion

The Joys of Motherhood, also outlines the effects of Christianity, a religion, which is introduced together with the new culture that is being introduced by the colonizers. This by its

own has also caused an identity crisis in the local people's personality, culture, social relationships, and concept about religion itself. For instance, the Ibo community held their own Christian services in Lagos. Nnu Ego, "at first and actually until the end did not understand what Christianity was all about, but, as any new bride brought home, she simply followed in her husband's footsteps." (ibid: 48). It was something that didn't mean nothing to her but their week after week preaching has made her to be conscious about certain things, like for example, when Adaku, her co-wife, has come to, Lagos to live with her she resented her. Even though this is an acceptable phenomena in Ibuza's culture and religion it was not in Lagos, because the new Christianity religion has taught her that a man should marry only one woman; that polygamous was a sin. She tried desperately "to control her feelings, to put on a pleasant face, to be the sophisticated Ibuza wife and welcome another woman into her home, but she couldn't." (ibid: 118).

Even though she follows the new religion that is introduced to her, still, one can see Nnu Ego, as going to places like the medicine man's place, which is something that is practiced in Ibuza and not in Lagos. Moreover, she also does have an enormous belief in the relationship between her and her chi or her personal spirit, which according to the new religion she is following in Lagos is a superstitious cramp.

3.1.1.3. Vocation

In this novel, one can see the difference between traditional married life in Ibuza, and married life in the more colonized city, Lagos for the women in relation to work. In Ibuza, women contributed, but in urban Lagos, men had to be the sole providers, this new setting robbed the woman of her useful role. For example, Nnu Ego when at first she has come to Lagos, she has started trade, as done by any woman in Ibuza but that has risked the life of her baby boy. She has been trying to be traditional in a modern urban setting, because in Ibuza after the child is born, one could leave him with an elderly member of the family and go in search of trade. However, in Lagos, there are no elderly grand parents and so leaving the child alone is taking a risk. She would sometimes ask herself how long she must do it, because unless and otherwise, she is going to contribute to in the income; her husband's only income is not going to be enough even for food, then she would scold herself: "Nnu Ego, the daughter of Agbadi,

don't be greedy. Manage with Nnaife's income and look after your child. That is your duty. Be satisfied with his earnings. Let him do his duty." (ibid: 80-81).

From the above statement, one can see how the new kind of work that people in Lagos are introduced to due to colonization, robbed the opportunity of African women to be independent.

3.1.2. Nannife Owulum

3.1.2.1 .Vocation

Another main character in this novel, where one can see facing an identity crisis due to cultural conflict is, Nnaife Owulum, the protagonist's second husband. He is originally from Ibuza a village in Nigeria, who has come later on to, Lagos hearing that there is a job through which you can get money easily and so he left his own village where someone can have a comfortable life working on the farm and having your own compound. But he has neglected that and has come to Lagos and has started a work for the white's as a washer man. The following paragraph depicts a glimpse of his daily routine at work:

"Nnaife would get up at six in the morning by the clock the master and his wife had given him. He would then pull on his khaki shorts, eat the nights left over, and dash to Dr. Meers's part of the compound to start doing their washing. He used two giant tin bathtubs, Grey and big enough to take up to three people at the same time. He would sit on a kitchen stool by the first bath and wash all articles, towels, women's nightdresses, and what - have- you. Then, in mid morning, he would move to the second bathtub and start the rinsing..." (ibid: 44).

He is working this kind of job for under wage, which makes him lead a life, which is nothing comparable with the kind of life he could have lived in his own village. However, he has fled to this city, which even though it is a humiliating and unrespectable job for a man from his kind of village, is easy than the hard work which he does have to face at the farm for the most respectable and comfortable life he could have led. This man has given up his dignity and identity for such kind of new work that is newly introduced. Hence, he has lost the respect of his wife, Nnu Ego. She has at first rejected his way of earning a living and had asked him why he could not find a more respectable job. Nnaife has scoffed and told her that in a town people

never minded what they do to get money, as long as it is honest. He has said, "Did she not think the work easier and much more predictable than farming?" (ibid: 51).

Besides, Nnaife's white employers treat Nnaife as if he is no human being. For instance, they now and then call him baboon. However, "even though, he is not that a kind of man who would have done anything had he known its meaning. He would simply shrug his shoulder and would say, we work for them and they pay us. His calling me a baboon does not, make me one." (ibid:47). More over, the white woman is never able to pronounce his name properly. At first, it used to annoy him, but later on, he started saying that, after all, "she is not one of his people" and it gives him a kind of secret delight to have proof that the white people, with all their airs, did not know everything. If anyone had pointed out to him that neither did he pronounce the Meers name properly, that his version sounded like "Miiiaass" to his employers, "he would say, "But I am only a black man, and I am not expected to know everything." He is one of the Africans who are so used to being told they are stupid in those days that they have started of believing in their own imperfections." (ibid: 83). Realizing how he is in confusion and on what he has given up for the kind of life he is leading in Lagos where a new societal rule and regulation for living is being introduced, his wife one time has said; "oh dear mother, was this a man I am living with? How could a situation rob a man of his manhood without him knowing it?" (ibid: 50) and she has answered him back one time during an argument:

You behave like a slave! Do you go to her and say "Please madam crawl on your hands and knees, can I sleep with my wife today?" Do you make sure the stinking underpants she wears are well washed and pressed before you come and touch me? Me, Nnu Ego, the daughter of Agbadi of Izu. Oh! Shame on you! I want to live with a man not with a woman made. (ibid:50).

The above statement shows how colonization with its introduction of a new kind of job, has robbed colonized people's dignity and way of getting money for daily bread, which has resulted for robbing their identity and their estrangement from their family and village. Moreover, it has demonstrated for the native's to feel inferior about who they are and to develop the perception of the 'whites' superiority.

3.1.2.2. Marriage

Nnaife, despite all his deeds and sayings that conform his transition from his indigenous traditional way of life to the newly introduced way of life in, Lagos, still holds on to his cultural upbringing in most cases, which conform the cultural conflict and identity crisis he is experiencing while shuttling back and forth between the two cultures. An incident which can exemplify the above point is, for instance, even though in the mean time, in, Lagos, it doesn't matter what tribe married what tribe, Nnaife still do, an attitude which he has been raised up in his village; Ibuza . Therefore, when one of his daughter ran away to an Yoruba man, he threatened to kill the father of the groom. The justification he gave in court for his threatening to kill the man was "...no good person would want to marry the other girls, and my sons would find it difficult to marry a good Ibuza girl because people would point at us and would say that one of the daughters has run away to a Yoruba man." (ibid:215).

3.1. 2.3. Religion

Christianity, which is a newly introduced religion for characters like Nnaife has also played a major role in the cultural conflict and identity crisis. For example, Nnaife, at first used to attend the Catholic Church every weekend during the time; he was working in the white's house because the white's has made it a requirement for the job. Therefore when at one time his wife, Nnu Ego, revealed to him that she is pregnant which according to her was the most joyful moment of her life, Nnaife, her husband who was supposed to be equally happy on hearing the news instead asked her "to keep it quiet for fear that, since his employer's religion won't allow a child-birth without a wedlock in a church and hence they are not married in the church, he might be fired from his work ." (ibid: 50). However, his commitment towards the new religion, he was practicing again changed when he stopped working in his former white employer and when he got a second wife; his justification to his first wife, Nnu Ego, when questioning him about his departure from monogamy was, "I don't work for Dr. Meers anymore. I work as a grass-cutter for the Nigerian Railway Department, and they employ many Muslims and even pagans." (ibid: 119). He had only been a good Christian so long as his livelihood with Dr. Meers depended on it.

3.1.2.4. Attitude toward their own country's product

Buchi Emecheta in her novel, The Joys of Motherhood, has also tried to show the cultural conflict and identity crisis that the characters in the novel do face in their own country's product due to the different kinds of newly imported products that they are introduced to. In relation to this case, one can see how, Nnaife, during the celebration of his son's naming ceremony, which traditionally during the old times, used to be palm wine or the local liquor called "Ogogoro" that they drink for the feast. But, Nnaife, when coming back from his trip on the ship, brought with him empty bottles labeled "Scotch Whisky" into which during the feast he poured the local liquor "Ogogoro" and served his guests with lots and lots of it and his guests marveled at the amount of money he is spending, for they were thinking that they were drinking real liquor which came all the way from Scotland, for that was the impression that Nnaife wanted to make:

They did not think of doubting him, since most ship crewmembers brought all sorts of things home with them. Their masters, not able to buy these workers outright, made them work like slaves anyway, and allowed them to take all the useless goods, which were no longer of any value to them. (ibid:112).

