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**Identity and Diversity in Pepetela's
Mayombe (1983)**

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Contents:

Acknowledgements	i
Dedications	ii
Abstract	iii
I)-Introduction:	01
• Review of Literature	02
• Issue and Working Hypotheses	05
II)-Methods and Materials:	
a)- Methods:	
• Overview of Frantz Fanon’s <i>Black Skin, White Masks</i> (1952) and <i>The Wretched of the Earth</i> (1961)	07
• Overview of Kobena Mercer’s <i>Welcome to the Jungle</i> (1994)	09
b)-Materials:	
• Summary of Pepetela’s <i>Mayombe</i>	13
III)-Results	16
IV)-Discussion:	
Chapter One: Identity in Pepetela’s <i>Mayombe</i> (1983)	
• 1-Overcoming Racial Discrimination as a Way for Identity Construction	18
• 2-Preserving Identity Through Violence and Nationalism	24
a)-Violence	26
b)-Nationalism	28
Chapter two: Diversity in Pepetela’s <i>Mayombe</i> (1983)	
• 1-Hybridity	38
• 2-Multiculturalism	41
• 3-Transculturalism	46
V)-Conclusion	51
Bibliography	53

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Dedications

To:

Our families especially our parents,
Our teachers especially our supervisor
And all our friends.

Abstract

This dissertation tries to shed light on themes of identity and diversity in Pepetela's Mayombe (1983) in the light of Frantz Fanon's Black Skin, White Masks (1952), The Wretched of the Earth (1961) and Kobena Mercer's Welcome to the Jungle (1994). In the first part, we have examined Mayombe by analyzing the issue of identity through race and the process of decolonization. First, we have relied on Fanon's theory of racialization taken from his work Black Skin, White Masks (1952), resultantly, we have found that race is not a parameter of national identity according to Pepetela's character 'Theory'. Then, we dealt with violence and nationalism as two important elements in the process of decolonization using Fanon's The Wretched of the Earth (1961), which emphasizes in using violence and giving importance to political education and national consciousness and unity. In the second part, we have examined Mayombe concerning the issue of diversity through hybridity, multiculturalism and transculturalism. We have corroborated with Kobena Mercer's theory taken from Welcome to the Jungle (1994) to demonstrate how 'Theory' the main character refers to hybridity through assimilating two cultures and having a hybrid identity. Additionally, how the concepts of multiculturalism and transculturalism reflected the other guerrillas and all Angola as a nation. Indeed, Pepetela succeeded to approach several essential concepts in one literary work within an African social and cultural context.

I)-Introduction

For many decades, Africa suffered from colonialism. Africans fought violent wars to free themselves from the white colonizer. Hence, the true identity of African countries has been shaken, spoiled and changed at some instances. Using the pretended ideology of “The Civilizing Mission”, Europe succeeded to change the life of so many countries to a real hell. In fact, they deceive and mislead the African’s natives and make them believe that the West wanted to enlighten their minds as well as their countries. This ideology was fostered by many western and travel writers who portrayed Africa as an exotic space. Joseph Conrad’s *Heart of Darkness* (1902) for instance is among best literary works that reflects the sadistic reality of many African societies.

During his long presence in Africa, the European colonizer resorted to many ways to diminish, lower, degrade, decrease and set apart the Africans on the basis of race and colour. The colonial exploitation took refuge in terrorizing and torturing the black man, in addition, they accused him of savagery and barbarity when he reacts. The Europeans terror and exploitation took away humanity, and the exploiter uses this dehumanisation to justify further exploitation. The colonized was put aside in marginal and inferior cycles of injustices from which there was no way to escape. In addition of being weakened and deprived of liberty, he is also accused to be mentally sick and unconscious. Consequently, the feeling of inferiority and inadequacy rises up in the third world countries lasted even after their independence. Although the reconstruction of their nations was very difficult, what pushed the Africans to look for a way to rebuild them.

Pepetela is the pen name of Artur Carlos Mauricio Pestana Dos Santos. He is one among African writers who chooses to use his pen to mark in history, his voice as well as the painful cries of his ancestors to make it heard each time it seems necessary. He tries to give realistic images of the way of life, the customs and the traditions of his society. He

considered it was his duty to report truly the life of his society (Angolan society) and to save its image from all kinds of destruction. Among his several literary works, we have chosen *Mayombe* (1983). As a mirror of his time, Pepetela reveals in *Mayombe* the real situation and conditions in which the Africans generally, and the Angolans specifically used to live during the Portuguese colonialism. In fact, he deals with important themes in relation to colonialism. Thusly, Pepetela's direct narratives and metaphoric style succeeded in some way to awake the Angolans whose lives seem extremely horrible and insulting due to the daily conflicts in which they live. The author uses more than one protagonist to account for the state of inferiority, racism and nationalism from which Angolan society suffers.

The title *Mayombe* is very representative and symbolic since it carries in itself the whole meaning of the novel. Pepetela reflects the sadistic reality of his society and the problem of identity and diversity that haunt the lives of so many Africans. Accordingly, our aim through this work is to show how identity and diversity are dealt within this novel.

Review of Literature:

Pepetela's *Mayombe* (1983) has been the target of a great bulk of criticism since its publication. It is considered as a novel of decolonization due to its use of violence and nationalism as decolonizing methods and way of resistance against the enemy. And reporting realistically the events of the anti colonial movement of the MPLA's (The People Movement for the Liberation of Angola) guerrillas against the Portuguese colonial ruler. The novel has been studied and criticized from various perspectives and by many critics and writers.

To begin with, Toral Gajarawala criticised the novel of Pepetela's *Mayombe* concerning its realistic kind of literature as difficult to obtain, with large gaps in its

publication and circulation history. In addition, Toral says that *Mayombe* “has all the hallmarks of literary forgettability”.¹ Despite the fact that *Mayombe* is a nationalist, patriotic novel and realist literary work that benefits formalist play and diligent style, according to Toral “tribalism the novel proclaimed alongside the preveliges of the intellegensia and the indulgences of the private sphere, was the death of the economic and ideological unity necessary for independence”.² Besides, Toral proclames the problem of the creation of a national consensus, as well as larger social, political and cultural issues in a time of historical crisis. She sees the book from different coins in which she obtains an attitude that even *Mayombe* is a fiction with a clear and understandable message, but Pepetela’s *Mayombe* kind of realistic literature doesn’t survive well the tides of history. “Its life cycle is intimately tide to the life cycle of the passing social movements that it crystallizes, and its reappearance in moments of sociohistorical crisis is often left out of the ledgers of history”.³

Elda Hungwe and Chipu Hungwe, in their article “Nationhood and Women in Postcolonial African Literature”, analyzed Pepetela’s *Mayombe* concerning the issue of nationalism, and argue that the concept of nation is well discussed in the novel. It is more than the structure of the state but all what represents the pre-colonial communities. It is mainly establishing the economic, political and social conditions. Elda Hungwe and Chipu Hungwe have said that *Mayombe*’s imagination links people together and that actual interaction resulting from togetherness can give rise to moral obligations. Following colonization, national consciousness is adopted to fight for liberation, what is led to most African countries to recognize their freedom. Further, Elda Hungwe and Chipu Hungwe declare that the idea of nationalism is now being agreed as there is an income of movement of people across borders. For Pepetela the notion of nation and nationhood focused on the same degree of intensity to engage everyone equally. Pepetela’s view

reflects on nationalism as a male domain, however, nation is portrayed as flourishing if women are involved as equal in taking decision in society. Consequently, the two authors assert that the concept of nation continues to be considered as a simple and necessary feature of society. Indeed, cultural and ethnic conflicts in *Mayombe* discover that nationalism is temporal and subject to continual renegotiation and reflection. In sum, Elda Hungwe and Chipso Hungwe advocate that in Africa, “contributions to society including leadership and decision making ought to occur according to the abilities of individuals and as such they are variable and that there is need to transcend ethnic, social and gender boundaries”.⁴

Added to that, according to Sean Rogers in his article “Imaginig Revenge: The Adoption of Violence by *Mayombe*’s Fighters”, Pepetela’s conclusion of *Mayombe* depicts a tension between Pepetela as a writer and as an MPLA’s member that represents a great productivity. Rogers states that perhaps the greatest irony of what is referred to by historians as Angolan Civil War is that “it was influenced and informed by both the international policies of the Cold War and the regional policies of southern Africa”.⁵ *Mayombe*’s ending is an uncertain and violent future that should be considered as an important voice in the continuing debate concerning the results of the experience of violence of the wars in the third world. Rogers adds that in *Mayombe*, Pepetela speaks about the importance and the great role of struggle in the formation of the modern African subject that shapes identities. At the end of his article, it would seem to Sean Rogers that “Pepetela thinks that colonialism and its violence will persist in Angola for many years to come as a result of the damage that both it and the resistance to it have done to the citizens of the land”.⁶

Finally, Dhanwanthie Haricharan analyzed Pepetela’s *Mayombe* and claims that it proves most difficult to categorize. It does employ the realist technique and the socialist

perspective, yet somehow escapes the label of socialist realism. “One could classify *Mayombe* as a polyphonic novel”.⁷In addition to providing different valid issues like tribalism, race and nationalism, it has been noted that *Mayombe* has a very innovative narrative structures, because Pepetela uses an amazing form of narration, where the omniscient narrator is disrupted by an intrusive narrator where he gives voice to the guerrillas to express their feelings, emotions and their different reasons for joining the MPLA. Therefore, each time the narrative interrupts the stages of the story, the intrusive narrator identifies himself, for instance “I, THE NARRATOR, AM THEORY”, which is a feature of the polyphonic novel. Moreover, Dhanwanthie Haricharan considers “texts such as *Mayombe* as more progressive because they act as a points of departure for further discussion on contentious social issues, and seek both reality and truth without the ideological imposition upon the reader”.⁸

Issue and Working Hypotheses:

From the review of literature on *Mayombe*'s novel, we notice that this work is one of the most successful novels that have been published in Angola since its independence in 1975. It has been studied in various perspectives regarding its outstanding treated concepts of decolonization, nationalism, tribalism that reflected the profound complexities, contradictions and changes of colonial and postcolonial Africa culturally, politically, economically and socially. However, according to our knowledge no study has dealt with the novel in the light of the two suggested theories of this dissertation. This dissertation, therefore, is an analyzing study of the novel *Mayombe*. The objective is to combine two ambiguous issues, identity and diversity and support the previous studies about Pepetela's *Mayombe*. In other words, our research paper is interested, first, in exploring issue of identity in *Mayombe* via the concept of race and decolonization and on

the which way the two elements collaborate in constructing identity. Second, we ought also to examine the issue of diversity through concepts of hybridity, multiculturalism and transculturalism and how the three concepts build cultural diversity in Angola.

