

Analysis of Postcolonial Themes on Dinaw Mengistu's Novel Entitled 'All Our Names'

Dereje Asfaw Bulbula

Lecturer, Department of English Language and Literature, College of Social Sciences and Humanities, Bonga University, Ethiopia P.O. Box: 334, Bonga

Fedila A/Zinab A/Jobir

Lecturer, Department of English Language and Literature, College of Social Sciences and Humanities, Bonga University, Ethiopia P.O. Box: 334, Bonga

Abstract

By using descriptive research design with qualitative method of data gathering and analysis, the main objective of this study was to analyze the representation of postcolonial themes in Dinaw Mengistu's novel called 'All Our Names'. This study was carried out in 2018. Both primary and secondary data were used and analyzed by using thematic analysis method so as to meet the intended objectives. The theoretical framework in this study were developed based on the relevance concept of postcolonial theorists in order to show postcolonial features in 'All Our Names'. The major type of postcolonial themes as method of data analysis was used to interpret and analyze the collected data from the intended novel. This means, the analysis consists of extracting stories from the novel, analyzing and interpreting them based on major postcolonial issues. Therefore all themes like: cultural identity, hybridity and self-otherness were mainly represented within the novel of 'All Our Names'. The representation of those postcolonial themes which the novel incorporates has its own function to understand the meaning of the novel more clearly and also it can invite students of literature to view the novel from a socio-cultural perspective which adds a critical dimension to the reading experience. At the end, the issue of race, gender and class were also found as the thematic issues consisted on the postcolonial themes which have been evident in most diasporic literary productions.

Keywords: All Our Names, Colonialism, Postcolonial, Themes

DOI: 10.7176/JLLL/65-01

Publication date: February 29th 2020

1. Introduction

1.1. Background of the study

As a point of departure, colonialism is an alleged policy of exploitation of backward or weak people by a large power. A new world came into existence at the espousal of the colonial powers. Finally, the struggles began throughout the colonies. These struggles resulted in political independence for many states in Asia and Africa. Therefore, in temporal terms these independent colonies were called Postcolonial states suggesting liberation from imperialism (Ronald, 1972).

Postcolonial literature deals with the reading and writing of literature written in previously or currently colonized country which deals with colonization or colonized peoples. It focuses particularly on the way in which literature by the colonizing culture distorts the experience, realities and inscribes the inferiority of the colonized people on literature by colonized people which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. According to Bahri (1996), post colonialism is a reaction against colonialism which exercises power on natives to abuse their wealth. However, many say that post colonialism is about the social and cultural changes which take place after colonialism.

Ashcroft (1998) states postcolonial literature comes from Britain's former colonies in the Caribbean, Africa and India. Migrant or Diasporic African literature and postcolonial literature show some considerable overlap. This means Diasporic literature shares dominance with postcolonial literature. Therefore, by using postcolonial themes as an approach, the novel entitled *All Our Names* is selected by the researcher as a subject of study. *All Our Names* is a diasporic novel which is written by an Ethiopian born American novelist Dinaw Mengistu in 2014. The novel mainly talks about divergence of culture during the time of protest.

The researchers selects the novel to analyze the key themes of postcolonial which are: cultural identity, hybridity and self-otherness additionally, race, gender, class and language have meaningful contribution to this genre of literature. Therefore, the main purpose of this study is to show the representation of postcolonial themes in the novel of *All Our Names*.

1.2. Statement of the problem

There are several literary products written by Ethiopian writers using English language. Among that, Novel is one type. As to the researchers knowledge apart from writing the literary products they [novels] couldn't

received detail emphasis in relation to the number of published novel. Which means, there are limited number of researches that is conducted in order to thematically analysis and scientifically investigate the intended literary works on the basis of some theoretical and literary aspects. *All Our Names* is one of these literary products. There is study conducted by Kwamboka (2017) on Dinaw Mengistu's *Children of the Revolution* and *All Our Names* novel, and the study examines how immigrant characters in Dinaw Mengistu's novels *Children of the Revolution* and *All Our Names* negotiate cultural identity in foreign spaces. However the researcher couldn't asses the other aspects of a novel on the basis of: cultural identity, hybridity, self-otherness as a manifestation of postcolonial theme. This research was conducted on Dinaw Mengistu's novel "*All our names*" focused on analyzing in terms of postcolonial reading themes. As stated previously, different researchers conducted the research on analyzing the narrative strategies employed in the novels. But, no research has been conducted on assessing the representation of postcolonial themes of Dinaw Mengistu's "*All our names*" novel. Due to this, there is a gap that must be filled. Since postcolonial studies critically analyze the relationship between the colonizer and the colonized. Moreover, the extent at which issues are clearly presented is not studied by any other researchers. Hence, it is essential to show the representation of themes of postcolonial reading to know the meaning of the novel. So, the researcher wants to thematically analysis the representation of postcolonial themes in the Novel entitled "*All Our Names*".