3.1.3. Nwokocho Agbadi

In the novel, The Joys of motherhood, we can see the protagonist's father, Nwokocho Agbadi, even though he is living in a place far away from the consequence of cultural transition, still one can see the identity crisis he is facing due to cultural transition. For instance in his way of choosing his women, it is commented as follows: "To regard a woman who is quiet and timid as desirable is something that came after his time, with Christianity and other changes." (Ibid,16) Therefore, most of the women that Nwokocho Agbadi chose as his wives and even slaves were those who could match his arrogance, his biting sarcasm, and his painful jokes and when the mood called, his human tenderness. Nevertheless, he still enjoys and looks for a woman who has the personality that is desirable in the olden times, those women who are stubborn to give up themselves for the man who is in love with them. So, one of his mistresses is a very beautiful and young woman who managed to combine stubbornness with arrogance. So stubborn is she, that she refused to live with him, who was a very a respected man and no woman is saying, no to him. Therefore, even though he has women who can easily give up

themselves to him, still he preferred spending his free time and actually most of his time with her. People said, "Nwokocha Agbadi spent all his life on this earth courting this woman called, Ona. This woman who enjoyed humiliating him by refusing to be his wife." (ibid:10). Yet, Agbadi, the great chief with many wives, is fascinated, and admires Ona's stubbornness.

Even though, Agbadi, is himself changed due to the newly introduced way of life. Still, can be seen looking for a man who is not contaminated with the new introduced way of life, in relation to the above, the following is stated in the novel:

The art of loving, he knew required deeper men. Men who could spare their time to think. This quality was becoming rarer and rarer, Agbadi found, and sometimes he thought it was actually dying out with his own generation. He would rather give his daughter to an old chief with a sense of the tired, traditional values than to some modern young man who only wanted her because of her family name. (ibid:36).

In reply to his above-mentioned concern, his age-mate friend, has said the following, which depicts how indigenous culture has changed due to the transition to the new culture that is being introduced:

I wish Nnu Ego had been born in our time, my friend but she was not born then; she was born in her own time. Things have changed a lot. Nowadays every young man wants to cement his mud hut and cover it with corrugated -iron sheets instead of the palm leaves we are used to. You will just have to accept a man of today. Agbadi." (ibid:37).

3.1.4. Adaku

When, Adaku, first has come to Lagos as an inherited wife to, Nnaife, all she was looking for was a home for her daughter and her future children. She did not want more than one home, as some women did, who married outside the families of their dead husbands. Thus, initially we see how tuned she was to her indigenous culture and has said in relation to this, "No, it was worth some humiliation to have and keep one's children together in the same family." (ibid: 120). Nevertheless, at the end of the novel, we see how she gradually she has slipped into the new way of life that she is introduced to in, Lagos and therefore she has become so independent in her way of thinking even so different from Nnu Ego who came earlier than her. Therefore one time Nnu Ego replied to her, "You are right. The trouble with me is that, I find it difficult to change." (ibid:127).

Adaku, after staying for a while in Lagos, observed that some women in Lagos do support themselves doing their own business and so do live a comfortable life, thus she also started her own business and in that soon became successful. Even though she works and functions in western culture, but is not one of them. One can see her being trapped in the middle of two cultures. She is in a world of her own -- not belonging or accepted anywhere. For example; in that city, the truth is that it doesn't matter what sex your children are; still Adaku feels frustrated that because her children are only girls, she feels that her second husband Nnaife, do have instead a great love for Nnu Ego, who gave him two sons than to her. Consequently doesn't feel satisfied and happy on how successful she is on her business.

One can infer from this, that, Adaku, even though is functioning in the new kind of life she is introduced to in Lagos, still we see her shuttling back to her indigenous culture way of perception too and hence, in confusion between the two world. Thus, we find her like the other characters mentioned in this novel going through the slippery path of traditionalism versus "modernization" in their transforming societies. Their dilemma comes, however, as they shuttle back and forth in time and space between two often-conflicting worldviews.

3.1.5. Oshia

For example in, The Joys of Motherhood, several characters conform to western culture. An example is Nnu Ego's son, Oshia, who is very clever and determined in his education, the "colonial education," which has caused him cultural conflict and an identity crisis. Even though it is undeniable fact, that education is crucial in any type of society for the preservation of the lives of its members and the maintenance of the social structure. However, Oshia through the education that follows the western curriculum is thought in a different way of thinking and perception towards his life. Although he is supposed to take care of his poor mother who has literally sacrificed her life to raise him, he failed to do so. However, this is something expected, because he is born and reared in time and place where the traditional way of life and culture of the native's people is eradicated due to the highly manifested colonizer's way of life. He is thought to put first, his well being at the expense of his family and therefore he is determined not to sacrifice his life for any brother or a member of his families, even though he was supposed to do as his parents did for him. In relation to the above has

said the following at one time, "... every man had a right to his own life once it had been given to him...I too would find my own path ." (ibid: 197). This view reflects selfishness, which is not present in his original culture. However, the new one has inducted this to his mind -- everyone is thought to better themselves for personal reasons. Oshia, even seeing his mother how misfortunate she is, could not have the heart to financially support her as his culture ethics demand, he left to school in America, marries a white woman, and rarely contacts his mother. She even heard about his marriage through rumor but we can see again, his shuttling back to his culture; when his mother passed away, he came all the way to Nigeria and pays for a big funeral in order to prove what a good son he is to the society.

3.2. Nervous conditions; Tsitsi Dangarembga (1989)

In Tsitsi Dangarembga's novel, Nervous Conditions, we are introduced to different characters that do confirm cultural conflict and identity crisis that they do face due to mainly colonization and westernization. For example the protagonists, Nyasha and Tambu, Babamukuru and his wife Maigru, Nyasha's mother and father, Jeremiah, and her brother, Nhamo, are all introduced to a culture far different from which they are used to, due to colonization. Therefore, in order to benefit themselves they shuttle back and forth between the two cultures and in order to accept one, they lose many of their own traditions and selfhood. The writer of this paper has tried to take these characters and show the impact of colonization as cultural conflict and identity crisis that these characters have faced on different aspects like on education, religion, physical appearance, and language, etc.

3.2.1. Nyasha

Tsitsi Dangarembga through her character, Nyasha, has depicted how this character, who has spent most of her formative years in England and when coming back to Africa is confused by the new culture she has forgotten, do face cultural conflict and identity crisis. Through this character, the novelist has illustrated the effects of colonization and contamination of westernization through different features, such as, on memory loss of one's native tradition and norms and language, etc. The novelist has also illustrated the effect colonization has brought upon Nyasha's health, such as, Anorexia- Nervosa, the alienation she has faced from her parents and her community and the psychopathology or mental instability she has faced

due to all the confusion she is facing, which all confront cultural conflict and identity crisis due to colonization.

3.2.1.1. Forgetting one's native tradition and norms

Tsitsi Dangarembga in her novel, Nervous conditions, has highly manifested, cultural conflict and identity crisis due to colonialism and westernization through the conflict the protagonist, Nyasha, faces and feels in embracing and accepting new ways of life in Zimbabwe after being exposed to the ways of life in British for a while. Moreover her stay at the foreign land at an early age, contributed for her and her brother to forget what her native country is like, including its traditional norms, plays and language. Tambu has thus described, Nyasha's character, at their first meeting when Nyasha has arrived back from Britain to her homeland as follows:

I did my best to talk to Nyasha when she came. I racked my brains for odd English words that I could slip into my sentences to help her understand what I was saying, but it was no use. She did not talk beyond a quick stuttered greeting. Nor did she smile any more at all. Most of the time, much to Babamukuru's irritation, she stayed close to Maiguru, refusing my invitations to play pada or pound maize or take a trip to Nyamarira. When she did venture away from her mother, our games were strained and silent. In the end, I felt stupid and humiliated for making such a fuss over my cousin, but it was difficult to leave her alone. I missed the bold, ebullient companion I had had who had gone to England but not returned from there... I could see that she had grown a little duller and dimmer, the expression in her eyes a little more complex, as though she were directing more and more of her energy inwards to commune with herself about issues that she alone had seen. (Dangarembga, 1988:51-52)

Later, Nyasha on her part has justified for, Tambu, the above-mentioned character of her at that time, the reasons, and the consequences as follows:

...actually we were frightened that day and confused. You know, it's easy to forget things when you're that young. We had forgotten what home was like. I mean really forgotten- what it looked like, what it smells like, all the things to do and say and not to do and say. It was all strange and new. Not like anything, we were used to; it was a real shock. ...We shouldn't have gone,' Nyasha was saying, looking disheartened. 'The parents ought to have packed us off home. They should have, you know. Lots of people did that. May be that would have been best. For

them at least, because now they're stuck with hybrids for children. And they don't like it. They don't like it at all. It offends them. They think we do it on purpose, so it offends them. And I don't know what to do about it, Tambu, really I don't. I can't help having been there and grown into the me that has been there. But it offends them- I offend them. Really, it's very difficult. (ibid:78).