To reach our aim, we have selected Frantz Fanon and Kobena Mercer's theories for their relevance to our study. In fact, Fanon's *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) deals with the effects of racism, decolonization and the quest for self determination, whereas, in *Welcome to the Jungle*, Mercer deals with the art of the Diaspora which imposed a reflexion about circulation and transfer, giving rise to notions of hybridity, multiculturalism and transculturalism.

Appropriately, our study will be divided into two chapters. In the first chapter, we will deal with the concept of identity by referring to Fanon's theory, and in the second chapter, we will deal with the concept of diversity with reference to Mercer's theory.

II)-Methods and Materials:

a)-Methods:

Overview of Frantz Fanon's *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961):

Fanon Frantz Omar (1925-1961) was a French writer, philosopher, psychiatrist and socio-political activist. He was one of the extraordinary behavioral scientists history has known, and a prominent thinker and theorist of the anti-colonial movements of the twentieth century. He dealt with political, social and cultural problems. Indeed, Fanon contributed mainly on the issues of race and decolonization. *Black Skin, White Masks* and *The Wretched of the Earth* are two major important works that state the Fanonist approach of racialization and decolonization. Fanon's main works have inspired various anti-colonial liberation movements, the fact that made of him an important presenter of post-colonial studies.

Black Skin, White Masks (1952), was the first book of Frantz Fanon that exposes the psychological damage done by the colonizer over the world and the results of colonialism on the mental health of the colonized and oppressed people. This book is an attempt to value the Blacks where Fanon deals with various questions and dilemmas faced by everyone. He insists on the importance that the black man goes beyond his complex of inferiority and discover the fact of blackness. He asserts that in order to discover his identity, the negro should put away all the rules and conditions put over him by the white man because the idea of 'Whiteness' is not a symbol of goodness, health or beauty. Moreover, he seeks to understand the relationship between black and white people trapped within their own racial identities. Thus, Fanon argues about his own fact of blackness and the effects of the colonialism and the racism he endured. In addition, he declares that psychoanalysis is a useful method to understand the black experience, and that, only

through analysis, it is possible to destroy the big psychological complex developed as a result of colonialism. Furthermore, he asks questions like why do people fear blacks and why they are not seen like human beings and not only as violent sexual and animal beings, and shows the effects of racism and dehumanization. Also, Fanon develops the analysis of inferiority complex, and examines how people might change this situation in which blacks often develop their feeling of inferiority, because they are not seen fully human, no matter how much they are educated or how well they act. In *Black Skin, White Masks*, Fanon recognizes the problems faced the colonized and thinks that appealing to dignity and reason is not sufficient, and sometimes conflicts will be necessary. As a result, Fanon's *Black Skin, White Masks* remains an important work concerning racial discrimination.

In his second work, *The Wretched of the Earth* (1961), Fanon goes beyond the political movements in the third world, particularly the anti-colonial movement in Algeria during the 1960s, and portrays a national consciousness as the center of decolonization efforts. *The Wretched of the Earth* had a major impact on human beings rights, and rises the black consciousness movement around the world. In a series of four essays, Fanon explored the concepts of 'violence' and 'nationalism' as central elements in the process of decolonization. Fanon opens his analysis by arguing that the unique solution to the recurrent problems of decolonization is violence. He views the colonized world from the perspective of the colonized. So, Fanon reasons that since colonialism is made through violence, the colonized should react by the only language colonialists understand, which is violence. Additionally, he advocates its use to liberate oneself from the shackles of colonialism because it is only through a violent insurrection aimed at destroying everything touched by colonialism that a new species of man will be created: "Colonialism is not a machine capable of thinking, a body endowed with reason. It is naked violence and only gives in when confronted with greater violence".⁷

In the same root, Fanon's disdain for the national bourgeoisie arises since he knows that their purpose is not decolonization, but taking control of everything, gaining access to the wealth and social status and especially draining the peasant masses and natural resources for their selfish benefit like the colonizers did. Fanon's analysis of the anti-colonial war in Algeria in the 1960s from France discusses the fragile state of national unity, and thus, describes the damage done by colonialists to the colonized people and the psychological benefits of recovering their glorious past and culture. Furthermore, he sees the building of the nation politically and economically more important than its building culturally, and the struggle to create the nation will give rise to the national culture. Consequently, Fanon's conclusion gives voice to action and turn away from Europe.

To sum up, Frantz Fanon's two major works of postcolonial literature *Black Skin, White Masks* and *The Wretched of the Earth* are purely revolutionary, and are still useful. They represent Fanon's conception of humanity and his decision to fight against racial discrimination and dehumanization. Though Fanon's ideas were shaped before decolonization, they describe the situation of the decolonized nations as if he is living among them today. In other words, by his profound understanding of the basis of colonial system, Fanon predicts the future of the colonized countries and his conclusion is a rousing call to action.

Overview of Kobena Mercer's *Welcome to the Jungle* (1994):

Kobena Mercer (born in 1960) is a British writer in visual culture and contemporary art. He is one of black Britain's leading cultural critics, commentator and theorists. He is the editor of an interesting collection of books, indeed, his first book *Welcome to the Jungle* (1994) is among his prominent works. In this book, Kobena

Mercer focuses on the black cultural diversity that shaped the British context of 1980s and much of his interest is focused on the modern and contemporary art of the black Diaspora.

Kobena Mercer's *Welcome to the Jungle: New Positions In Black Cultural Studies* (1994) is a detailed and passionate history of Black British Cultural Studies. It is an attention to the formal and strategies aesthetics of hybridity. Mercer's collected essays *In Welcome to the Jungle* articulates what some of the 'new positions' in black cultural studies might sound and read like. Mercer's approach is unsentimental to the social categories of hybridity, multiculturalism and transculturalism. He does not dismiss their importance and salience in contemporary discourses concerning diversity, but rather he attempts to move us beyond the realms of cultural diversity to argue for the much more ambivalent and ambiguous terrain of the multiple points of diversification. In addition to that, he impressively disburden his suitcase of travelling theories that makes us reach new positions in Black Cultural Studies. Mercer's influential essays gathered represent the philosophical theory of knowledge improved in this field of study. By all means, this essays have critically transformed the debates around diversity with an intellectual strength and unrivalled style in the 1980s. By according a greater attention on the study of artworks as well as their circulation and the different meanings that the artists also draw upon, Kobena Mercer identifies what is at stake and how the artists challenge the norms and conventions that govern the art world. He clearly stands apart from more conventional tales of recognition, which he regards as mere celebrations of the crossing over from shadow to light that avoid the real aesthetic, political and critical issues posited by the artists. Additionally, Kobena Mercer explores the concept of hybridity through a new hybrid identities that have been produced out of the disturbed period basing specifically on the black diaspora societies of the United States and Britain using the photographs of an influential names of great white and black gay artists. Moreover, he explores the concept

of multiculturalism through the ambiguity of diversity in an analysis of appearance of a new social and political actors like women, black people, lesbian and gay communities. Additionally, he argues that the downside of this diversification and fragmentation is the awareness that there is no necessary relationship between the new social and traditional labour movements. Furthermore, he deals with the concept of transculturalism as an influential factor in Britain's cultural diversity through its interaction and assimilation of new foreign cultures. Therefore, Mercer states that hybridity is a necessary concept like other key concepts in the contemporary politics of diversity including multiculturalism and transculturalism. Thus, hybridity, multiculturalism and transculturalism are concepts that prevent the absorption of all difference into a hegemonic plane of sameness and homogeneity. According to Kobena Mercer, the art of the Diaspora imposed a reflexion about circulation and transfer, giving rise to the notions of hybridity and multiculturalism. These concepts have to an increasing extent become key concepts in various attempts at escaping the problems of suppression and exclusion involved in notions of purity. They focus on cultural creativity-innovation and authenticity, ownership of cultural forms, and technological modes of cultural mix. Kobena Mercer's theory made of hybridity, multiculturalism and transculturalism push us to a decentring, whose ambition is far from established in effect, and thus, overlook the subversive charge of the artistic works, while only retaining their ethnical dimension. Consequently, the binary foundations of modernism in Kobena Mercer's *Welcome to the Jungle* opposed the 'modern' and the 'primitive', the 'original' and the 'copy', 'authenticity' and 'imitation', and reveals the connections and exchanges that have always existed within art history. As a result, a question arises from the current situation of contemporary art. In these times of cynicism, confusion and rejection, Kobena Mercer's optimistic spirit encourages the reader to dare to travel in space and time in order to see better.