Therefore, this study attempts to answer the following leading questions:

- How cultural identity is employed in the novel?
- How hybridity is depicted in the novel?
- How self-otherness is existed in the novel?

1.3. Objectives of the study

The general objective of this study is to analyze the representation of postcolonial themes Within "*All Our Names*" novel.

The specific objectives of this study are:

- To analyze how cultural identity is employed in the novel.
- To describe the depiction of hybridity in the novel.
- To investigate the existence of self-otherness in the novel

2. Review of related literature

2.1. Theoretical Frameworks

Some of the theoretical frameworks used in this study are listed as follows:

2.1.1. Post colonialism

According to Robert (2001) the field of post colonialism has led to the emergence of postcolonial theory which has as a main goal to examine the relation of the colonizer and the colonized, as to define the various ways the colonizer had affected the colonized. It is known that a reaction against colonialism which exercises power on natives to abuse their wealth. Postcolonial criticism is similar to cultural studies, but it assumes a unique perspective on literature and politics that warrants a separate discussion. Postcolonial theory is always concerned with the positive and the negative effects of the mixing of peoples and cultures.

In an attempt to explain why and how postcolonial theory first originated, Ashcroft, Griffiths and Tiffin (2002) points to the increasing need for developing theoretical models which were adequate to discuss the characteristic features of postcolonial literature. They argue: "the idea of postcolonial literary theory" emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing. Most postcolonial theorists who have engaged with the issue have seen the study of black culture in the Americas as in part the study of one of the world's major Diasporas. In this respect, the history of African Americans has some features in common with other movements of oppressed diaspora peoples (Louise, 2016).

2.1.2. Postcolonial Novel: Features and Themes

Ashcroft(2005:173) argues that literature offers one of the most important ways in which the postcolonial period's perceptions are expressed and the day to day realities experienced by colonized peoples have been powerfully encoded and so profoundly influential. More clearly, he explains postcolonial African literature as:

In Postcolonial Literature the label postcolonial demands a shift in focus, away from British literature (literature produced by British writers) to world literature in English. As a result of this shift it was inevitable for the postcolonial novel move from the traditional previous novel style and themes to ways of expressing issues concern Peoples, societies and individuals of the time.

From this explanation we can understand that, Postcolonial novelist inclines to "discrepant approaches in order to heal the effects that the colonial experience left on the colonized peoples". The postcolonial novel finds itself engaged with questions and issues such as resistance, nationalism, Diasporas and identity

construction and its crisis. Postcolonial novelists form their novel in a counter-discourse of resistance to the forms, styles and themes of English Literature in difference rather than the ambivalent form of mimicry. A difference which enables them to straddle two cultures with the ease of long acquaintance in this way the novel is by no means a hapless victim in the often violent drama it repeatedly stages and critiques.

2.1.3. Cultural Identity

The question of identity is the most controversial issue in postcolonial time and literature and it can be regarded the most important because of its crisis exist in all postcolonial communities. Due to the circumstances of postcolonial era and the problematic conditions that faced newly freed nations and countries in their search and formation of self-identity the crisis floated on the surface. The issue of identity is not a clear and fixed concept as its phenomena. Regarding this Stuart (1993: 393) gives the following explanation:

Identity only becomes an issue when it is in crisis, when something assume fixed, coherent and stable is displaced may imagined, that led to the crisis and became the experience of doubt and uncertainty. In World War II, the act of decolonization liberation of nations under colonial rule provoked a noteworthy move in the direction of recreating social and individual identities. The period also marked by the structure of decolonization in all the levels of life, culture, economy, arts etc. that demanded to regain their identity which was lost by the powers of colonization.

2.1.4. Postcolonial literature on identity question

Asma (2015) states that Postcolonial literature appeared during and after many countries gained or struggling for independency. The most themes that both deal with are racism, gender, ethnicity, identity and culture. Postcolonial criticism has taken a number of aims: most fundamentally, to re-examine the history of colonialism from the perspective of the colonized to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers to analyze the process of decolonization and above all to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities.