From the above statement, one can see that, since Nyasha has no memories of traditions and customs, she could not act harmoniously with Shona's tradition and way of life and neither could lead the British life she is too much exposed to, since she is no more living in Britain. Instead, she finds herself caught between two worlds-- not belonging to any of them and thus facing cultural conflict and identity crisis.

3.2.1.2. Language

It has been pointed out in this paper, that colonization has a great effect on language, since colonizers impose their language upon the colonized, while denying the native's indigenous language. In relation to this, Nervous conditions, portrays how the characters like Nyasha, do forget their native language while adopting the colonizer's language and how this has a negative effect upon their identity. Nyasha's mother has explained her children's loss of their native language, Shona, as follows, "They don't understand Shona very well anymore," her mother explained. "They have been speaking nothing but English for so long that most of their Shona has gone." (ibid:42). Tambu in response to this explanation has said:

What Maiguru said was bewildering, bewildering, and offending I had not expected my cousins to have changed, certainly not so radically, simply because they had been away for a while. Besides, Shona was our language. What did people mean when they forgot it? Standing there, trying to digest these thoughts, I remembered speaking to my cousins freely and fluently before they went away, eating wild fruits with them, making clay pots and swimming in Nyamarira. Now they had turned into strangers. I stopped being offended and was sad instead. (ibid:42).

3.2.1.3. Eating Disorder

In Nervous conditions, the protagonist, Nyasha, even though, belongs to such a wealthy family where food is never in short supply, has been to Britain, and has been subjected to their fashions, their food, and their way of thinking, where the fashion industry and media promote thinness as a virtue and thus is influenced with the idea that -- one need to be thin in order to

look good. However when she has come back to Africa, she is introduced to a different view-- Most African cultures encourage their women to have round curves and weight, in this context fatness is often seen as an indicator of wealth. Nevertheless, Nyasha has kept on dieting and being meticulous on foods, which later on resulted for her illness; 'Anorexia- Nervosa' -- a disease rarely found under African context and a typical disease of westerns. Tambu has described Nyasha's diet and physical appearance as follows:

Nyasha updated me on the mission gossip and announced that she had embarked on a diet 'to discipline my body and occupy my mind. When you come back you will find a svelte, sensuous me.'

Three months had passed. In those three months, she had grown skeletal. She was pathetic to see, but when she hugged me hello I was surprised at the strength in her arms, so frail they looked, as though they would snap if she so much as picked up a pen. (ibid:197).

Dangarembga makes use of this disease, which is indirectly connected with her novel title "Nervous conditions" in order to show the condition of the natives under colonization and the contamination of westernization (cultural conflict) and colonization and its effect it has on an individual, used as a metaphor to show how being colonized by a foreigner do kill the colonized. Moreover, Nyasha even though has come to the point of realizing that thinness is no more a virtue in Africa, as it was in England and is even scolded about it by her school friends and the community she lives in, she didn't want to change and for this she has said the following to her mother, "I am not one of them but I'm not one of you." (ibid:201).

Nyasha's obsession of dieting can also be seen apart from her presentation of the cultural value she was used to in Britain, from a perspective that she is holding on to something that she believes, she can only truly own and control. Since all the things, she does and say is negatively taken by her surrounding and is not given the right or the power to control anything in her life. In relation to this, she has also acclaimed to Tambu in one of her letters about her diet and her study as "to discipline my body and occupy my mind." (ibid:197). Her repetitive use of the word "my" demonstrates the fact, that she has got at last something to own, control, and be comfortable with in the confusing world she is living in, where everything she does and say is controlled by somebody else.

3.2.1.3. Alienation

Nyasha, in this novel is portrayed as being different-- different from her peers--since she demonstrates the kind of life she is used to in Britain, in the African context. Due to her difference, her schoolmates, who claim that she has white mannerisms, shun off her and she has no Shona mannerisms to fall back on. Thus, we find her being alienated from her surroundings. Tambu explains the above point as follows:

I had not been going to school long before I realized that Nyasha did not have many friends. The girls did not like the way she spoke. They were still imitating her behind her back when I went to the mission. Which was three years after Babamukuru's return. And if I thought that Nyasha ought to have lost more of her accent in that time than she had allowed herself to, I also thought that her classmates had had long enough to grow used to it. As it turned out, it was not Nyasha's accent they disliked, but Nyasha herself. 'She thinks she is white,' they used to sneer, and that was as bad as a curse. 'She is proud,' pronounced others. 'She is loose,' the most vicious condemned her. (ibid:94).

At the end of the novel, we find Nyasha being able to clearly see the reason of her inner confusion and her inability to be part of her family and her community way of life and her want to belong to the surroundings she is living in but is discarded from. Thus, she has confessed to Tambu as follows:

... in many ways you were essential to me in bridging some of the gaps in my life, and now that you are away, I feel them again. I find it more and more difficult to speak with the girls at school. I try, Tambu, but there is not much to speak of between us... I should I suppose, have acquired more useful habits instead. I should have learnt to be light-hearted and gay, but it is difficult, you know. Besides, that they have other reasons for disapproving of me. They do not like my language, my English, because it is authentic and my Shona, because it is not! They think that I am a snob, that I think I am superior to them because I do not feel that I am inferior to men... And all because I beat the boys at maths! I know that I should not complain, but I very much would like to belong, Tambu, but I find I do not. (ibid:196).

Nyasha, due to the fact that she is neither accepted by her family members nor by her peers for her "strange" mannerisms like to avoid her parents and their friends and her peers too. Since, otherwise they are always bound to complain either about her way of dress or

grumbling about that the fact that she had still not learnt the correct way of greeting her elders. Their comments made her self-conscious, quite in contrast to the desired improving effect. So Nyasha avoids them, or when this is impossible, grunt a greeting with a sad lack of technique and escape as quickly as possible. Her behavior embarrasses her parents too, so they too prefer that she should keep her distance and thus is isolated from the only world she is living in. The following passage portrays Nyasha's justification to, Tambu, for the aforementioned statement:

'I know,' she interrupted. 'It's not England any more and I ought to adjust. But when you've seen different things you want to be sure you're adjusting to the right thing. You can't go on all the time being whatever's necessary. You've got to have some conviction, and I'm convinced I don't want to be anyone's underdog. It's not right for anyone to be that. But once you get used to it, well, it just seems natural and you just carry on. And that's the end of you. You're trapped. They control everything you do. (ibid:117).

Thus, Nyasha is portrayed as truly a woman without a home, and as she struggles to make a place for herself in a society, she no longer understands. As a result, she finds that the effort just may kill her. The above statement was avowed, as follows, under Tambu's eye:

...but I was more concerned about Nyasha...the general feeling was sulking because she had not been able to have her own way. But I was closer to her than anybody else and so I sensed the conflict that she was going through of self versus surrender ...I worried about the effect the situation was having on my cousin. Not only had she stopped talking to us, but she was growing vague and detaching herself from us. She was retreating into some private world that we could not reach. Sometimes, when I talked to her, quite apart from preferring not to answer, she simply did not hear me. Once, when I passed my hand in front of her eyes, she did not see me either and I had to shout very loudly to bring her back. (ibid:118).

Nyasha has no memories of traditions and customs of her country and hence, she couldn't act harmoniously with Shona tradition and way of life neither could lead the British life she was too much exposed to, since she is no more living in Britain. Instead, she finds herself caught between two worlds. As we see Nyasha's struggles through the eyes of Tambu, we begin to understand the continuing devastation countries and their people are experiencing because of colonization by another culture. Thus, Nyasha has said:

It would be a marvelous opportunity, she said sarcastically, to forget. To forget who you were, what you were and why you were that. The process, she said, was called assimilation, and that was what was intended for the precocious few who might prove a nuisance if left to themselves, whereas the others- well really, who cared about the others? (ibid:178-179).

3.2.1.4. Psychopathology

Sims, in Symptoms in the Mind, has said, that “an individual’s acceptance and rejection of the culture he is living in and the acceptance and rejection he experience within his community, do contribute to the induction of psychopathology” (Sims, 2002:14), a term, which refers to the “manifestation of behaviors and experiences, which may be indicative of mental illness or psychological impairment.” (Sims, 2002:14).