To conclude, Kobena Mercer's *Welcome to the Jungle* have critically illuminated the visual innovations of African American and black British artists. It has got the potential to introduce a whole new audience to the work of several artists of the black diaspora, while at the same time shifting our understanding of their artistic practice by radically reframing how we understand the very concept of diaspora and diasporic art.

b)-Materials:

Summary of Pepetela's *Mayombe*:

The story is set in Angola during the 1970s, a period that represents the struggles for the country's independence. In the first chapter entitled *The Mission*, the guerrillas of MPLA (The People's Movement for the Liberation of Angola) arrive in the jungle of Mayombe. Their principal aim is to fight with the explorers, who are removing wood from the region, and to prepare an ambush to attack the colonial army. At that moment, some of the workers are kidnapped but the intention is not to hurt them since they are Africans. Thus, the commander explains to them about the exploitation of their lands and the benefits received by the Portuguese.

The second chapter entitled *The Base* refers to the (MPLA) guerillas base that had been constructed in the Mayombe forest. Eight new guerrillas arrive. At this point, we begin to notice some divergences between the ideas of the Commissar and the Commander. Consequently, this situation between the Commissar and the Commander and the lack of food in the base left some guerrillas anxious about the purpose of the operation.

The third chapter is named in reference to the wife of Commissar *Ondine*. She is a teacher in Dolisie and their relationship is so complicated. Both pretend to take attraction and sexual pleasure. In the base, the guerrillas suffered from the lack of food and then of course the discussions and disagreements between chiefs and guerrillas rises more and more. The idea of taking Andre out of his position seems the most important thing for them. To do so, Andre is caught with Ondine, the Commissar's bride. She leaves a letter to her ex-fiance telling him to leave Dolisie. In this chapter, the Commissar reveals his love stories and his relationship with Ondine. In addition, the Commissar sends Andre to

Brazaville to be judged for his shameful act and because they belong to two different tribes (Kikongo and Kimbundu).

In the fourth chapter titled *The Snake*, the supposed attack of the guerrilla-based Tugas and counter-attack planning is revealed. At this stage, the guerrillas focus on the preparations and strategies of the MPLA and two groups are divided. The Commander leads a group across the river, and the Operations Chief by the mountains. Furthermore, when they meet Theory, he reveals that no attack has occurred. He explains that a snake has invaded the base and VW, one of the comrades hears the Commissar shouting.

In the fifth chapter named *The Mulberry Tree*, New World is put in charge of Dolisie. The Commander Fearless is informed that he will be moved to the east. The Commissar is in charge of leading the attack on the Tugas in Fallen Wood. The guerrilla group is heading for Fallen Wood, and they have slept near the place that would be attacked the next morning. Most of the attacks have gone as presumed, so they managed to reach much of the settler base. Therefore, Lutamos, from the Cabinda tribe is killed and two guerrillas are injured. Later, Fearless is hit in the womb and dies. The name of *The Mulberry Tree* refers to one of Fearless's thoughts before he died, which compares his unique trunk to the men. Finally, the Commissar orders them to dig a grave for the two deads right there. In addition, he has made it a point out that two men from different tribes (Cabinda and Kikongo) are killed to save him, he who is from another tribe (Kimbundu). In the Epilogue of the novel, the Commissar reflects on the death of the Commander and he is sent in his place to the East.

End Notes:

¹Toral, Gajarawala. The Novel as Dictator.

<http://Jacobinmag.com/2012/12/the-novel-as-dictator>

²<http://Jacobinmag.com/2012/12/the-novel-as-dictator>

³<http://Jacobinmag.com/2012/12/the-novel-as-dictator>

⁴Elda Hungwe and Chipohungwe. "Nationhood and Women in Postcolonial African Literature". Volume12.Issue3.(September2010).<http://docs.lib.purdue.edu/clcweb/vol12/iss3/1>

⁵Sean, Rogers. The Adoption of Violence by Mayombe's Fighters.

<https://Transformationjournal.org.za/wp-content/uploads/2017/05/T62-Part7>.

⁶<https://Transformationjournal.org.za/wp-content/uploads/2017/05/T62-Part7>.

⁷Dhanwanthie, H. Realism in the African Novel: the case of SembeneOusmane's *God's Bits of Wood*, NgugiwaThiong'o's *Petals of Blood* and Pepetela's *Mayombe*. School of Languages and Literature. University of Durban Westville.June, 25th,2004.

file:///D:/Haricharan_Dhanwanthie_2004.pdf

⁸file:///D:/Haricharan_Dhanwanthie_2004.pdf

⁹Fanon, F. *The Wretched of the Earth*. Transl. Constance Farrington. London: Penguin Books(1961),p.23.

III)-Results:

After reading and analyzing Pepetela's *Mayombe* in the light of Frantz Fanon and Kobena Mercer's theories, we deduced that identity and diversity are the two major themes that highlight our whole research paper. Accordingly, we have got some important notes as a reached conclusion to our dissertation.

To begin with, we have concluded that *Mayombe*'s novel is a mirror that reflected the colonial and the postcolonial periods in Angola. On the one hand, Pepetela portrays in the story of *Mayombe* how the Angolans used to live and survive under the Portuguese colonial rules. On the other hand, how do they used to become after the independence of Angola. In addition, Pepetela's *Mayombe* gives a very representative image of how liberation will not only liberate the colonized from exploitation, but also free his mind through preserving identity and the unity of Angolan nation. Moreover, we have noticed that the novel tries to rise consciousness and awake the individual from the subjugations and injustices committed against him. Further, we have deduced that Pepetela's aim is dealing with the problems of his society such as colonialism which strips colonized people of their culture and identity. Therefore, they encourage the colonized people to react in different ways in order to preserve and control their nations by themselves.

Ultimately, African literature preserves the rich culture and traditions of the African nations, in such a way, Pepetela's *Mayombe* succeeded in his tasks to demonstrate an understanding about the rich complexities of social, political, economic, environmental, and cultural life among Africans and a variety of African diaspora people past and present, as well as the possible interrelations of African descent worldwide.

IV)-Discussion

Chapter One: Identity in Pepetela's *Mayombe* (1983)

In recent years, the growth of interest in postcolonial theory particularly in the field of a literary theory and cultural studies has brought about a new interest in many central concepts such as identity. Such important concept is frequently examined and analyzed in many literary works, particularly when it is about African works. In this respect, this dissertation is a study of Pepetela's novel, *Mayombe* (1983) in the light of Frantz Fanon's theory of racialization and decolonization. *Mayombe* is considered as one of the most enthralling war narratives in Africans literary works. It is a profound study of racial, sexual and tribal morals. The serie of events narrated in this book realistically typifies Angola's liberation war struggle from the point of view of a direct participant of the war waged by People's Movement for the Liberation of Angola, (MPLA). This novel depicts the guerrilla fighters as thinking combatants and not killing machines as was depicted by colonial propaganda. Indeed, Pepetela shows the rising and falling points of the Angolan war between the guerrillas and portraying their roles in fighting against Portuguese domination and oppression. In addition, he opens a debate on various social, political and cultural issues. Thus, the story touches not only issues like tribalism and racism but also religion, gender, class and politics because the guerrillas have also to struggle with their own passions and inner conflicts, and with ideological differences. Pepetela succeeded in turning men seen just like men fighting and taking weapons into men facing problems that each of us face in our daily lives and showed how they overcame them. It is a story which deserves reading by anyone who is interested in seeing the other side of war: the human side. Indeed, to analyse and examine Pepetela's *Mayombe*, we have made reference to Fanon's theory included in one of his most outstanding works, *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961). The significance and influence of

Pepetela's *Mayombe* is due to its covering of several issues. In this chapter, we are going to show its importance in relation to two issues. First, we will deal with issue of race. Second, we will examine pepetela's view about the phenomenon of decolonization and its process of using violence and being national.

1- Overcoming Racial Discrimination as a Way for Identity

Construction:

Our study opens with one central theme in Pepetela's *Mayombe*: race. Before elaborating our study, we shall give a brief and short definition of race that appear throughout our discussion. According to Frantz Fanon race is defined "not as a biological trait but a constructed phenomenon through history and culturally mediated artifact".¹⁰ It is not essential, but rather constructed by the society and imposed by the culture.

In his book *Black Skin, White Masks*, Fanon has given great importance to the impact of colonialism and its deforming effects on the Blacks. Effectively, we are going to see how Fanon's theory of racialization discusses and theorizes race in Pepetela's *Mayombe*.

Fanon argues that white colonialism imposed an existentially false and degrading existence upon black victims to the extent that it demanded their conformity to its distorted values. It affected their physical and spiritual health. The blacks became unable to protect themselves against the colonizers. They are completely sick and psychologically disturbed. This is what made of them an easy prey and allows the colonizers to continue exploiting them. This is the same for *Mayombe*'s fighters who lived during their revolutionary war against the Portuguese. Effectively, in every part of the novel, Pepetela outlines all the difficult moments guerrillas used to live, physically, on the one hand, by suffering from injuries and many other influential factors, and mentally on the other hand,

by living in constant fear, oppression due to their missing of their families, friends and tribes.

In addition, Fanon sees race as a state of alienation that should be overcome. He is reduced in his appearance and the way he lives and exists in society as something he is not, because the fact of his existence is the result of the social relation between black and white, and it takes an independent form of race. The same thing endured Theory, who is the main character of Pepetela's *Mayombe*. Theory, as a narrator in *Mayombe*, qualifies himself as "coloured", he is neither black nor white, he is the 'maybe'. Pepetela uses this complex character to reflect the area in which Theory lives that is characterised by multinational identity, including race, origin, desires and subjectivity. "I was born in Gabela, in coffee country. From the land I received the dark colour of coffee, from my mother's side, mixed with off-white from my father, a Portuguese trader.[...] In a Universe of yes or no, white or black, I represent the maybe".¹¹Theory said.