2.1.5. Hybridity in Postcolonial Discourse

Robert (1995) argued that the history of hybridity has caused some to consider the employment of the concept as problematic, indeed, offensive. In colonial discourse, hybridity is a term of abuse for those who are products of miscegenation and mixed-breeds. It is imbued in the nineteenth century scientific racist thought. In fact the concept of hybridity occupies a central place in postcolonial discourse. It is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-between-ness, the straddling of two cultures and the consequent ability to negotiate the difference”.

However, in Bhabha’s (1994:122) discussion of cultural hybridity, he has developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and inequity. For Bhabha, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the other) within a singular universal framework, but then fails producing something familiar but new. He argues that “All forms of culture are continually in a process of hybridity”.

2.1.6. Self-Otherness

Othering involves two concepts. The “Exotic other” and the “Demonic other”, the Exotic other represents a fascination with the inherent dignity and beauty of the primitive/ undeveloped other. While the demonic other is represented as inferior, negative, savage and evil.

Otherness is due less to the difference of the other than to the point of view and the discourse of the person who perceives the other as such. Opposing us, the self and them, the other is to choose a criterion that allows humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and susceptible to discrimination. Only dominant groups (such as westerners in the time of colonization) are in a position to impose their categories in the matter (Spivak, 1985).

2.1.7. Race

Racism is a concept that has been the basis of discrimination and disempowerment. Race has become a central category in social, political and cultural theory. Critical race studies, which includes studies of race in literature and culture, ethnicity studies of minority literatures and specific traditions in literature and philosophy, explicitly addresses questions of race and racial discrimination. Issues of race and ethnicity lead to collective, communal identities and have a larger political and social significance. It can be represented in the literary work also.

2.1.8 Gender

Postcolonial gender discourse discusses the double colonization of women by both imperialism and patriarchy. In postcolonial literature, gender and sexuality have become prominent themes in the last decades of the 20th century. The linkage between gender and the racial/ethnic identities has been the subject of numerous autobiographical writings by native Canadian and African-American women liSke Gloria Anzaldua and Maria Campbell. Postcolonial gender studies examine how class, economy, political empowerment and literacy have

contributed to the condition of women in the third world countries. The concept of gender has influenced, defined, and oriented much of feminist discourse in the past three decades. Gender is a concept that developed to contest the naturalization of sexual difference in multiple arenas of struggle. Feminist theory and practice around gender seek to explain and change historical systems of sexual difference, whereby 'men' and 'women' are socially constituted and positioned in relations of hierarchy and antagonism (Rinner, 2003).

2.1.9 Language

The validity of language as a key concept in postcolonial theory must be viewed within the scope of identity formation. Language to be an extremely important feature of a person's identity and it reveals much information about a person. If the language embodied in a person's identity evaporates, a conflicting sense of identity will reveal itself. By adapting to a foreign language, an argument based on during discussion, issues of identity will automatically arise. Literature is the postcolonial drive towards identity centers around. For the postcolonial to speak or write in the imperial tongues is to call forth a problem of identity, to be thrown into mimicry and ambivalence.

As Ashcroft and et al (1989:283) have tried to show that they cannot ignore the questions of language and idiom when they are considering postcolonial literature or even postcolonial discourse as a category. There have been various and contending opinions about the reliance of Postcolonial Literature on English language. In one mode of thinking, the choice of appropriated/ inappropriate English for writing the postcolonial experience is an effective counter strategy whereas for others it is to be treated as pathological anglophilia (the love of the country, culture or people) as evidenced in writers or as a continued attitude of servile inferiority.

Ashcroft and et al (1989:283) in the Postcolonial Studies Reader give expression to this dilemma in the following words:

There are several responses to this dominance of the imperial language but two present themselves immediately in the decolonizing process rejection and subversion. The process of radical decolonization proposed by Ngugi wa Thiong'o is a good demonstration of the first alternative. Ngugi's programme of restoring an ethnic or national identity embedded in the mother tongue involves a rejection of English, a refusal to use it for his name, a refusal to submit to the political dominance its use implies. However, many more writers have felt that this appeal to some essential cultural identity is doomed to failure, indeed, misunderstands the heterogeneous nature of human experience.