Nyasha, after her stay in Britain has even though returned to her native land, Rhodesia, she is once again subjected to the English's colonial legacy and the worst, to a male dominated Shona society. In there, she found herself in a more confusion state --She found herself neither here nor there, allowed neither to further the values she has acquired in England, nor to fully embrace those, her family represent. Nyasha, is confused, tortured, always struggling to make her way. Thus, at the end of the novel we find Nyasha, losing her state of mind and stating that her confusion is due to the entrapment that the foreigners has imposed upon her and her people and thus, the confusion she is laid to. Tambu explains the incident as follows:

Nyasha was beside herself with fury...breaking mirrors, her clay pots, anything she could lay her hands on and jabbing the fragments vivaciously into her flesh, stripping the bedclothes, tearing her clothes from the wardrobe and trampling them underfoot. They’ve trapped us. They’ve they’ve trapped us. But I won’t be trapped. I’m not a good girl. I won’t be trapped.’ ...’Look what they’ve done to us. (ibid:201).

More over, she has also said the following to Tambu, which exemplifies that the rejection she is facing from her family members and the community as a whole has contributed to the mental instability she is facing:

there’s a whole lot more,’ she said. ‘I’ve tried to keep it in but its powerful. It ought to be. There’s nearly a century of it,’ she added, with a shadow of her wry grin. ‘’ But I’m afraid,’ she told me apologetically. ‘It upsets people. So I

need to go somewhere where it's safe. You know what I mean? Somewhere where people won't mind. (ibid:178-179).

Nyasha, due to her earlier exposure to westernization while she was in, Britain and again to the effects of colonization while living in the more colonized city of, Rhodesia, is able to see and suffer from the cultural conflict and the identity crisis her people and herself is subjected to more than any of the other characters in the novel. Thus, she is skeptical about her surroundings and too much interested in the history of her country and makes considerable points about colonization and its effect on the colonized ones. The following statement of Tambu demonstrate the above:

I was amazed that Nyasha took so much interest in the things our grand parents and great-grand parents had done...when I confronted Nyasha with this evidence of the nature of progress, she became quite annoyed and delivered a lecture on the dangerous of assuming that Christian ways were progressive ways. 'Its bad enough,' she said severely, 'when a country gets colonized, but when the people do as well! That's the end, really, that's the end.' (ibid:147).

... Why do they do it, Tambu,' she hissed bitterly, her face contorting with rage, 'to me and to you and to him? Do you see what they've done? They've taken us away. Lucia, Takesure., All of us. They've deprived you of you, him of him, ourselves of each other. We're groveling. Lucia for a job, Jeremiah for money. (ibid:200).

3.2.2. Tambu

Tambu, one of the protagonists and the narrator, in Nervous conditions, is portrayed as the only character that was subjected to see the cultural conflict and identity crisis her family has gone through due to colonization but was able to escape from it soon, when recognizing the consequence. She is a character, who is able to experience the cultural conflict and identity crisis that colonization has brought upon her family, when they have embraced the new culture they are introduced to while forsaking their indigenous culture and identity. This and , even though it was for a very short time, her coming close to forgetting her culture when at first being introduced to a new culture in the more colonized city of, Rhodesia and the cultural conflict and identity crisis she has gone through, taught her that she should always stick to

who she was and her culture while making use of the good opportunities that is provided to her, by the colonizers.

As said earlier, even though Tambu is a character in this particular novel, who was able to surpass the cultural conflict and identity crisis colonialism has had on the colonized nation. She too has paid a sacrifice and has experienced cultural conflict and identity crisis due to colonization for a certain period under the different circumstances she was exposed to, just like the other characters. Thus, this paper illustrates the cultural conflict and identity crisis Tambu has experienced mainly due to colonization, on aspects like, education, language, and religion etc.

3.2.2.1. Education

The negative effects of a “colonial education” upon personal identity and culture, is a theme highly manifested in the novel, Nervous conditions. It has changed Tambu, and has changed her perception of herself in relation to her community, her personality, and her attitude towards her culture. She entered into her education at first with the clear goal of achieving success to lift her family out of poverty and be just like her uncle, Babamukuru, who is the pride of his families and the community. However, as she is more and more into the education, in a school that is created and administrated by the colonizers. she started getting so fascinated and in love of the European culture and tradition and started to scorn her “untidy and uncivilized” African roots. In this school, she learned that white people were more beautiful and therefore more deserving of love and respect than were Africans, and thus was educated to abandon her identity; the following passage asserts the above:

I used to feel guilty and unnatural for not being able to love the Whites as I ought to. So it was good to see the healthy young missionaries and discover that some whites were as beautiful as we were. After that it did not take long for me to learn that they were in fact more beautiful and then I was able to love them. (ibid:104).

The above passage illustrates the point that, Nyasha through the “colonial education” was able to learn, the feeling of inferiority. A statement where we could see how “colonial education” does contribute for affecting the colonized mentality, an attribute for the cultural conflict and identity crisis that they face.

Moreover, on the day of her arrival at the, "Sacred heart", the new missionary school, she was able to find to her amazement that the white missionaries who were labeled as an "angel" by her do also manifest racism and thus has pointed out how the principal, a nun, has said to her when showing her, her dormitory, " All the first formers live in this corridor and the Africans live in here," (ibid:178-194).

3.2.2.2. Language

Tambu before leaving her village for her study at the mission was so scornful of her cousins, Nyasha and Chido. She criticizes them at first for forgetting to speak their native language, Shona, and has said:

What Maiguru said was bewildering, bewildering and offending. I had not expected my cousins to have changed, certainly not so radically, simply because they had been away for a while. Besides, Shona was our language. What did people mean when they forgot it? (ibid: 42).

Contradictory to the above, Tambu later on savored in the thought of "attending multiracial schools and learning to speak English fluently as a factor in her release from the poverty her uneducated families do face in the village." (ibid: 105).

3.2.2.3. Avoidance and embracement of one's root

When, Tambu, is young, still living in the village with her parents and younger sisters, she is scornful of Nhamo, her elder brother. She was disappointed how his education and the exposure to the more colonized city of, Rhodesia have transformed him from a caring and responsible member of the family to one who is selfish, lazy and distant person from his family and his roots. She hates the ways he is acting, as if his education will be solely for his own betterment and not that of the entire family as is intended. Frustrated, she tries to remind him, "You will still be our father's son. You will still be my brother. And Netsai's. Even if you don't like it. So you had better stop being proud for nothing and be grateful to Babamukuru for helping you." (ibid: 49).

In contrast to the above, we see as the novel progresses, she becomes more and more hesitant to visit her parents and even if she does getting embarrassed to their way of life and who they

truly are, and starts claiming educated women like herself had no place on the farm. The following passage state the above point:

When people did come to welcome us ...they were more naked than dressed in their tattered frocks, their legs and their arms and even their hair and faces grey with shena. Dirty and duty, they embraced us, wrapping their arms around Babamukuru first and then Maiguru, Nyasha, myself and lastly Anna. (ibid: 124).

Additionally, to the above, when Tambu was granted the scholarship to attend school at, 'Sacred Heart', which is more of a "white missionaries" school and an elegant and expensive one, she was delighted mainly because she is going to escape from her past, and has thus stated as follows:

I was to take another step upwards in the direction of my freedom. Another step away from the flies, the smells, the fields and the rags, from stomachs which were seldom full, from dirt and disease, from my father's abject obeisance to Babamukuru and my mother's chronic lethargy. (ibid: 183).

When, Tambu, told to, Nyasha, her excitement because of the opportunity, she got, Nyasha, has warned her that, "there were more evils than advantages to be reaped from such an opportunity," (ibid: 178) and has added, "You'll fall for their tricks" (ibid: 178).

However, for Tambu discarding her indigenous culture and root, which she has labeled as "old ways," is "a progress to the future." (ibid: 179). Additionally to her embracement about her family and roots and discarding of her indigenous culture. Tambu has also gone far to the extent of avoiding her family members, according to her the "uncivilized ones." Thus started preferring, just like her brother, Nhamo, did-- not to go to her village to visit her families and if in case she does, gives them a little attention or no attention at all. The incident one time when she has forgotten to greet her mother, whom she has not seen for a very long time, has prompted the following comment from her mother:

Welcome, welcome,' my mother called ailingly from the adjoining room to remind us she was there. 'So you've finally managed to climb the steps.' she remarked dryly as I entered the dim, musty sickroom. 'I've been listening to you laughing and talking for a long time and wondering when you would remember that somebody gave birth to you.' (ibid: 147).

3.2.2.4. Religion

Dangarembga, in her novel, Nervous Conditions, just as in Emecheta's novel, The Joys of Motherhood, has also depicted how religion that is brought by the white missionaries, during colonization has an impact on the colonized indigenous culture and identity.