Theory who is a mixed race teacher and political instructor at the base, and lives in permanent fear because of his white ancestry. He is seen and exists as an Angolan man, something he is not because of his Portuguese origins. Consequently, he is all the time in fright if someone knows about him. Theory is jeopardized to face a form of alienation. Since Angola is colonized by the Portuguese, and he himself has the blood of the coloniser which runs in his veins, if only the guerrillas know about his origins, he will be alienated and maybe illuminated by them, so this reality made of him a terrified man. The quarrel within this person is portrayed thoroughly using the interrupting narratives that delves into the thoughts of specific characters.

Additionally, Fanon said that the white man is considered to be a reference point by the blacks. He always seeks to compare himself to the privileges that the colonial world enjoys. It results in feelings of submission and inferiority complexes. In Pepetela's

Mayombe, the complex identity of Theory guides him to react against his better judgement, as he felt obliged in the light of his 'difference'. But Fearless, the Commander, picks up on this "colour complex" and encourages Theory to overcome his insecurity about his race and, so, a positive change takes place in his life. In reference to this point, Fanon says that colour prejudice is just despise and detest between races without reasons, and because of their class and color.

It[colour prejudice] is nothing more than the unreasoning hatred of one race for another, the contempt of the stronger and richer for those whom they consider inferior to themselves, and the bitter of those who are kept in subjection and are so frequently insulted. As colour is the most obvious outward manifestation of race it has been made the criterion by which men are judged, irrespective of their social or educational attainments. The light-skinned races have come to despise all those of a darker colour, and the dark skinned peoples will no longer accept without protest the inferior position to which they have been relegated.¹²

The colonized is not seen by the colonizer as a human being; this is also the picture the colonized is forced to accept. The colonized begin to accept and interiorize these distortions and suffer from grave inferiority complexes. Frantz Fanon demonstrates how the problem of race and color, connects with a whole range of words and images, starting from the symbol of the dark side of the soul. He thinks that there is no room for a black man to experience his being through others when he is among his fellow blacks. Fanon was writing about living in a colonised and civilised society which was characterised by ontology in explaining the being of the black man but only as a black man not as black man in relation to white man. But this is impossible because a colonised black man is brought into being in relation to a white man: "For not only must the black man be black; he must be black in relation to the white man...his inferiority comes into being through the other".¹³

As far as skin colour is concerned, a black man can indeed be ontologically brown or even possess a skin shade that can make him pass for white as history has shown us. But

a black man in Fanon's time was to be only black according to the white gaze: "Look, a Negro !...". "Mama, see the Negro! I'm frightened! Frightened! Frightened!".¹⁴

Theory, the protagonist of Pepetela's *Mayombe* has always been thinking that his white ancestry made it hard for him to identify with the struggles of black people and this has forced him to make very attentive and prudent decisions about his life. Racism had always been part of his life and the cause of his volunteering to join MPLA. And while doing dangerous tasks was a way for him to feel as though he belonged and was no longer the maybe in the world of yes or no, he goes beyond all the shackles which terrify him, and chooses to make sense to his life and never be the ' maybe'. As a difficult and dangerous task, he chooses to fight and joins the war with his comrades. He has made a choice to abandon his family in order to prove his identity: "I chose Mayombe, its lianas, its secrets and its exiles. I lost Manuela to win the right to be 'maybe',[...]My story is one of an alienated man who alienates himself in the hope of finding freedom".¹⁵

Theory's mission is to find acceptance in a world where racial hybrids are not recognized. His method is to join the guerrillas. Theory is challenging the myth of racism especially concerning the building of his nation. Therefore, he is prepared to endure physical and spiritual pain and even death, fighting for Angola and its inhabitants. He even refuses to return to the base to recover his injured knee. Theory, as discussed before, is injured and is hiding his pain, despite it being so severe. His narrative passage serves as an explanation of why he reacts this way. Thus, he is portrayed, at the beginning of the novel, as one who cannot come to terms with his identity as a man of mixed race. He is troubled by the fact that he bears in him the original sin of a white father. As a result, he first defines himself by where he comes from to legitimize his cause. He is confessing that he is a colored person and as such he is suffering an identity crisis, he does not know his belonging; thus, he says: "I carry in me the irreconcilable and that is my driving force".¹⁶

Theory is proving that color difference does not matter. He is demystifying race to prove that what must be regarded as a parameter of national identity is not race. Identity must be equal to shared consciousness. He identifies with Gabela, a place where he comes from, which is a material reality. From this point, we may think that Pepetela's character, Theory agrees with Fanon, because for him, race is not a biological trait but rather a historically constructed phenomenon. Fanon's work offers a genealogy of race, a history of decolonization, illustrating how the wealthy white colonizer exists only through his relationship with the poor dark colonized. Each exists only through the other. Thus, whiteness exists only through the social construction of blackness.

Following Frantz Fanon, racism is not merely a superstructural effect of a determinant economic base but rather, it is an organizing principle of society and what divides this world. Pepetela's main character Theory says: "When I was still a child, I wanted to be white, so that the whites would not call me black. As a man, I wanted to be black, so that the blacks would not hate me. Where do I stand then?"¹⁷ Theory's uncertain desire to be a white or a black man is very persistent, because when he was child he wanted to be white to avoid being called black, but because he can never leave behind him the fact of his blackness, fleeing his race is also fleeing from himself. He wants also to be black so that the blacks could not hate him. This leads to a loss of a sense of self and in turn a loss of agency to act in the world. What is at issue here is that inferiority is not a natural psychological state but one that results from colonial beliefs. For Fanon, it is important to realize that black people do not naturally feel they are inferior. Rather, this feeling is created by racism which considers whites as superior comparing to blacks and gives them more economic advantages. It is also constantly reinforced in everyday life because blacks are constantly reminded they are black first and humans second. Moreover,

he proposes that the black feels inferior because the white projects himself as superior: “It is the racist who creates his inferior”.¹⁸

In *Black Skin, White Masks*, Fanon also explores human comparison and its essential participation in the construction of inferiority and superiority based on racial signification. He asserts that the comparison of humans represents individuals’ sense of inferiority and superiority with their sense of human esteem. In Pepetela’s *Mayombe*, the Angolans and Portuguese exist as inferior and superior. Each one understands the other only in relation to what they are (the colonizer is white, the colonized is black).

The main focus of Fanon’s psychoanalytic attention is the comparison of white and black races in the context of colonization. He suggests that colonization has multiple detrimental psychological effects. Such effects are realized not only in the dreams of the colonized but even in his psychic life in many ways. This same desire of Theory to be white is not in any way transhistorical or universal; rather, it is an outcome of specific configuration of power, of real material, economic, cultural and sociopolitical conditions that continually celebrate and empower the white subject and continually denigrate and dispossess the black man or woman.

The white man considers himself superior to black man, and the last tries always to prove the contrary by showing at each occasion that they are equal. In this respect, Fanon claims: “The Negro’s behavior makes him akin to an obsessive neurotic type, or, if one prefers, he puts himself into a complete situational neurosis. In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence”.¹⁹

This white gaze leaves a black man ontologically disturbed while going with his quest for self identity, which is the case of Theory. Regarding this issue, Fanon points out that the black man of his time, when he moves toward the other he moves as a member of a black race to construct his self-identity. In fact, Theory is the concretization of those who

are faced with an identity crisis in a society that places high value on origins. He is also the representative of those who have had to make extreme personal sacrifices to leave their families so that they could fight in the war, and preserve their own identities that the colonizer tries to destroy and change through the process of colonization: "I ran away from her, did not see her again made by choice alone, shut up in the house, in our house, in that house where soon there would be a child living, crying and laughing. I never saw that child, will never see the child. Nor Manuela".²⁰

Fanon holds the view that the blacks need to overcome the racial complexes and refrain from the obsession of always comparing themselves to the white world. He regards this as a behavioral problem and calls it a kind of neurosis. As a result, freedom emerges only when blackness and the form of race are abolished.

2-Preserving Identity Through Violence and Nationalism:

A postcolonial reader could provide the basis for a different trajectory types of Pepetela's writing, one that might initially be related to foundational theorizing by Frantz Fanon, whose works have been influential in the development of postcolonial critique inquiry. Fanon's work *The Wretched of The Earth (1961)* is divided by critics into three overlapping phases: first, the search for African (or black) identities, second, the struggle for liberation and third, decolonization. Our study will be about decolonization in Pepetela's *Mayombe*, which is sought through violence and nationalism.

Fanon deals with the issue of decolonization in almost all of his works particularly in *The Wretched of the Earth*, and from that he provided a wide and rather complex theory. According to Fanon, decolonization doesn't refer only to the complete removal of the domination of non-indigenous forces within the geographical space and different

institutions of the colonized, but it also refers to the “decolonizing of the mind” from the colonizer’s ideas that made the colonized seem inferior.

By the end of the nineteenth century, Angola was recognized as part of Portuguese colonial empire. The Portuguese developed a policy of assimilation which was also used by the French. Thus, the white colonial masters (The Portuguese) had monopolized the means of production and reduced the natives (The Angolans) into wage earning labourers. The relationship between these two classes was both a racial and exploitative one.