3. Methodology

About the Author of the novel

Dagnachew Worku is an Ethiopian born American novelist. He wrote several literary work and disseminated to the reader. Among his work All Our Names is one, and the novel was published in 2014.

The researcher used descriptive and qualitative research design. The researchers have read the Novel critically and then used thematic analysis of postcolonial reading as method of data analysis to interpret and analyze the collected data from the novel entitled *All Our Names*. This means that, the analysis consists of extracting stories from the novel, analyzing and interpreting them based on key elements of postcolonial reading and rewriting them with an organized manner.

4. Results and Discussions

4.1 Synopsis of the novel

All Our Names is the story of a friendship between two young men united during a time of protest and of the women whose life is changed after the two men is separated. A young man from a small African village gives up his name and goes to the Ugandan capital of Kampala in hopes of eventually studying literature. He befriends a mysterious yet charismatic man named Isaac and the pair becomes virtually inseparable. Isaac hopes to be a politician as the government is in an unsteady position at the moment. As time goes on, revolution breaks out with Isaac slowly joining the cause. Eventually, Isaac and the narrator are fully involved in the revolution and when tragedy strikes, the two men are separated, causing Isaac to do one final act out of loyalty and devotion to his friend.

Sometime later, in a small Midwestern town, a social worker named Helen is assigned to aid an African foreign exchange student named Isaac as he settles into life in America. Shortly after his arrival the pair forms a romantic relationship that is considered taboo in a community still plagued by racism. Helen is a middle-aged, white, social worker who has been assigned the task of aiding a young African exchange student named Isaac in settling into small Midwestern USA life. She is discontent with her job and her life, but both are changed once she meets Isaac.

When she first meets him, she apologizes for her loud voice as they head to the university. The pair goes to Chicago where Helen reveals that she had originally intended on leaving him there so that he can start a new life away from the bigotry of her small town. She then tells Isaac that she was wrong to do that and that she feels that they can truly have a life together in Chicago Helen leaves Isaac in Chicago with the promise to return in a few

days with all of her things.

4.2 The representation of postcolonial themes in the novel

4.2.1. Cultural Identity

The theme of cultural identity is probably the most important of the novel. In the beginning, Isaac states that as he is leaving his village, he gives up the name that his family has given him. This is to suggest that he wants to start a fresh and anonymous life as a student at the university. In *All Our Names*, the author through the character Isaac tackles the question of cultural identity and how it connects to naming as a fluid concept. Isaac's search of cultural identity is constructed around his flight from his own names and past in his need to reinvest himself across borders.

Since naming is assigning a name to something, it endows an individual with an identity and inserts the individual in a clan or religious or national community (Ganapathy, 2013). This is the case with Isaac. The whole extract is below:

When I was born, I had thirteen names. Each name was from a different generation beginning with my father and going back from him. I was the first one in our village to have thirteen names. Our family was considered blessed to have such a history (p, 141).

This statement underlines the importance of names in Isaac's community and family. For them names reflected the culture, history, memory of the community and group consciousness. As Alderman (2008) argues, for the community naming is a powerful vehicle for promoting identification with the past and locating oneself within the network of memory. The narrator seeks to establish and reconfigure his own identity away from his family and culture because at home he always felt estranged from his family, culture and what the community believed in. Everyone in their family had been born and died in that land. They fed it with their bodies longer than any other and it was assumed he would do the same. He never had many friends and he had even fewer as he grew older. He was secretly preparing for his departure and then he gave different names for himself, which he copied into a notebook that he later burned. Searching for own identity is one of the important issues that newly freed nations from colonial authority obsessed with.

4.2.2 Cultural Hybridity

Hybridity locates and echoes the in-between-ness of the self and the other offering a rupture at the binaries and oppositional dissertation fashioned by the dominant authority. Often consequential of indecisive passages and incursions of identities, hybridity is at once plural, complex, subversive, intricate and sometimes contradictory cultural interaction. Emerging from this potential creative space is the discourse of postcolonial literature as hybrid that voices and reflects the nuances of hybridity beyond creative and critical realms as understanding to elaborate upon the interconnections between identities, experiences and cultures that are inert and monolithic bestowed by the colonial and hierarchical (Grobman, 2007).

In an attempt to discuss the varied aspects of hybridity, the manner in which it is part of a culture yet influences the emergent cultures and its association to postcolonial literature as hybrid. Moreover, Hybridity is an association of ideas, concepts, and themes that at once reinforce and contradict each other. The extract which is presented below is talking about the boy who is the real star of the campus.