Tambu, for example makes the following comment about the white missionaries that she claims are far different from the white colonizers:

Another thing that was different about the mission was that there were many white people there. The Whites on the mission were a special kind of white person, special in the way that my grandmother had explained to me, for they were holy. They had come not to take but to give. They were about God's business here in darkest Africa. They had given up the comforts and security of their own homes to come and lighten our darkness. It was a big sacrifice that the missionaries made. It was a sacrifice that made us grateful to them, a sacrifice that made them superior not only to us but to those other Whites as well who were here for adventure and to help themselves to our emeralds. The missionaries' self-denial and brotherly love did not go unrewarded. We treated them like minor deities. With the self-satisfied dignity that came naturally to white people in those days, they accepted this improving disguise...I often ask myself why they come, giving up the comforts and security of their more advanced homes. Which brings us back to matters of brotherly love, contribution, and lightening of diverse darkness. (ibid: 103).

In the beginning of the novel, one can see how Tambu was scornful of her family members including her brother who are exposed to westernization and colonization and its effect on their personality. However, Tambu's immediate transformation to colonization effects can be seen not halfway of the novel, when explicitly she discusses the whites who live in the mission *on* "how different they are, how superior they are from her and from her natives and even worshipped them because they bring knowledge and a promise of salvation to Africans who are in 'spiritual darkness'." (ibid: 103). Nevertheless, through out the novel, we see how these "good white missionaries" through their newly introduced religious structure; devalue the African ways of life, African religion, and African traditions just like the other white colonizers.

Tambu has stated the following in relation to what the white missionaries does to their people as follows:

So determined was this good missionary that Chido should have the best in life that he personally drove my cousin to Salsbury, where the examination was taking place. Not surprisingly, since Whites were indulgent towards promising young black boys in those days, provided that the promise was a peaceful promise, a grateful promise to accept whatever was handed out to them and not to expect more. (ibid: 106).

The white missioners, through their religious structure, make the native believe, which the natives in their own common sense have believed, is something wrong, to be right and to think of it as something wrong, as a sin and thus colonizing the colonized mind. The following incidence and statement of Tambu's exemplifies the above:

Gradually I was forced to admit to myself that I did not like the idea of my parents performing a wedding. But I could not understand why I objected so strongly to the idea of a marriage, the idea of my parents no longer living in sin. When I put it like that, I knew there was definitely something wrong with me because I had grown to understand, very categorically, that sin was something to be avoided. Sin had become a powerful concept for me during my year at the mission, where we went to Sunday school and to church, every Sunday without fail and were taught every time that sin absolutely had to be avoided. (ibid: 150).

Even though, through out this novel, one can see the protagonist, Tambu, at first who was raised on her family's farm in Umtali, where she was responsible for household chores was then given the chance of getting an education at her uncle's place, in the more colonized city of Rhodesia and thus was introduced to colonization and its effect upon her indigenous culture and her identity. We find her at the end of the novel, as the escaping girl from all the negative effects colonialism has brought upon her nation. In relation to the aforementioned statement, she states as follows:

I was not like Naysha, who could forget where she was so entirely that she could do whatever she fancied and as a result usually did it well. I was always aware of my surroundings. When the surroundings were new and unfamiliar, the awareness was painful and made me behave very strangely. At times like that, I wanted so badly to disappear that for practical purposes I ceased to exist. People who caught me in such a state and were unlucky enough to have to talk to me could not get more out of me than an ingratiating grin or a string

of banalities that would not pass even as very small small-talk. These conversations were a tough experience both for myself and whoever I was talking to. I do not know how I came to be like that. If you remember, when I was at home before I came to the mission, I could assert myself and tell people what was on my mind. Therefore, I suppose that in spite of my success and setting down well, my going to the mission was such a drastic change that it unnerved me. (ibid: 154).

Tambu, at the end of the novel, has said the following statement that relates to the whole confusion that she herself, her family members and her nation has gone through, -- most importantly a statement, which has helped her to escape from the cultural conflict, and identity crisis that she is subjected to and thus the moral of the novel.

Sadly, thoughtfully, I watched them go. Don't forget, don't forget, don't forget. Nyasha, My mother, my friends. Always the same message. But why? If I forget them... I might as well forget myself. And that, of course, could not happen. So why was everybody so particular to urge me to remember? (ibid: 203).

3.2.3. Babamukuru

Babamukuru, Tambu's uncle is portrayed in Dangarembga's novel, Nervous Conditions, as the most respected and pride of the entire family and his village. The only reason for the aforementioned statement is for the fact that he is the only African in their village to get in the firsthand colonizers' education. He is educated first by white missionaries and then at universities in South Africa and England and still has a close contact with the colonizers due to his work; he is the headmaster of the mission school. He and his family enjoy material privileges, such as, vast and elegant house, a car and indoor plumbing, that the rest of the clan have only ever heard of. However, there is a price that they have paid and are paying in order to get these. Babamukuru and his family are different from their communities. They do not participate in traditional dancing and singing. Upon their return from England, his children, Chido, and Nyasha, have forgotten their native language and traditional norms. They are different, belonging to neither their culture because they are too white for their black community and not in the white society too, because they are too black. In relation to his being, the pride of the community is illustrated as follows by his brother, Jeremiah:

...Look, see how your home is. We impress people around here. Who built the first baked-brick house in this area? Who has such a bright corrugated iron roof that can be seen twinkling as far as the main road?

Let me tell you, Mukoma did this for us. We impress people because of Mukoma. (ibid: 31).

Upon his return from his studies in England his people has appeased him as “their prince...father and benefactor...who has returned having devoured English letters with a ferocious appetite!” (ibid: 36).

Babamukuru, even though is a very educated man and a “civilized” man, who has benefited from the western education in Britain, we again see him doing things that is difficult to be expected from such a man. For instance, arranging a wedding for his brother and wife, who had been married by the traditional way for a very long time and has given birth to four children, including Tambu. His claim for performing the wedding in a westernization way, with Tambu’s mother wearing a white veil is in order to “cleanse their sin.” (ibid: 146-147). Tambu in relation to who Babamukuru is and what he is doing has stated, “...Through him, because of him, black would remain definitely somber and white permanently clear.” (ibid: 165).

Babamukuru’s, confusion towards his indigenous culture and identity can be also seen as he tries to raise his children in the traditional way he was raised back in his village, Umatali, who are so much exposed to western ways of life in, but again performing awkward “westernized” actions, like the one stated above.

Babamukuru is portrayed in this novel as an African, but an African who is so much influenced by the colonizers way of life and structure. Moreover the fact that, he is educated by the colonizers in the colonizer’s native country and is also given his work by the colonizers which has given him the chance of accessing many privileges-- has made him to honor the colonizers, follow their instruction and follow their way of life. Thus, with all his intelligence, he is a person who even though can see the colonization and westernization effect upon his country’s and nation’s cultural conflict and identity confusion, is a person who is not able to stand for or make a change, even when concerning his own family :

Chido went into Standard Six in the year that Babamukuru returned from England. This meant that he was going to secondary school the following year. Babamukuru had intended him to stay on at the mission

to counteract the unAfrican exposure he had been subjected to in England, but Mr Baker, as Nyaradzo's father is called, arranged for Chido to take the entrance examination to his son's school. (ibid: 106).

3.2.4. Maiguru

Maiguru, although is an educated woman unlike her female sisters in her country, is presented in this novel, as facing the cultural conflict and identity crisis due to the exposure of westernization while she was in England, and colonization, when returning to her country, Rhodesia.

Dangarembga, has portrayed her female characters, just like, Buchi Emecheta, did in The Joys of Motherhood, as being the most exploited, since the women in Africa are facing dual oppression- the influence of patriarchal tradition and the effect of colonialism. Thus, Maiguru, despite her education, is as entrapped as her female sisters in the country, who is always obedient, subservient and giving in to all the demands of her husband and the men of her community asks for, even if she is against it.

Maiguru, since she has also been exposed to the way of life in England and her present life in the more colonized city of Rhodesia, could no longer accept the ways of life in her former village. One incidence of scolding her children in participating in the traditional dance and games is stated as follows by Tambu, "I was sure that my cousins wanted to join the merry-making but Maiguru was not encouraging. I could tell from her voice, which was flat and passive, and from the odd word that I picked up like 'dirty' and 'sleep'." (ibid: 43).

Nyasha in response to what her mother, Maiguru, is experiencing, has said the following to Tambu:

...you get trapped. Look at poor Mum. Can you imagine anything worse? If it weren't for Chido she'd go stark raving crazy! I could imagine many things worse than being Maiguru, did not have to imagine them because I had seen them. I told Nyasha so, and she agreed with me but said it was all relative and that it all boiled down to the same thing, although she was not terribly clear what that thing was. She gave me one of the sidelong looks that said a lot but told me nothing, and we left it at that. (ibid: 96).