The People’s Movement for the Libeation of Angola (MPLA) stressed that Portuguese colonialism could only be defeated by an all out struggle waged by a unified frontof anti-imperialist forces in Angola. This required that the Angolan people should be mobilized and fought on all fronts in order to weaken Portuguese imperialism and make Angola an independent country. Consequently, a group of guerrilla fighters for the People’s Movement for the Liberation of Angola carries out attacks on the Portuguese enemy and choose to use violence like the coloniser in order to acquire their independence. In order to be eradicated, counter violence is demanded. Colonialism is clearly a system of exploitation that made the feel inferior to the settlers.

The Portuguese colonizer uses violence in order to make the Angolans behave properly and treat them like animals. So as Fanon believes, such violence could only be demolished by a greater violence. Hence, as a violent phenomenon, decolonization is rather destructive, as it does not only signify a change of the situation of a state but it also causes psychological changes both to the colonizer and the colonized. This is the case of *Mayombe*’s guerrillas who fight both physically and morally because their psyches were already colonized and disturbed. Consequently, the subject in the colonial situation is able to alienate the colonized through a totalized structure of relations of dependency.

a)-Violence:

In order to become liberated, Fanon does not hesitate in suggesting the use of violence to achieve freedom, since it can ultimately liberate the people from their stupor, fear and skepticism. He defines violence as “the genesis for the metamorphosis of the non-human, for its transformation from object to subject”.²¹ Thus, the main aim of this violence is a free life, and “life can only spring up again out of the rotting corpses of the settler”,²² Fanon adds. He justifies violence as a means to overcome alienation and to attain victory over the colonized. He asserts that the colonized must first become humans, which necessitates an awareness and conscious efforts to break from them. This dependency is both ‘classical’ in the economical sense of center periphery relations, and ‘corporeal’ where in the body of the colonized is dependent on the definitions, norms, and diagnoses of the colonizer. The generalization of the identity of black man by the colonizer; thus, represents one of the most significant forms of dependency and colonialism. Fanon’s conception of liberation requires such tremors, because the dependence of the colonized is structural, and revolution is the only legitimate means of rupturing the structures which create, confine, and oppress the colonized. This is because revolution is a physical spectacle which generates agency as the colonized becomes active. This is a radical shift in politics as the previously subjugated colonized corpus no longer recognize themselves as the “Other” and they become animated agents, capable of subjectivity. Further, the sense of insufficiency and insecurity in the colonised’s psyche results in violence, which is a form of self-assertion. This violence even arises when the native realizes that he cannot become “white”. Thus, tribal wars, for Fanon, are an instance of this violence, generated through the colonial system, where the natives turn against each other, haunted by a failure to turn against the colonial master. For Fanon then: “at the level of individuals, violence is a cleansing force. It frees the native from his inferiority complex and from his

despair and inaction; it makes him fearless and restores his self respect[. . .] When the people have taken violent part in the national liberation they will allow no one to set themselves up as "liberators".²³

Appropriately, we argue that the colonized people witness and taste the power of agency, and the capacity of an individual to act through violence in a manner that is more corporeal than mental. Besides, it is presented in Pepetela's *Mayombe* as a moment of pleasure of Miracle, a 'bazooka-man' who has used his bazooka to demolish a bulldozer that was being used by the foresters:

I love to see trucks laden with troops halted by my marks manship. I think there can be not greater pleasure in life. My land is rich in coffee, but remember the spectacle of children bashed against trees, men buried to the neck, with their heads above ground and a tractor passing to lop off their heads with a blade made to dig up earth, to provide wealth for mankind. What pleasure I had just now destroying that bulldozer! It was like the one that took off my father's head. The bulldozer is not to blame ... but I cannot lose my hatred for bulldozers, forgive me.²⁴

It is quite clear that Miracle has joined the MPLA in order to react to the extreme violence of the colonial Portuguese and the poverty caused by the economics of colonisation. It is stated later that Miracle subscribes to the MPLA ideal of a Marxist-style utopia, but we would argue that while this may be seen as a force pushing him to take decision to fight, and the statement that he 'loves to see trucks laden with troops halted' damaged by the extremely violent action. When one considers this in co-occurrence with the graphic portrayal of his father's violent death and the killing of babies by the colonists, it is easy to understand why he says that he found 'pleasure' in destroying the bulldozer. We argue that his 'pleasure' is rooted in a desire for revenge for the violence of the Portuguese colonial state. The moment of destruction can therefore be seen as a moment that demonstrates the power of violence to bring pleasure through its acting. In addition, this moment of pleasure is given more importance in Pepetela's imagining of

Miracle's narrative than is any need to create a utopia such as the one suggested by Fanon's theory. Pepetela represents Miracle's uncertainty between his personal need to come to terms with the violence of colonialism and his rational decision to fight for a future world in which everything and everyone works in perfect way, as an elasticity of imagining the adoption of violence by colonised people that goes well beyond the Fanonian theory of violence.

In sum, we advocate that violence is considered by Pepetela and Frantz Fanon as the chosen right form of expression to those exposed to it through war. In addition, the subject identities of the fighters have been claimed and created in the moment of violent action.

b)-Nationalism:

Frantz Fanon argues that nationalist sentiment is the right form of organization for an anti-colonial struggle. Nationalism unites the people against their non-illusory common enemy: the colonizer. It also helps indigenous peoples overcome tribalism which makes them weak and fragile in front of united races. In this respect, he says: "if nationalism is not made explicit, if it is not enriched and deepened by a very rapid transformation into a consciousness of social and political needs, in other words into humanism, it leads up a blind alley".²⁵

In its broader meaning, nationalism refers to the attitude which ascribes to a wider scope of loyalty than patriotism. Moreover, is thought to be the powerful weapon for maintaining the Eurocentric supremacy and a moving force for the formation of national consciousness. Though, nationalism aims to build the sense of belonging among the subjected people, it, nevertheless, tries to harmony by ignoring the people out off by gender, racial, religions and cultural differences. Nationalism becomes problematic as an

artificial construct and this is reacted by Pepetela's characters. In consequence, the nation state becomes an essential political construct which ignores the ethnic diversity in Angola.

Pepetela is against the guerrilla fighting because it is characterized by spontaneity and not by any systematic organization or strategy. Nationalism is, therefore, recognized for its important psychological aspects of bringing people together because the power of the mass as collectivities is greater than the individual parts. We note the co-ordination between the guerrillas and the civilians who could provide them with information. At the beginning of the novel, when the guerrillas of MPLA arrive in the jungle of *Mayombe* the main purpose is to fight against the colonialist exploitation of the natives and the Angolan territory. The white masters give the native workmen twenty escudos a day for chopping down trees, and the Boss (white master) earns many thousands a day without doing anything. Thus, the commander explains to them about the exploitation of their lands and the benefits received by the Portuguese:

We are not bandits. We are soldiers who are struggling so that the trees you chop down may serve the people and not the foreigner. We are struggling so that the Petrol in Cabinda may serve to enrich the people and not the Americans. But as we struggle against the colonialists, and they know that, after our victory, they will forfeit the wealth they steal from the people, they tell you we are bandits, so that the people will be afraid of us and denounce us to the army.²⁶

From this point, the workmen admit their fault and help the guerrillas in their revolution and instead of fighting individually they become one unit. Concerning this point, Fanon's theory of decolonization insists on eliminating all kind of traditional weakness, which is almost harmful and abusive to the national consciousness, and instead of striking against the enemy, the guerrillas should have awaken the population to break idea that the enemy is more stronger than them. The Angolans must be liberated i.e. they should be free from any external control and limitations: they must determine their own destiny and be masters in their house; they must control their own resources and be gathered in a single historic territory; a homeland. The power of building a new nation

lies in the hands of the masses: “the party is the direct expression of the masses”.²⁷ Fanon said.

Fanon gives importance to a political education and considers it as an opening of the people’s consciousness. It consists in teaching the masses that everything depends on them, and that it is their own responsibility to come out of decentralization. In other words of Fanon: “to educate the masses politically it is to make the totality of the nation a reality to each citizen. It is to make the history of the nation part of the personal experience of each of its citizens”.²⁸

The guerrillas, with their racial and regional diversity and understanding of the general objectives of the independent movement, have to struggle also with their ideological differences. In other words, their different tribes including the Kikongos, Kimbundus, Cabinda and others caught in the traditional inter-tribal tensions need to overcome these for the benefit of the nationalistic cause.

Thus, Pepetela touches also the issue of tribalism, which is one of the major and abstract conflicts running through the narrative. What Pepetela does is revealing the reality of the revolution where tribalism remains a major problem in the attainment of unity. From the beginning of the Angolan War, racial differences which characterize the freedom of the fighters intimidate the war for the independence of Angola. It is a struggle rocked by suspicion of each other and hate. The Operations Chief, together with New World, Ekuikui and Miracle all suspect Struggle of being a sell-out. Also, they do not trust the Commander, Fearless as he is Kikongo, and they are Kimbundu. Moreover, tribalism is portrayed as a dangerous yet realistic ideology which menaces the success of nationalistic consciousness. For instance, the Commander asks for volunteers to look for Muatianvua when he does not reappear, but no one has volunteered because he was detribalized.

In the same root, Miracle “the Bazooka-Man”, who was born in Quibaxe, a Kimbundu area, is a man driven by tribalism. He believes that the Kimbundu tribe, as the most affected and bravest tribe in Angola, is the only tribe fit enough to lead the war against the colonizer. He notices, “I was born in Quibaxe, a Kimbundu area, like the Commissar and the Operations Chief, who are from around there”.²⁹

Miracle trusts that all men are equal and have the same rights, but they are not at the same level and that some are more advanced than others, and that those who are more advanced (the Kimbundu tribe) should rule the others: “And we, from the First Region, obliged to wage the war here”.³⁰

However, the spirit of unity is appeared in a previous chapter when the guerrillas believe that the base has been attacked by the Portugueses. They managed together to help those they think are in danger: “and what reinforcements! Did you see how they all came forward? They forgot their various tribes...That is the merit of the Movement, to have achieved this miracle of beginning to transform men”.³¹

This change in the guerrillas is associated to the Movement. And these examples of the different guerrillas and their different tribes are illustrative of the way Pepetela is able to delineate the abstract notions of tribalism, and subsequent transformation away from it, in an abordable and concrete way.