The extract says:

Isaac claimed to have seen him from a far as he was leaving the campus. He said he was certain he was either Congolese or Rwandan. "He's tall and serious like a Rwandan," he said, "but it's the Congolese who know how to fight. May be he is both." "May be he doesn't exist," I said. "May be he lives only in the black man's head." (p. 22).

As it is stated above, in this extract a hybrid feature is existed. As Isaac claimed the real star of the campus was certain. He is tall and serious like a Rwandan and it's also the Congolese who know how to fight. Even though Isaac believed by him Helen contradict his idea and says may be he doesn't exist. So that, hybridity is a useful concept for helping to break down the false sense that colonized cultures or colonizing cultures for that matter are monolithic, or have essential, unchanging features. The boy told to Helen that if he wanted to find Rhodesia he would have to live inside of a white man's ahead. Because if you call them by saying 'Rhodesia' they will tell you no such place exists. Thus, he likes them, but they don't trust anyone and admit him. Therefore, the contradiction of ideas, concepts and themes were reflected within *All Our Names* novel.

4.2.3 Self-otherness

Otherness includes double-ness, both identity and difference. so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define; the western concept of the oriental is based on the Manichean allegory (seeing the world as divided into mutually excluding opposites): if the west is ordered, rational, masculine, good, then the orient is chaotic, irrational, feminine, evil. Simply to reverse this polarizing is to be complicit in its totalizing and identity-destroying power (all is reduced to a set of dichotomies, black or white, etc.) (Pratt,1985).

The following extract explains this idea in a clearer manner:

“Take him. He’s behind the trouble. And no one will know.” As it turned out it was Isaac who was cast out into the street first. Not long after the soldiers were burned, the friends of his father whom he had been living with told him they could no longer afford to keep him there. “They told me they don’t have enough space for another person,” he said. That was on the first night of his homelessness, when he came and knocked on the walls outside my room sometime after midnight, looking for a place to sleep. Because it was night, Isaac knew better than to say more, in case someone was listening or I turned out to be the type that was easily frightened. Isaac made a bed on the floor out of the clothes he had brought with him (p, 48).

This extract shows that ignorance that practiced on Isaac by some white peoples. The story started from when Isaac and Helen returned to home one evening, they heard how in another shanty village that neither of them had ever been to, tires had been cast around the necks of four soldiers who had come to arrest someone. However, after a few minutes of watching the soldiers struggle to free themselves, someone doused the tires with gasoline and set them ablaze. The smell and their cries were said to have been so strong that one stayed to watch them die; they were left to smolder for almost an hour, with the extra shame of having no one there to witness their torture. A few days later, several people were shot while walking too close to the palace gates as part of a supposed plot to kill the president. While the proof came in the arrests of the dead people’s family and friends, who filled in the script when they confessed to the conspiracy that had been invented for them.

Even though Isaac and Helen did their best to ignore what was happening they was trying to undermine Isaac for the reason they believe that he’s behind the trouble and no one will know him. And then they told him that they don’t have enough space for another person. That was on the first night of Isaac’s homelessness. Opposing us, the self and them, the other is to choose a criterion that allows humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another that is defined by its faults, devalued and susceptible to discrimination. The same is true on Isaac’s story.

Generally, the representation of the components and sub-components of postcolonial reading with in the novel of *All Our Names* has the function of giving new insights about the selected subject matter to students of literature and as well as it can invite them to view the novel from a socio-cultural perspective.

4.2.4 Race

To the racist whites, the Negro often symbolizes the negative; “whether concretely or symbolically, the black man stands for the bad side of the character”. A symbol of “evil,” “sin” and “archetype of the lowest values” in every civilized and civilizing countries, particularly Europe. At the same time, the essence of a Negro has often been reduced to the biological. This essentialized notion of the Negro is invariably tied to the ideas that “Negroes are animals”. To make it more clear, Helen met some of the most interesting people from the continent in London, though, including their mutual acquaintance Joseph.