In the above statement, one can see that when, Nyasha, has said that "... it was all relative and that it all boiled down to the same thing..."(ibid: 96) shows that even though , Maiguru, has been given the chance to western education and the life style too, in her native land, she is excluded from her family and her native people claiming that she is too white and neither did she benefit in the white surrounding -- since she is too black for the white's. Tambu, who thinks, Maiguru, with all the benefits she is surrounded with -- including being the wife of the 'respected' Babamukuru thinks that she is the luckiest woman when compared to the women in her country, including her mother. Therefore, Nyasha, here tries to tell, Tambu, that deep down inside the suffering that these people go through even though is from different aspects has ultimately the same effect on the individual, who is subjected to.

3.2.5. Nhamo

3.2.5.1. Avoidance and embracement of one's root and culture

Tambu's brother, Nhamo, is the first in Tambu's family to get the chance to go to school at the city. After he has stayed there for a while, he started being embarrassed about his family, his community, his native language, and his native village. Thus, whenever the school term ends, he was obliged to go back to his village and visit his family; he always gives several reasons and thus always stays at his uncle's place, in the city, while avoiding his family. Even if in case he will come, he started being so ashamed and offended by the kind of life his family live in and the kind of work they are engaged in. In relation to the above statement, Tambu has described her brother's behavior as follows:

All this poverty began to offend him, or at the very least to embarrass him after he went to the mission, in a way that has had not done before. Before he went to the mission, we had been able to agree that although our squalor was brutal, it was uncompromisingly ours; that the burden of dispelling it was, as a result, ours too. Then something that he saw at the mission turned his mind to thinking that our homestead no longer had any claim upon him, so that when he did come home for his vacations, it was as if he had not; he was not very sociable. Helping in the fields or with the livestock or the firewood, any of the tasks he used to do willingly before he went to the mission, became a bad joke. (ibid: 7).

Since, Nhamo, is introduced to the new way of life while living in the more colonized city of Rhodesia, he could not tolerate to use utensils and foodstuffs that his family and he himself

used to use in his native village. Thus when coming to his village for a visit, he always make sure that he has carried- sugar, tea, soap, toothbrush and toothpaste. Dangarembga, in this novel makes quite an impressive relation to the products that the characters in this novel use. That is , at the beginning of the novel, we see, Nhamo, brings to his native village a toothbrush which his people has never seen of, to use it as a personal hygiene product and at the end of the novel we see Nyasha, using this same product - the toothbrush to vomit the food that she was forcedly obliged to eat . Therefore, in these, two inter related contexts, one can see how colonization and its products and ways is at first easily accepted, which later on do have a dangerous consequence on the receivers.

When, Nhamo, is told that he is given the chance to pursue his education in the city while living with his “wealthy,” “educated” and more of a white uncle, he has stated the following, which clearly shows his embarrassment with his present way of life and his own family:

Babamukuru says 'I am so bright I must be taken away to a good school and be given a good chance in life. So I shall go and live with Babamukuru at the mission. I shall no longer be Jeremiah's son,' he boasted, speaking my father's name in such derogatory tones that for once I was up in arms on my father's behalf. 'I shall wear shoes and socks, and shorts with no holes in them, all brand new, bought for me by Babamukuru. He has the money. I will even have underwear-a vest and pants. I shall have a jersey in winter, and probably a blazer too. I shall stop using my hands to eat. I will use a knife and fork.' (ibid: 48).

3.2.5.2. Language

In relation to Nhamo's forgetting (deliberately avoiding speaking), his native language is stated as follows by Tambu:

Then when Nhamo came home at the end of his first year with Babamukuru, you could see he too was no longer the same person. All this was good, but there was one terrible change. He had forgotten how to speak Shona. A few words escaped haltingly. Ungrammatically and strangely accented when he spoke to my mother, but he did not speak to her very often any more. He talked most fluently with my father. They had long conversations in English...The rest of us spoke to Nhamo in Shona, to which, when he did answer, he answered in English making a point of speaking slowly, deliberately, enunciating each syllable clearly so that we could understand. This restricted our communication to

mundane insignificant matters. But the situation was not entirely hopeless. When a significant issue did arise so that it was necessary to discuss matters in depth, Nhamo's Shona- grammar, vocabulary, accent, and all-would miraculously return for the duration of the discussion, only to disappear again mysteriously once the issue was settled. (ibid: 56).

The above statement clearly shows Nhamo's exposure to colonialism and its cultural conflict and identity crisis effect it has upon him-- his embracement of his native language, but again his shuffling back to the language that he pretends he no longer commands, when it comes to serious matters demonstrates the above proclamation.

3.2.5. Tambu's mother

Tambu's mother, is portrayed in this novel as being the scornful character towards colonization and its consequence and thus always angry on how her father, her brother-in-law and his wife are so much changed due to colonization and always warning her children to be aware of colonization and its consequence.

Since she is a woman in Africa, where the patriarchal nature is highly manifested and women are always subordinate, the advice or warning that she gives is not taken into consideration. For instance, when her son, Nhamo went to the city for a study, she was afraid that her son was going to change into a stranger as did her brother-in-law and his family members did and has advised him on that. Unfortunately, he didn't take it into consideration, and even came back to his mother after staying for a while at the city, with the notion that he no longer speaks his mother's language and avoided having any conversation with her. Tambu has avowed her mother's reaction to her son's change as follows:

My mother was alarmed. She thought someone on the mission was bewitching her son and was all for making an appointment with the medium...Mother did not say anything against Nhamo's language after that, but she was still unhappy. She did want him to be educated; she confided to me, but even more, she wanted to talk to him. (ibid: 58).

Later, when she lost her son, Nhamo, she has said the following to her brother-in-law and his wife:

Now, when it is too late, that is when you are concerned. You pretend. You are a pretender, you. First, you took his tongue so that he could not

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speak to me and now you have taken everything. Taken everything for good. Why are you keeping quiet? Why are you not speaking because it is true? You bewitched him and now he is dead, Pthu' She spat at Maiguru's feet. 'And you too, Babamukuru. Pthu' I spit at you; you and your education have killed my son. (ibid: 68).

Through the above statement, the novelist has showed us how colonization does rob the colonized nation of its culture, language, identity and at last even their life.

Again, Tambu's mother frustration of her families being taken from her to the white's state of mind has been again declared in this novel, when her daughter administered is also sent to the mission school, 'Sacred Heart', which is administrated and taught by white missionaries:

Tell me Tabudazi, does that man want to kill me, to kill me with his kindness, fattening my children only to take them away, like cattle are fattened for slaughter? Tell me, my daughter, what will I, your mother say to you when you come home a stranger full of white ways and ideas? It will be English, English all the time. He-e mummy this, he-e mummy that. Like that cousin of yours. I have seen it happen- we saw it happen here in our home. Truly that man is calling down a curse of bad luck on my head. (ibid: 184).

Tambu's mother, has clearly explained to, Tambu, what and why things have gone wrong within her family members- her brother – in-law and his family and even to her son, Nhamo, as follows:

It's the Englishness,' she said. 'It'll kill them all if they aren't careful,' and she snorted. Look at them. That boy, chido can hardly speak a word of his own mother's tongue, and you'll see, his children will be worse. Running around with that white one, isn't he, the missionary's daughter? His children will disgrace us. You'll see. And himself, to look at him he may look all right, but there's no telling what price he's paying.' she wouldn't say much about Nyasha. About that one we don't even speak. It's speaking for itself. Both of them, it's the Englishness. (ibid: 198).

Despite her realization of the negative effects colonialism has brought upon their culture and their nation identity and her scorning towards that, we see her accepting the wedding idea, which her brother- in-law, whom she has labeled as being so much contaminated with colonization effects and is, contaminating the rest of the community including her family, has suggested. For her, that wedding and her wearing the veil and all has embarrassed a lot and

actually didn't want to do it but was confused because of her brother - in - law's claim that the wedding will cleanse their sin. In relation to the disappointment she has felt on that, is stated by her as follows:

...I've had enough of that man of dividing me from my children and ruling my life. He says this and we jump. To wear a veil, at my age, to wear a veil! Just imagine – to wear a veil. If I were a witch I would enfeeble his mind, truly I would do it, and then we would see how his education and his money helped him. (ibid: 103).

Tambu's mother, just like Nyasha, can be seen as going through Psychopathological disorder due to the cultural conflict and identity crisis mainly due to colonization. Thus Tambu has described her mother's state of health as follows:

My mother health declined rapidly after it was as though she was the one who had been cursed. She ate less and less and did less and less, until within days she could neither eat nor do anything, not even change the dress she wore. (ibid: 184).