Contrary to the other characters, New World and Muatianvua believe that tribalism is nothing but a waste of time. They don't wish to take part in tribally influenced divisions in the camp; even though their reasons for doing so are different. Though these divisions in the camp are visible and confrontations do come up, there are men at the camp who are re-dedicated to each member irrespective of what tribe they belong. One such man is the Commissar who, when sent to Dolisie in a mission to get more food for the base and make sure that his comrades do not go hungry.

Moreover, Stores Chief, a man who really believes in the revolution, is worried by the tribalism that is paralyzing the war for independence. As for Struggle, who is the only Cabinda born guerrilla in the MPLA, is convinced that his people are not participating in the war that is meant to free them. He is aware of the suspicion in which his fellow fighters look at him but is grateful to have a commander such as Fearless who sees beyond tribal lines: "On the day after tomorrow, in battle, I shall be like Fearless. My people require it".³²

Regarding the issue of tribalism, Fanon insists on the great importance of teaching people politically because it awakens and opens their minds and allows the birth of their intelligence. And it is their own responsibility to come out of stagnancy national consciousness is the consciousness of the masses of the newly independent colonies.

All partisan or personal thought is subsumed by nationalist thought through: "the mobilization of the masses, [which] when it arises out of the war of liberation, introduces into each man's consciousness the ideas of a common cause, of a national destiny and of a collective history".³³

At the end of the novel, at "Fallen Wood" the guerrillas defend one another regardless of tribal affiliation in their battle against the Portuguese. They make the greatest sacrifice, for those who do not belong to their tribe: "Struggle, who was Cabinda, died to save a Kimbundu. Fearless, who was Kikongo, died to save a Kimbundu. It is a great lesson for us, comrades".³⁴

The collective struggle of the guerrillas against the Portuguese enemy requires collective and unified responsibility at the base, and put the safety of the country and nation at the top. In the words of Fanon: "Therefore to educate the masses politically means to teach the masses that everything depends on them".³⁵ Effectively, this method is

principal to Fanon's view of a national culture which is made possible by the transformation of consciousness catalyzed by the revolutionary struggle.

With his critical insight, Fanon advocates that the process of decolonization through violence and nationalism should ultimately help and lead to self-determination. Equally, Pepetela goes with his characters until the end of the novel where the guerrillas learn how to be powerful and defend their nation together by keeping their union after facing many problems and difficulties concerning their racial and tribal affiliations.

Through this study, which examines *Mayombe*, we come to conclude that identity is a critical question, and its significance lies in the individual's confrontation with ethnic and racial morals.

Frantz Fanon plays an important role in the struggle against colonization throughout his writings, mainly *Black Skin, White Masks* and *The Wretched of the Earth*. In the two chosen works to support our analysis, Fanon's main concern is to fight and correct the flawed image given to the blacks by the whites and to show that the Black has his own identity which is distinct from the others. He also deals with decolonization as a phenomenon set to order the world by the colonizers. Consequently, he suggested violence and participating in the growth of nationalism as two influential factors in fighting against the colonizer.

In *Mayombe*, Pepetela uses Theory in challenging racism especially in as far as nation building is concerned and proving that color differences do not matter, and that race doesn't represent a criterion of a national identity. Therefore, he faces death and fighting for Angola and its people. For him, eventhough the guerrillas belong to different tribes, they all share the same reason to fight and face the Portuguese colonizer, the fact which refers to their shared nationalist consciousness and union.

We have reached the conclusion that though Pepetela's *Mayombe* and Frantz Fanon's chosen works are not written in the same period, they present salient similarities concerning the issue they deal with. In other words, Pepetela and Fanon deal with the problems their societies face in the period during and after their independences.

End Notes:

¹⁰Nazneen, Kane. Frantz Fanon's Theory of Racialization: Implications for Globalization. University of Maryland, College Park.

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¹²Fanon, F. *Black Skin, White Masks*. Transl. Charles Lam Markmann. Pluto Press. London. (1952).p89.

¹³Ibid., p.110.

¹⁴Ibid., p.84.

¹⁵Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983).p.6.

¹⁶Ibid, p.1.

¹⁷Ibid, p.6.

¹⁸Fanon, F. *Black Skin, White Masks*. Transl. Charles Lam Markmann. Pluto Press. London. (1952).p.69.

¹⁹Ibid.,p.43.

²⁰Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983).p.6.

²¹ Fanon, F. *The Wretched of the Earth*. Transl. Constance Farrington. London: Penguin Books. (1961).p.74

²²Ibid.,p.93.

²³Ibid.,p.74.

²⁴Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983).p.18.

²⁵ Fanon, F. *The Wretched of the Earth*. Transl. Constance Farrington. London: Penguin Books. (1961), p.204.

²⁶ Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983), p.23.

²⁷ Fanon, F. *The Wretched of the Earth*. Transl. Constance Farrington. London: Penguin Books. (1961), p.187.

²⁸ *Ibid.*, p.200.

²⁹ Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983), p.2.

³⁰ *Ibid.*, p.22.

³¹ *Ibid.*, p.177.

³² *Ibid.*, p.205.

³³ *Ibid.*, p.213.

³⁴ Fanon, F. *The Wretched of the Earth*. Transl. Constance Farrington. London: Penguin Books. (1985), p.73.

³⁵ Fanon, Frantz. *The Wretched of the Earth* (Richard Philcox, Trans.). New York: Grove Press. (2004). p 197 (Original work published 1963).

Chapter Two: Diversity in Pepetela's *Mayombe* (1983)

Diversity means understanding that each individual is unique, and recognizing our individual differences. It can be along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious and political beliefs, or other ideologies. It enriches the medium as a whole and it opens up a myriad of options and spaces to maintain any and all ideas we, as readers, might have. Being able to empathize and sympathize with diverse characters means that we as people are more open to understanding others in general. In this respect Kobena Mercer says:

Diversity is a keyword in the postmodern vocabulary, where it is saturated with great connotations. But it should be clear that there is nothing particularly groovy about the postmodern condition at all. As a best-seller ideology in artistic and intellectual circles, the postmodern paradigm has already been and gone, but a pervasive sensibility in everyday life its smelly ideological effect lingers on.³⁹

In examining Pepetela's *Mayombe* from the diversity a perspective, we have chosen to make reference to Kobena Mercer's theory of hybridization, multiculturalism and transculturalism as developed in his book *Welcome to the Jungle* (1994). Consequently, in this chapter we are going to, first, deal with hybridity by making reference to Pepetela's main protagonist, Theory. Then, we will show how the concept of multiculturalism is apparent in Pepetela's *Mayombe*. Finally, we will examine the concept of transculturalism and how it is dealt with in Pepetela's *Mayombe*.

Diversity as a central theme in Pepetela's *Mayombe* explained through the lenses of Kobena Mercer's in *Welcome to the Jungle*. Pepetela succeeded in showing diversity by presenting the different tribes, cultures, dialects, custom, values and distinct personal beliefs. Moreover, he uses diverse characters from different ethnic groups, the Kikongo, Kimbundu, and Umbundu who belong to one nation, which is the nationalist ideology that serves their emotional coherence. *Mayombe*, however, suggests that sharing the same history of colonialism is not the same as sharing the same identity. The existence of

multicultural societies raises profound questions about the continuity relevance of ideas of cultural homogeneity which is reflected by cultural and ethnic conflicts in *Mayombe*.

1-Hybridity:

Hybridity is a mixture of two separate races or cultures. It is also the creation of transcultural forms within the contact zone produced by colonialism. It offers the possibility of a third way or a third space. Furthermore, Kobena Mercer defines hybridity as an element of counterhegemonic strategy shaped by the black presence in politics.⁴⁰ He focuses on the case of England compared to European countries or to the United States that made it a fertile site for the flourishing of diasporic outlooks and hybrid identities. Thus, as a best suggestion to this cause, he says: “I suggest that the emerging cultures of hybridity, forged among the overlapping African, Asian, and Caribbean diasporas that constitute our common home, must be seen as crucial and vital efforts to answer the “possibility and necessity of creating a new culture” so that you can live”.⁴¹

In his book *Welcome to the Jungle*, Kobena Mercer dealt with hybridity through a discussion of cultural creativity concerning the photographs of black and white gay artists. Mercer focuses on the hybridized homoeroticism of Nigerian-British photographer Rotimi Fani-Kayode photographs for his use of friction and traction generated between the relational elements of his projects “Black African homosexual photography”, in order to persuade, attract and catch the spectator, who is then thrown into an aesthetic experience of distracted hybridization. And it is only by entering into the dangerous, conflicted spaces where mental and social relations cross subjective identity that Fani-Kayode is able to lay bare the violent ambivalence of black gay men’s rage and desire. His hybrid image-reservoir expresses a “consciousness full of contradictions in which the philosopher himself... not only grasps the contradictions but also posits himself as an element of the

contradiction and elevates this principle to a principle of knowledge and therefore of action”.⁴²

Concerning Pepetela's *Mayombe*, hybridity is symbolized by Theory the protagonist of the novel, who is torn between two worlds like Rotimi Fani-Kayode. Theory is a character who possesses multiple identities. And what is at issue here, is that this multiplicity not only links him to his own cultural heritage, but also to the culture of the host country, which in fact creates in him a hybrid identity that assimilates new and different cultures.