She supposes they should be thanking him for getting their friend Isaac here. She admired by saying “the most remarkable person I met in London and probably the only real friend I had” she had met his father in Kenya. Then she promised to buy him lunch if he looked her back. Then, he did as Africans always do. She likes him as soon as they met. On the outside he was formal like an Englishman. But he dislikes them as much as she did. When Joseph asks Henry that if he were a president they would let him into his club; Henry replies that they kill them and say it adventure. And also if he raises his voice to a white man in London, someone will look at him as if he were an animal. So that the whites think that the black man stands for the bad side of the character. “A symbol of “evil,” “sin” and “archetype of the lowest values” in every civilized and civilizing countries. The whole extract is presented below:

At least once a week, Joseph would say, ‘Henry, do you think if I were a president they would let me into your club?’ he didn’t care about the club. It was the lies that it was built on that made him angry. ‘They kill us and say its adventure. If I raise my voice to a white man in London, someone will look at me as if I were an animal (p, 51).

4.2.5. Gender

In describing the depiction of gender, some extracts were assigned in the novel. In doing so Isaac pictured wore gold-rimmed sunglasses and had hefty stomachs they were proud of. They wore matching loose pants and button-down shirts, and the oldest or wealthiest of the group carried a walking stick topped by a shiny gold handle. He had seen those men on numerous occasions, stepping out of their cars in the capital. He suspects that they may have been businessman, army men, or government ministers. When the courtyard was finished, the guards began work on the rest of the grounds. By midafternoon, all the preparations that Isaac had been able to think of had been made. The house shone, and every half-hour or so the grounds were swept again so that they were as spotless as they had been that morning.

There was nothing left to do but wait. Then Isaac said ‘they will be here by three or four p.m. at the latest’. Isaac had the guards and girls who had spent the morning cleaning and cooking line up in two perfect rows outside the front door in anticipation. They held their place for at least an hour; at three, when no one had arrived, Isaac had them line up parallel to the house instead. Then He kept them there for a few minutes before deciding

that it was all wrong. He said “it’s unacceptable”. For this reason, he began from the guards and took them apart one at a time. He said this is not a slum by staring their shoes and then spitting on each other. Hence, the concept of gender has influenced, defined, and oriented much of feminist discourses. Feminist scholars were now able to theorize gender beyond the limits of sexual difference.

This shift was necessary and significant because sexual difference had been central to the critique of representation in feminist writings and cultural practices of the 1960s and 1970s. In contrast to this concept Isaac took the scarves off the girls’ heads and gave them to the guards. Then they could polish their shoes with them. Apart from the other this extract shows that, influences that experienced on girls by men like Isaac. The extract is presented below:

“Look at them. They look like they just came off the streets.” He took the guards apart one at a time. He began with their shoes, spitting on each one. “This isn’t a slum,” he said. He took the scarves off the girls’ heads and gave them to the guards so they could polish their shoes with them (p, 91).

4.2.6. Class

How race based economy is represented in the economic with holding? In the history of the USA, the white race has been believed to control the nation wealth and economy. However, until to date the black (Diasporic-Africans) are placed; either to the middle or the majority of them are to the lower level of the economic segment. In all areas of employment, they have been made to experience the hardest labor and meager income. Writers in the New World have been brought as a creature motif and struggle against the longstanding race based and systematic economic stratification. Below is explains this idea in a clearer manner:

But there wasn’t much time anyway: Joseph’s soldiers were going to take the next city that evening, which meant many of them would leave within the hour. If they won, they would return within the next few days; if they were slaughtered, the army would finish the rest of them, holed up at the hotel. In either case, it was only a matter of time before nothing was safe (p, 167).

From this extract we understood that the negative effect of class difference which adapt as a norm during the past times. As the extract says Joseph’s soldiers would leave within the hour to take the next city that evening. But, the choice which putted for them is if they won they would return within the next few days unless they were slaughtered, the army would finish the rest of them, holed up at the hotel. This is what westerners oppress on migrants. After a few minutes of walking, there was hardly any sound other than that of birds; by the time they had traveled a half-mile, the trees had all but swallowed the footpath they were on.

They walked for more than an hour; until they reached a clearing where may be a dozen thatch-roofed huts stood a few feet apart from one another, each surrounded by a wooden fence to pen in the chickens, and the children when the adults were away. It was the idyllic corner of the world Joseph had been hoping to find, and thought that vision was little more than the fantasy of someone desperate for refuge, she was determined to preserve it for as long as possible. She knew it wouldn’t last; even if there wasn’t a war on the horizon, if she stayed long enough she’d find all the petty complaints and frustrations of life here just as easily she had found them in the capital and in her childhood home. So that the first contention to be answered is the notion that the kind of inequity and injustice, exclusion and oppression found in postcolonial societies is simply explicable in terms of class.