3.2.5. Jeremiah

Jeremiah, Tambu's father, is portrayed in this novel as the most lazy and irresponsible character. Through him, one can see how colonialism has robbed African's energy for work and feeling of responsibility for their family. Tambu's father, since he was the brother of, Babamukuru, was able to access to different equipments, foods, and money; these accessories robbed his energy to work and be responsible for his families. In response to this, Tambu has said the following:

My father, of course, thinking that five years without his brother to provide for him was a long time in which to be obliged to provide for himself, consoled himself with the knowledge that on Babamukuru's return with his high qualifications, he would be provided for more abundantly than before, my mother was hopeful. She thought my father would at last grow responsible. (ibid: 53).

Tambu's father is also portrayed in this novel, as being highly influenced with the colonizers way of life and language; Tambu in relation to this has said the following:

Father was pleased with Nhamo's command of the English Language. He said it was the first step in the family's emancipation since we could all improve our language by practicing on Nhamo. But he was the only

one who was impressed by this inexplicable state my brother had developed. (ibid: 53).

When his wife pointed out their son's change, which she did not like, Tambu's father has replied, "How will the boy remember his English with out speaking it? Doesn't he speak with us when he wants? He is dedicated to his studies. Like Mukoma. Dedicated. That's all". (ibid: 53).

Through out the novel, one can see that Jeremiah is someone who can't make decisions on his family's matter but someone who is laid by an outsider especially someone who has money and has got a relation to the white colonizers and their way of life, for instance his brother, Babamukuru . The following conversation for example illustrates Jeremiah's inferiority as opposed to his brother:

"It may change her character for the worse . . . these whites, you know... you never know,' mused Babamukuru.

'No.' agreed my father. 'How could you know with these ones? you never know. With Whites! No. You never know.'

'On the other hand.' continued my uncle, 'She would receive a first – class education.'

'Ah, Ya, Mukoma, first class, First class.' My father enthused.

"I did not want her to go to that school... ' said Babamukuru.

'What for, mukoma? Why should she go there? Your mission is first class.'

'...because of the reasons I have told you.' continued my uncle. 'But then, considering that this is a fine opportunity for the girl to receive the finest education in Rhodesia, I think she must not be denied the opportunity. I have decided to let her go.'

My father went down on one knee. Bo- bo-bo. We thank you chirandu, we thank you, Muera bonga, Chihwa' he intoned. "Truly, we would not survive without you. Our children would not survive without you. Head of the family, princeling, we thank you.' (ibid: 182-183).

CHAPTER FOUR: CONCLUSION

One's identity is derived from one's past – who we are, who our parents and ancestors are, the society and environment we have lived in, our indigenous culture, religion and education all-- adds up for who we are today and who we will become tomorrow. Having a clear concept about our roots and culture helps us to build a clear self-identity. On the other hand, confusion about one's culture leads to identity crisis.

In the past, many parts of Africa have been colonized for so many years, and the consequence of that colonization, is mainly the loss of the indigenous culture that the natives have faced, and thus the that they have experienced identity crisis.

In relation to Colonization, Cultural conflict and Identity crisis, many African writers have presented different literary works. Among many, this paper has focused on the two prominent African women writers, Buchi Emecheta, and Tsitsi Dangarembga, and their novels entitled, The Joys of Motherhood and Nervous Conditions, which are specifically taken for this study, have clearly depicted how colonialism affects one's culture and sense of identity.

Emecheta and Dangarembga are both, female African activist writers. They have published a series of novels that are simultaneously pedagogical, popular, autobiographical, historical, political, and contentious.

(www.fb10.uni-bremen.de/anglistik/kerkhoff/AfrWomenWriters/DonnaHaraway.html).

Born and raised in countries that were colonized by white's for a very long time, these writers have been subjected to colonization, and are able to judge the influence of colonization and its impact on one's nation . Thus, their writings are most of the time acquainted with their personal experiences. In relation to this, Emecheta has described her literary works as "charting my own social reality." In addition to the above, these women are African, who have shared just as their female characters in their works, the male dominated world and its consequent effect. They are exposed to western education and way of life. For instance,

Four African publishers rejected Tsitsi Dangarembga's Nervous Conditions because they believed the book portrayed the lives of black women too negatively and Buchi Emecheta has been disowned by several African male authors and critics for being too bold in her portrayal of woman characters in her novels.

(www.fb10.unibremen.de/anglistik/kerkhoff/AfrWomenWriters/DonnaHaraway.html).

These writers through their two novels have clearly shown through their characters how the collision of two sets of values or notions that are introduced to the African nation, due to colonization has affected the nation's indigenous culture and identity.

The characters in the novels, under examination, -- Nnu Ego, Nnaife, Oshia, Adaku and Nwokocho Agbadi in Buchi Emecheta in The Joys of motherhood and Nyasha, Tambu, Babmukuoro, Maiguru and Nhamo in Tsitsi Dangarembga in Nervous conditions, are depicted by the writers as facing cultural conflict and identity crises due to colonization. The writer have considered and its devices- religion, education, language, career. As has been analyzed, these writers have considered aspects like motherhood, eating disorder, marriage, estrangement and their impact on their native people and culture.

In conclusion, The Joys of Motherhood and Nervous conditions have clearly shown how colonization affects one's nation culture and identity. It speaks of the struggles and conflicts of the colonized nations, when they have got stuck between two different cultures -- their indigenous and the newly introduced by the colonizers. The novels have also established how the colonizers educational structure, language, and religion have robbed the African nations' culture, identity, and dignity.

In general, this study hopefully has done a new contribution to the African literary studies and has thrown some light on how preservation of one's culture is significant to one's sense of identity.

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APPENDICES

SHORT BIOGRAPHICAL NOTES ON THE AUTHORS AND SYNOPSIS OF THE NOVELS.

1.1. Short Biographical Notes on the Authors

1.1.1. Buchi Emecheta

Buchi Emecheta is a prominent Nigerian novelist who was born in Nigeria in 1944 of Ibuza background. In 1962, Emecheta got married and went to London with her husband, who had a student fellowship. In England, the couple had five children in difficult circumstances, and the marriage ended painfully. After leaving her husband, she remained in England. Emecheta found herself a single mother in London : Black, immigrant, on welfare, in public housing, and going to school for a degree in library science and writing novels on part time basis about her continent and the pain, conflict and struggles that they go through especially focusing on the role of women in traditional African cultures and the conflicts they face as they are forced to assimilate into a colonial-influenced lifestyle and that deal with the experience of African women in Europe .

Emecheta's works include -- her first two novels, drawn from her own experiences, In the Ditch (1972) and Second Class Citizen (1974), were published together as Adah's Story (1983). Other novels are set in Nigeria and are highly critical of the treatment of African women, these include:

The Bride Price (1976), The Joys of Motherhood (1979), The Family (1990), and Kehinde (1994), The Slave Girl (1977), The Wrestling Match (1980), The Moonlight Bride (1980), Destination Biafra (1982), Naira Power (1982), Double Yoke (1989), Head Above Water

native land, where she is forced to face the accusations of the community for her deed on leaving her husband and raising children who are “outrageous” and thus dies alone on a street, without any of her children or anybody else around.

1.2.2. Nervous conditions; Tsitsi Dangarembga (1989)

Nervous Conditions, an African novel written by, Tsitsi Dangarembga, a Zimbabwean novelist in 1989 takes place in Rhodesia (presently known as Zimbabwe) in the late 1960s and early 1970s. The novel is a partially autobiographical and the story centers on the two main protagonists, Tambu and Nyasha, female cousins who, until their early teens, lead very different lives.

Tambu is raised on her family's farm in a rural place called, Umtali where she is responsible for household chores and caring for her younger siblings. Tambu's dreams of getting an education are only fulfilled when her brother dies and she becomes next in line for school since she has no other brothers. She is allowed to stay at the capital city of Rhodesia with Babamukuru, her uncle who has been educated in the west, becomes the provider for her family and his wife while she attends school at the mission. While there, Tambu shares a room with her cousin, Nyasha and the girls teach each other many lessons.

Nyasha has spent most of her formative years in England while her mother and father are getting their education. When she comes back to Africa she realizes the vast differences between European culture and African culture--especially where women are concerned. She experiences different conflicting situations and psychological trauma as she tries to come to terms with being a woman in Africa.

be applied in the classroom. There are conditions that hinder in order to put that in to practice.

8. How do you evaluate your role in comparison to the television teachers' role during oral interaction lesson? The plasma teacher takes much of the time. We don't have enough time to say what we want. When students are asked to comment on the satellite-led instruction, they say that the teaching of speaking is 100% teacher centered due to the dominations of it. Therefore, we don't have much role.