Mercer also embodies the concept of hybridity and its uses in divergent and related files. In fact, he makes reference to the crisis of British national identity in the postcolonial period by demystifying the ideology of Empire itself. By showing that the British Empire was the product of diverse and multiple cultures: “In relation to immigration, the strategy of reversal proposed repatriation as the narrative solution to the problem of citizens who had the right of permanent settlement: while, in relation to race relations, it proposed reverse discrimination, and the suffering of the silent (white) majorities, to undermine the consensual goal of integration”.⁴³ From this quotation, it is made clear that, Mercer considers immigration as a major factor leading to the policy of hybridity in Britain. The immigrants consciously or unconsciously convey their cultural diversity to the natives in many ways during their daily life.

Similarly to Britain, Angola also faced hybridity due to the war. Through *Mayombe*, Pepetela links hybridity to the war like a main factor causing the policy of hybridity in Angola. As far as the settlers (the Portuguese) colonizes Angola are considered, they bring up with them their language, culture, traditions and all what is of their cultural diversity, and therefore, directly or indirectly, the natives (the Angolans)

become exposed to other new culture distinct from theirs the fact that they makes a new birth for new hybrid identities.

Furthermore, Kobena Mercer, asserts that the demarginalization of the black British voices gave birth to the politics of hybridity. In this respect, he also says: “the demarginalization of black British voices and viewpoints, participated in a decentring of narratives of national identity, has broadened the new cultural politics of difference”.⁴⁴

Mercer argues that what is asserted between the struggles between white and black British voices can be considered as an emphasis on difference which contributes in a new cultural politics of hybridity in Britain and or importantly a rejection and resistance to hybridity.

In fact, some Africans are still reluctant to accept the interaction and prefer to preserve their culture. This rejection of the other can be referred to as a resistance to hybridity which Pepetela introduces in his novel *Mayombe*. He uses two guerrillas to refer to this rejection. New World and Muatianvua who are comrades choose not to take part in the tribally influenced divisions that are strife in the camp. Although their reasons are not the same, they share the idea that tribalism is nothing but a waste of time. This can be understood as a way on which Pepetela used to show his own rejection to hybridity through his characters, and the rejection of other Angolan people who share the same ideas with him.

Consequently, the articulation of culture’s hybridity contribute in the survival and the continuity of cultural diversity in any nation across the world. In this regard, Homi Bhabha also suggests that: “the survival of cultural diversity will be based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity”.⁴⁵

2-Multiculturalism:

Multiculturalism is a concept containing a set of ideas and ideals supporting a celebration of cultural diversity in different countries in all over the world. It deals with the conduct of cultural diversity of all minority ethnic and racial groups and attempts to weaken cultural homogenization by acknowledging the coexistence and equal representation of different cultures and peoples within a nation-state. Its aim is to give voice and encourage certain specific groups and oppressed minorities to keep their language and culture and support recognition and respect of all cultures.

Mercer's approach of multiculturalism is that the British instruction or black includes Africans, Asians Caribbean descent, arises not out of "binary reversal or a closed anti-white sensibility" but rather from "a diverse sense of imagined group".

In the same context, Angola is constituted of several cultures and identities, as well as, loyalty to the larger political community. Pepetela's *Mayombe* supports multiculturalism which does not break down ethnic particularism but encourages differences, which is another way for Angola to avoid further conflict, to unite the citizens and to transcend people's differences.

Moreover, Mercer cites the empowering nature of multiculturalism by constructing an identity based on political rather than biological similarities. This idea is reflected by Theory, the protagonist of Pepetela's *Mayombe*. Theory's identity is based on politics because he chooses to be a member in MPLA to defend Angola, the country he feels he exist in, even though he belongs to two distinct nations (Angolan and Portuguese).

According to Kobena Mercer, the "people of color" are sometimes able to engage in the kinds of sharing and appreciation of each others culture which are so often elusive to mainstream "multicultural" projects, emphasizing the struggle between Blacks and

Whites in Britain, and the new cultural politics of diversity as a result of this distinction between the two colors.

Concerning Theory, who comes from Gabela, he joins the struggle with his comrades to defend their nation. In the eyes of the other guerrillas Theory is an Angolan despite the colour of his skin. I.e. He is not really black, and he is different in the matter of his skin colour.

Further, Mercer employs multiculturalism and postcolonial lenses in order to reconsider the historical and stylistic circumstances of modernism and its legacies, focusing on language as an important element in its heritage. In this regard, he says: "...the specificity of diasporic subjectivity is inscribed on the very surface of language: in the way oppressor and oppressed share the same linguistic codes (English)".⁴⁶

Therefore, even though many nations existed in the contemporary Angola before the arrival of the Portuguese, people's migration and their exhibition to the same experience of oppression and discrimination, as well as the cultural fusion that was highlighted by the increased use of the Portuguese language at the expense of indigenous languages, led to the rise of a national culture, a national loyalty and so to the birth of Angola's nation-state (one *nation*).⁴⁷ Indeed, Pepetela's *Mayombe* stimulates to create the expense of the indigenous languages, a historical fact that supported the growth of cultural homogeneity. However, making Portuguese the national language is a threat to Angola's cultural and multilingual diversity. Sharing the same language means sharing same culture too.

In addition, Kobena Mercer considers the concept of equality as central to multiculturalism, as indeed it is to other conceptions of integration. The key difference between individualist integration and multiculturalism is that the concepts of group and of

“multi” are essential to the latter. Moreover, Mercer submits the concept of equality by portraying the different artistic works of the gay and lesbian activists, whom their work breaks up commonsense in service of a relational and dialogic view of the constructed character of any social identity. He considers them equal despite the fact that their work have really contributed in the cultural diversity of Britain.

In the same regard, Angolans see themselves as sharing different ethnic identities, they are heirs to a multicultural identity that permits them to go beyond narrow-mindedness. Ethnic communities are very far to possess any tribe basis. Regarding Pepetela's character Muatianvua, he is born in Lunda (known as the territory of Tchokue, Angola's fourth largest ethnic group) from an Umbundu father and a Kimbundu mother. He grew up in Benguela (the territory of Umbundu) with white children and children whose fathers were Umbundu, Tchokue, Kimbundu, Kuanhama and Fiote.⁴⁸ As a seaman, Muatianvua sailed many different countries such as Gabon, Ghana, Senegal, Mauritania and Saudi Arabia. Subsequently, Muatianvua does not see himself belonging to Umbundu tribe, instead he considers himself as belonging to different tribes. In this respect, he says:

From what tribe? I ask. From what tribe if I am from all tribes, not only of Angola, but of Africa too? Do I not speak Swahili, did I not learn Hausa like Nigeran? What is my language, I, who do not say a sentence without using words from different languages? And now, what do I use to talk to the comrades, to be understood by them? Portuguese? To what Angolan tribe do Portuguese belong?⁴⁹

Through Muatianvua's character, Pepetela conveys a general truth which Angolans face concerning their specific ethnic belonging and tries to show all individuals are of multiethnic extraction. From this point of view, we should learn and valorize our own culture and respect other cultures or what is named cultural diversity.

Consequently, Kobena Mercer's *Welcome to the Jungle* examines a wide range of black cultural activities, films, photographs, music and visual art, and deals with many

black British artists that reflected multiculturalism. Hence, multiculturalism is represented as a more satisfactory alternative that resists the claim that culture develops along ethnically absolute lines.

Despite cultural and linguistic divisions in Angola, Pepetela's Mayombe used to identify the guerrillas not only as men and citizens but also as Angolans. They were all exposed to the same political, economic and social forces and this should help them to recognize each other's horizons and, to experience one another not only as Angolans but also as Kimbundu, Mbundu or Bakongo. In other words, all the guerrillas belong to one humankind community.

According to a Canadian political philosopher Will Kymlicka, multiculturalism comes from within liberalism. He has developed principal influential liberal theory of multiculturalism by engaging the liberal use of autonomy with a fight about the value of cultural membership.

Will Kymlicka asserts culture as essentially valuable to individuals, considering cultural membership as a 'primary good', things that each logical person is assumed to be in need of and which is important for pursuing one's goals. In this respect, Pepetela's Mayombe has gathered the ethnic and racial diversity of Angola and the expanding connection among these tribes to rise the cultural awareness among characters.

Will Kymlicka suggests that cultures give meaningful alternatives and scripts with which individuals can formulate, correct, and pursue their objectives since cultural membership plays a critical role in people's self-identity.

In fact, Will Kymlicka views cultural identity as giving people the safety of uncomplicated secure belonging. As a result, he argues that members of minority groups are disadvantaged in terms of access to their own cultures therefore, they are entitled to special protections.

Will Kymlicka develops a typology of various groups and differing types of rights for everyone where he assumes that people are born and are expected to conduct a complete life within the same society and culture, and suppose that this explains the extent within which people must be free and equal. Indeed, Will Kymlicka considers the nature of the individual and of culture; the sense of freedom, liberty, the good life; the connection between the individual and culture, groups and society; and the nature of society as a whole. However, Pepetela's Mayombe combines theory and practice regarding the creation of national Angolan diversity for the future. His conclusion that independent Angola must draw inspiration from all sources and achieve its own unique culture, rights and identity.

To sum up, Will Kymlicka improves an examination that conducts to policy connection and to suggestions for the way that we look at ourselves and others, and how we as individuals, and in groups and in society, link into each other.