4.2.7 Language

Fanon (1967) points out, every colonized people in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality finds itself face to face with the language of the civilizing nation; that is with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country’s cultural standards. He becomes whiter as he renounces his blackness, his jungle. The following extract explains this idea in a clearer way.

When I finished he asked me, “And what else, other than the obvious?” “He has a funny way of speaking,” I said. “Funny How”? “He sounds old.” “That’s a new one. May be its just his English.” “No,” I said, “his English is perfect. It’s how I imagine someone talking in Dickens novel.” “Never read him,” he said. And neither had I, but it was too late to admit that Dickens was merely my fall guy for all things old and English. From that day on, David and I took to calling Isaac “Dickens.”(P, 13)

The above extract shows that Isaac was a natural and easy charm to his words and Helen says “no one else I had ever met spoke in such formal sentences” by appreciating his spoken words. Since Language is an extremely important feature of a person’s identity, it reveals much information about a person. So Helen felt like she was talking with someone out of an old English novel and she said “He has a funny way of speaking”, “He sounds old.” This is what the way Isaac use the language and that language embodies his identity to Helen and other else. By adapting to a foreign language, an argument based on during discussion, issues of identity will automatically arise.

Due to this David ordered that Isaac’s sounding or the way he use a language is a new one may be its just his English. Then Helen regretted and told him that not the matter of his English; it is perfect. But it’s how she imagines someone talking in dickens novel. After that David told her to never read him again. Therefore, if the

language embodied in a person's identity evaporates, a conflicting sense of identity will reveal itself. So in this extract the conversation of both Helen and David had made on Isaac's way of speaking. However, in the postcolonial issue to speak or write in the imperial tongues is to call forth a problem of identity.

Conclusion

As it has been mentioned in the above section, this study conducted to analyze the representation of postcolonial themes Within "All Our Names" novel. *All Our Names* is a diasporic novel which is written by an Ethiopian born American novelist Dinaw Mengistu in 2014. The novel mainly talks about divergence of culture during the time of protest. By taking in to consideration different theoretical frameworks the researchers attempts to analyze the representation of postcolonial reading in the intended novel. It is the story of two young men who come of age during an African revolution drawn from the safe confines of the university campus into the intensifying clamor of the streets outside. It is about the search for belonging, the things they lose and the things they gain as they find their way, the powerful effects of the past and the chances they take as part of the journey toward finding their true selves. As its story is mainly characterized by cultural identity, hybridity and self-otherness, it is suitable to conduct analysis of postcolonial themes on this novel.

Based on the findings and the results gained from the novel, the following conclusions are made. Postcolonial literature focuses particularly on the way in which literature by the colonizing culture distorts the experience, realities and inscribes the inferiority of the colonized people on literature by colonized people which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. From its components, cultural identity, hybridity and self-otherness are prominent themes were mainly represented on *All Our Names*. Additionally, race, gender, class and language also add meaningful contribution to this genre of literature. Hence, they addressed the question and issues of identity. The representation of these issues of postcolonial themes was analyzed practically within *All Our Names*. Therefore all those major themes are represented within the novel of All Our Names. The representation of those postcolonial themes with in the novel has its own function to understand the meaning of the novel more clearly.

The findings of this study recognize that the novel is told from two different characters' point of view. Half of the novel is told from a narrator whose name is never really known until Isaac gives him his own name towards the end of the novel. The second half is told months late by a social worker named Helen who is assigned to assist a man named Isaac. The two segments interchange one after the other for the entirety of the novel. The story is related in the first person as the narrator and Helen reminisce over their experiences. Both points of view are limited to the thoughts and events of the character narrating in their own segments. In the sections labeled "Isaac", the narrator is recounting his experiences with a man named Isaac until he is given Isaac's name as a way to save his life.

Generally, those all components of postcolonial reading are represented within the selected novel, *All Our Names* and hopefully, it would be an additional meaningful contribution to this genre. Hence, the presence of these components within the story of *All Our Names* gives the novel a postcolonial feature. It also gives new insights about the selected subject matter to students of literature and as well as it can invite them to view the novel from a socio-cultural perspective.