Appendix- D

Classroom Observation Checklist Result

No	Lists of observation	The category of tick (√) given by the researcher to teachers 'A' and 'B'						The category of tick (√) given by the co-observer to teachers 'A' and 'B'						The total number of ticks (√) given to both teachers 'A' and teachers 'B'			
		Teacher A			Teacher B			Teacher A			Teacher B			Total			
		Y	N	U	Y	N	U	Y	N	U	Y	N	U	Y	N	U	
1	A. Activities																
1.1	The oral focused activities encourage interaction		√			√		√			√			2	2	-	
1.2	The activities involve flexibility in presentation	√			√			√			√			4	-	-	
1.3	The activities motivate the students to interact each other		√			√		√			√			2	2	-	
2	B. roles of classroom Teacher:																
2.1	introduces the lesson and clarifies the learning objective		√			√			√			√		-	4	-	
2.2	encourages students to interact with each other		√			√		√				√		1	3	-	
2.3	arranges students for oral interaction in pairs and groups		√			√			√			√		-	4	-	
2.4	motivates students to interact with each other		√			√		√				√		1	3	-	
2.5	lets students to work on difficult areas at the end		√			√			√			√		-	4	-	
2.6	diagnoses problems faced by the students who have difficulty in expressing themselves		√			√			√			√		-	4	-	
2.7	acts according to the instruction given by the television teacher.		√			√			√			√		-	4	-	

No	Lists of observation	The category of tick (✓) given by the researcher to teachers 'A' and 'B'						The category of tick (✓) given by the co-observer to teachers 'A' and 'B'						The total number of ticks (✓) given to both teachers 'A' and teachers 'B'			
		Teacher A			Teacher B			Teacher A			Teacher B			Total			
		Y	N	U	Y	N	U	Y	N	U	Y	N	U	Y	N	U	
1	C. the television teacher's role(in a classroom setting): gives sufficient time for the students to interact with each other		✓			✓			✓								
3.1																	
3.2	gives enough time to the classroom teacher to perform his/her duty		✓			✓			✓					-	4		-
3.3	uses appropriate speed in speaking		✓			✓			✓					-	4		-
3.4	speaks clearly to the students		✓			✓			✓					-	4		-
4	D. Students' role	✓				✓			✓					-	4		-
4.1	work in pairs and groups		✓			✓			✓					4	-		-
4.2	willing to participate in oral interaction		✓			✓			✓					-	4		-
4.3	express their needs and feelings freely		✓			✓			✓					-	4		-
4.4	work in mixing with clever and weak students in the classroom		✓			✓			✓					-	4		-
5	E. The conditions of classroom set up																
5.1	There is enough seating space for interaction in groups		✓			✓			✓								
5.2	The desks and tables are easily movable to make groups		✓			✓			✓								
5.3	The classroom layout is arranged in a different way to facilitate oral interactions		✓			✓			✓					-	4		-
			✓			✓			✓					-	4		-

Keys:
Y= Yes
N= No
U= Undecided

Appendix- D

Classroom Observation Checklist Result

No	Lists of observation	The category of tick (√) given by the researcher to teachers 'A' and 'B'						The category of tick (√) given by the co-observer to teachers 'A' and 'B'						The total number of ticks (√) given to both teachers 'A' and teachers 'B'		
		Teacher A			Teacher B			Teacher A			Teacher B			Total		
		Y	N	U	Y	N	U	Y	N	U	Y	N	U	Y	N	U
1	A. Activities															
1.1	The oral focused activities encourage interaction		√			√		√			√			2	2	-
1.2	The activities involve flexibility in presentation	√			√			√			√			4	-	-
1.3	The activities motivate the students to interact each other		√			√		√			√			2	2	-
2	B. roles of classroom Teacher:															
2.1	introduces the lesson and clarifies the learning objective		√			√			√			√		-	4	-
2.2	encourages students to interact with each other		√			√		√				√		1	3	-
2.3	arranges students for oral interaction in pairs and groups		√			√			√			√		-	4	-
2.4	motivates students to interact with each other		√			√		√				√		1	3	-
2.5	lets students to work on difficult areas at the end		√			√			√			√		-	4	-
2.6	diagnoses problems faced by the students who have difficulty in expressing themselves		√			√			√			√		-	4	-
2.7	acts according to the instruction given by the television teacher.		√			√			√			√		-	4	-

Appendix-D1

Addis Ababa University

Institute of Language Studies

Department of Foreign Languages and Literature

Classroom Observation Checklist

The main purpose of this observation checklist is intended to assess the factors that affect oral communicative interactions in the classroom. The items will be recorded in the category of 'Yes'/'No' or 'Undecided.' On the basis of whether they happened in the classroom, teachers will be observed using the oral communicative interaction lesson.

Instruction: Please, mark a tick (✓) in the column that corresponds the statement.

No	List of observation	Yes	No	Undecided
1	A. Activities			
1.1	The oral focused activities encourage interaction			
1.2	The activities involve flexibility in presentation			
1.3	The activities motivate students to interact with each other			
2	B. Classroom teacher's role:			
2.1	introduces the lesson and clarifies the learning objectives			
2.2	encourages students to interact with one another freely to moving between desks			
2.3	arranges students for oral interaction in pairs and groups			
2.4	goes round the group and motivates students to interact with each other			
2.5	lets students to work on difficult areas at the end			
2.6	Diagnoses problems faced by students who have difficulty in expressing themselves			
2.7	acts according to the instruction given by the television teacher			
3	C. The Television teacher's role in a classroom setting:			
3.1	gives sufficient time for students to interact with each other			
3.2	gives enough time to the classroom teacher to perform his/her duty			
3.3	uses appropriate speed in speaking			

3.4	speaks clearly to the teacher and students			
No	List of observation	Yes	No	Undecided
4	D. Students' role:			
4.1	work in pairs and groups			
4.2	willing to participate in oral interaction			
4.3	express their need and feeling freely			
4.4	work in mixing with clever and weak students together			
5	E. The conditions classroom set up			
5.1	There is enough seating space for interaction in groups			
5.2	The desks and tables are easily movable to make groups			
5.3	The classroom layout is arranged in a different way to facilitate oral interaction			

(Adapted from Nunan, 1989: 135-137)

Appendix-E

Students' responses to the open ended questions

1. Aspects in Relation to Activities

- Sometimes, the oral activities provided in the television screen are different from the activities given in the textbook
- The activities have potential in developing the speaking skills of students

2. Sets of Information in Relation to Teachers' role

- The teachers automatically went out of the classroom after the television lesson had been completed without discussing difficult points.
- The teachers were not found in the classroom during the television lesson
- The teachers were fully depending on the television and they did not do their part well.
- The teachers did not come to class on time in speaking lesson.
- The teachers became very angry when students made mistakes or if they did not answer questions correctly in an oral interaction lesson.
- The teachers did not answer the students' questions properly and they said, "Find the answer yourself."
- The teachers simply stood near the blackboard and said, "discuss in pairs or groups" when the television teacher asked them to supervise the activity. In addition, they simply repeated what the television teacher says.

3. Sets of information in Relation to satellite television- led instruction

- Learning in a television should be neglected.

Creating tasks

- Do tasks exhibit the 'task continuity' principle?
- Are a range of macroskills integrated into the sequence of tasks?
- If not, can you think of ways in which they might be integrated?
- At the level of the unit or lesson, are communicative tasks integrated with other activities and exercises designed to provide learners with mastery of the linguistic system?
- If not, are there ways in which such activities might be introduced?
- Do the tasks incorporate exercises in learning-how-to-learn?
- If not, are there ways in which such exercises might be introduced?

Assessment and evaluation

- What means exist for the teacher to determine how successfully the learners have performed?
 - Does the task have built into it some means whereby learners might judge how well they had performed?
 - Is the task realistic in terms of the resources and teacher-expertise it demands?
-

DECLARATION

I, the undersigned declare that this thesis is my original work, has not been presented for a degree in any other university and all sources of material used for the thesis has been dully acknowledged.

Mahelet.A

Mahelet Abraham

This Thesis has been submitted for examination with my approval as university advisor.

Ch. A. Rajendra Prasad

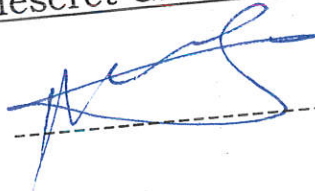
Dr. Ch. A. Rajendra Prasad

Declaration

I, under signed declare that this thesis is my original work, has not been presented for a degree in any other university, and that all source materials based for the thesis have been duly acknowledged.

Name: Meseret Gizachew Sewagegne

Signature: _____



Place: Addis Ababa University

Date: 06/08/ 2007

DECLARATION

I, the undersigned declare that this thesis is my original work, has not been presented for a degree in any other university and all sources of material used for the thesis has been dully acknowledged.

Mahelet.A

Mahelet Abraham

This Thesis has been submitted for examination with my approval as university advisor.

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