As a conclusion, we can say that living in a society that is influenced by many social aspects expressing one's personal identity means living in a multicultural society which brings new traditions and new ideas and enriches a given culture. Consequently, multiculturalism creates a room for cultural diversity, respect for the diverseness of cultures and protection of minority groups. Moreover, it is not simply built on many cultures but on the belief that no culture is perfect and all cultures should be open and interactive in their relations with one another because the 'significant others' help to define oneself. In other words, the discovering of identity does not mean to work it out in isolation, but negotiate it through dialogue with others. Multiculturalism aims to promote awareness, understanding, appreciation and respect for underrepresented ethnic and racial cultures.

3-Transculturalism:

Many sociologists, politicians and cultural critics have dealt with transculturalism as an approach of multi-ethnic and racial diversity. Some of them see transculturalism as a breaking down of cultural boundaries, and think that transculturalism is not the inclusion of a minority culture into mainstream, rather, an entwining of all cultural identities in a nation-state. Others assert that transculturalism is a convergence of cultures, each social group subscribes in adding something of value to a new mingle mainstream culture. Furthermore, the concept of transculturalism is often confused with the concept of multiculturalism, but the two concepts are different. As it is mentioned in the previous section, multiculturalism is an approach of cultural diversity of all minority ethnic and racial groups in one nation, and transculturalism is an approach of cultural diversity of different identities in multi-ethnic states. Therefore, transculturalism is defined as mixed cultures due to many different factors leading to hybrid cultures, thus there is no distinction between the cultures, i.e. one's identity is not singular but multiple.

Regarding this concept, Kobena Mercer emphasizes on the state of Britain from multiculturalism to transculturalism that lead to globalization. Through revising many cultural texts, experiences and events concerning ethnicity, sexuality and race in the 80s, he reached the conclusion that Britain is influenced by outernational and intranational factors which are in the origin of creating new mixing cultures and hybrid identities especially concening the black British people, who were black minority and became black communities. Indeed, Mercer argues that: “(...)the consequence of globalization is the reconstruction of new identities, such as the one formed around the signifier ‘black’ which in the british context provides a new focus of identification”.⁵⁰ In addition to that, Mercer confirmed this through Stuart Hall's quotation about the black identity:

However, despite the fact that efforts are made to give this “black” identity a single or unified content, it continues to exist an as identity alongside a wide range of

differences. Afro-Caribbean and Indian people continue to preserve different cultural traditions. “Black” is thus an example, not only of the political character of new identities i.e. their positional and conjunctural character (their formation in and for specific times and places)but also of the way identity and difference are inextricably articulated or knitted together in different identities, the one never whole obliteration the other.⁵¹

It is made clear that Black British identity like any other black identity is seen among the results of transculturalism, a melting of cultural markers which enforces integration.

In addition to that, transculturalism acknowledges that culture is always seeking new terrains of knowing and being. In Pepetela’s *Mayombe*, this concept seems to be relevant and clear referring to the different languages or dialects of every tribe in Angola. This is in addition to the variety of cultures, costumes, traditions, and values the characters embody in this story. However, by making Portuguese the national language, *Mayombe* tempts to wash away ethnicity which is one of the mervellous features of a nation that will result in losing all the native and original languages, and this presents a threat to Angola's cultural and multilingual diversity. Since the Angolans learn the Portuguese language, it’s easy for them to access to further things like customs, history , traditions and all what is cultural and political and in one way or another adopt it and enforces its integration in their own culture.

Kobena Mercer also emphasizes on the role of the Afro-Asian photographers who have prized open new perspectives on Black British identities in giving rise to transculturalism’s aspect by adding something new, foreign and of value to the Black British cultural diversity. Indeed, he says: “the most outstanding characteristic of black representation in recent photography has been its emphatic diversity”.⁵²

Moreover, Mercer focuses on the role of the intellectual not as a heroic leader or patriarchal master, but as a link located at the joint intersection of disparate discourses and carrying out the tasks of translation. Besides, transmitting messages from different languages, countries, races and make it easy for all people to be aware about allwhat

happen in the world and know and adopt things which are different from their cultures, what is in reality considered as a kind of empowering and reinforcing transculturalism in the world. Accordingly, Mercer reinforces his argument with lines suggested by Gloria Anzaldua: “Being the supreme crossers of cultures, homosexuals have strong bonds with the queer white.[...] We come in all colors, all classes, all races, all time periods. Our role is to link people with each other [...] It is to transfer ideas and information from one culture to another”.⁵³

In fact, in *Mayombe*, Pepetela plays his role in portraying the different racial, ethnical, sexual and tribal morals the Angolans guerrillas used to live during their anti-colonial war against the Portuguese colonial ruler. He wrote *Mayombe* after the independence of Angola, but he grandly makes the reader live the different stages of the story as it happened in the moment he/she read it. He focuses on different concepts and issues that haunted the colonial and postcolonial period of Angola and how the interaction with the Portuguese colonization empowers transcultural diversity.

The concept of transculturalism also known as cosmopolitanism, is becoming more and more appealing to critics concerning its merits and its flaws. We believe that the issue of ethnic (cultural) interactions within nation-states is far from being solved.

Through this study examining Pepetela’s *Mayombe* in the light of Kobena Mercer’s theory of hybridization, multiculturalism and transculturalism, we can say that diversity may include various facets of gender, cultural and societal groups and what is important is connecting them in ways that help us to understand who we are today.

Kobena Mercer plays an essential role in contributing the British cultural diversity. His book *Welcome to the Jungle* (1994) gives reader another perspectives of Britain concerning many fields

Regarding *Mayombe*, Pepetela gives rise to the notions of hybridity, multiculturalism and transculturalism through using different characters. He emphasizes on the role of the colonizer (the Portuguese) as a contributor in the reinforcement of multiculturalism and transculturalism approaches.

We come to conclude that, hybridity, multiculturalism and transculturalism are inter-related concepts which are highlighted in Pepetela's novel by attempting to transcend the forces of division among the guerrillas with a new multiculturalism base in the culture of resistance and which is shaped by the liberalism struggle. Moreover, hybridity, multiculturalism and Transculturalism create a space for cultural diversity and enforce its continuity.

End Notes:

³⁹Kobena, M. *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge. New York & London. (1994). p.265.

⁴⁰Ibid., p.27.

⁴¹Ibid., pp.3-4.

⁴²Ibid., p.229.

⁴³Ibid., p.306.

⁴⁴Ibid., p.25.

⁴⁵Bhabha, H.K. *The Location of Culture*. Routledge. London. (1994). p.38.

⁴⁶Kobena, M. *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge. New York & London. (1994). p.255.

⁴⁷Avelino ChicomaBundo CHICO. Multiculturalism in Fiction and Fact in Angola Reading Pepetela's *Mayombe* After Twenty-Nine Years. Arrupe College (University of Zimbabwe). 2009.

https://www.memoireonline.com/10/09/2832/m_Multiculturalism-in-Fiction-and-Fact-in-Angola-Reading-Pepetelas-Mayombe-After-Twenty-Nine-Years2.html

⁴⁸https://www.memoireonline.com/10/09/2832/m_Multiculturalism-in-Fiction-and-Fact-in-Angola-Reading-Pepetelas-Mayombe-After-Twenty-Nine-Years2.html

⁴⁹Pepetela. *Mayombe*. Transl. Michael Wolfers: Heinemann Educational Publishers. (1983). p.87.

⁵⁰Kobena, M. *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge. New York & London. (1994). p.28.

⁵¹Hall, S. *The Question of Cultural Identity* in Hall and Gieben, eds. *Modernity and its Futures*, Cambridge: Polity Press. (1992). p.309.

⁵²Kobena, M. *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge. New York & London. (1994). p.221.

⁵³Ibid., p.30.

Conclusion:

Throughout all this research, we have examined *Mayombe*'s novel taking into consideration Frantz Fanon and Kobena Mercer's theories we have noticed that identity and diversity are two equivocal themes, which have been too much used in several contexts and for many different purposes.

The first chapter is opened by analyzing *Mayombe*'s identity by using Pepetela's main character 'Theory'. In this chapter, we have tried to show how identity is conceived in *Mayombe*'s novel. He has certainly witnessed issues with his own identity as with the identity of his people and of Africa in general. And through what has been said before, this writer considers the whole process of writing as a quest for identity. He tries to give solution to this loss of identity through his works in order to keep the union of Angolan nation. Meanwhile, we referred to Franz Fanon's works *Black Skin, White Masks* and *The Wretched of the Earth* in which he succeeded to show the importance of that the Negro face his race and discover the meaning of black identity and advocates the use of violence to liberate oneself from the shackles of colonialism.

In the second chapter of this research, we have tried to analyze the components of diversity in *Mayombe*. Pepetela portrays his characters as different in the way they embrace and mix cultures, but he portrays them also as similar to each other since no one has completely maintained his original identity. He portrays them as hybrids through their way of thinking and communicating. Besides, multiculturalism and transculturalism are two other components of diversity dealt with in the novel. They are represented by the diverse tribes, cultures, customs and thoughts of the guerrillas. As a result, and in the light of Kobena Mercer's theory on the notions of hybridity, multiculturalism and transculturalism, Pepetela drew an image of how the diversity of Angolan nation is formed through.

The scope of this research paper has been a combination of issues of identity and diversity in *Mayombe* under the light of the two theorists; Kobena Mercer and Frantz Fanon theoretical views. It aims to show the value of the above two issues in Angola. In fact, it is not only the quest of Pepetela or his people, it is the quest of any person who has been marginalized, displaced or who has gone through the colonial experience. Therefore, we can say that *Mayombe* is a realist novel that brings about awareness on diverse subjects people faced in the past or will face in the future. *Mayombe*'s novel is still usefull and can be studied more in different perspectives like powerness, revenge and marginalization of 'Blacks'.

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