References

- Ahmad, K. (1992). *The question of class in colonial societies*. London: Rutherford.
- Achebe, Ch. (1965). *An Image of Africa: Racism in Conrad's Heart of Darkness. Hopes and Impediments: Selected Essays, 1965-1987*. Ed. London: Heinemann.
- Alpers, E. (2001) *Defining the African Diaspora*: University of California
- Ashcroft, B. (1998). *Key Concepts in Postcolonial Studies*; London: Routledge,
- Ashcroft, B. Spivak. G and Helen T. (2005), *Postcolonial Studies: The Key Concepts*, London: Routledge.
- Ashcroft, B. Spivak. G and Helen, T. (1989) *Theory and Practice in Postcolonial Literatures*. The Empire Writes Back London: Routledge.
- Asma, Ch. (2015). *Postcolonial African literature and identity, question-a special reference to Nigugi Wa Thiongo's ideological pronouncements*. URL: accessed 6/17/2027
- Bhabha, H. (1990). *Identity, Community, Cultural difference*: Rutherford London: Lawrence & Wishart.
- Baumgardner, J. and Richards, A. (2000) *Young Woman, Feminism, and the Future* London: Farrar
- Biddiss, C. (1970). *The concept of class*, London: Rutherford:
- Clark, C. (1999). *Skin color issues*: New York: Routledge.
- Comer, R and Poussaint, G. (1992) *Positive racial identification*, New York: Routledge.
- Cross, H. (1978, 1991). *Five-stage process of racial identity*, New York: Rout ledge
- Dhmoon, R. (2006). *Racial zed Women in Contemporary Political theory*, London: Heinemann.
- Emecheta, B. (1988) *Feminism with a Small 'f'!* In *Criticism and Ideology*: Petersen, Ed. Uppsala, Scandinavian Institute of African Studies, pp. 173–85.

- Grobman, L. (2007). *Multicultural hybridity: Transforming American Literary Scholarship and Pedagogy* Urbana, IL: NCTE.
- Gupta, A. (1995). *Postcolonial Developments*; Durham: Duke University Press.
- Habermas, J. (2002). *The Post national Constellation: Political Essays*. Trans. & ed. Max Pensky. Cambridge: Polity Press.
- Hoogvelt, A. (1997). *Globalization and the Postcolonial World: The New Political Economy of Development*; Baltimore: John Hopkins University Press.
- Kwamboka, O. (2017). *Negotiating cultural identity in exile: a study of Dinaw Mengistu's children of the revolution and All Our Names*: University of Nairobi.
- Louise, M. (1992) *Imperial Eyes; Travel Writing and Transculturation*: London and New York: Routledge.
- McCall, L. (2005). *The Complexity of Intersectionality* Signs: Journal of Women in Culture and Society. 30.3. pp. 1771–1800.
- Stuart, H. (2003). *Cultural Identity and Diaspora; Theorizing Diaspora: A Reader*. Ed. Jana Evans Braziel and Anita Mannur; Malden: Blackwell.
- Wa Thiong'o, N. (1986). *The Language of African Literature. Decolonizing the Mind*: Nairobi: East African: Educational Publishers.
- Young, R. (1995). *Colonial Desire; Hybridity in Theory, Culture and Race*: London: Routledge

Biographies of the researchers

Dereje Asfaw Bulbula (Instructor): Dereje Asfaw Bulbula was born in December 5, 1993 in Oromia Regional state, South West Shoa Zone, and start education at the age of six. As he completed his secondary school, he joined Dired Dawa University in 2014/2015 academic calendar, and attended Bachelor of Arts Degree in English Language and Literature. Upon completed undergraduate education he joined Debre Markos University in 2017 and also attended Master of Arts Degree in Teaching English as a Foreign Language (TEFL). Then after he has been assigned to Bonga University by MoSHE (Ministry of Science and Higher Education) in 2018 as a Lecturer in the department of English Language and Literature. Additionally, He is a researcher and also serving as Vice Dean College of Social Science and Humanities in Bonga University.

Fedila A/Zinab A/Jobir (Instructor) Fedila A/Zinab A/Jobir was born in October 21, 1996 in Oromia Regional state, Jimma Zone, and start education at the age of five. As she completed her secondary school, she joined Dired Dawa University in 2014/2015 academic calendar and attended Bachelor of Arts Degree in English Language and Literature. Upon her successful completion of undergraduate education she joined Debre Markos University in 2017 and also attended Master of Arts Degree in Literature in English. Then after, she has been assigned to Bonga University by MoSHE (Ministry of Science and Higher Education) in 2018 as a Lecturer in the department of English Language and Literature. Moreover, she is a researcher and Head Department of English Language and Literature in Bonga University.