

**Refiguring the Past, Rewriting Identity:
Moses Isegawa's *Snakepit* and
'The return of shadow' in Viviane Sassen's *Flamboy***

Moses Isegawa's *Abyssinian Chronicles* set out to rewrite history in that it corrected the distorted colonial vision by creating symbols for a new national identity - dealing with self-consciousness, loss of self-identity, and search for identity in coming to terms with the wreckage of war and independence. In *Snakepit* Isegawa returns to his native Uganda haunted by greed and megalomania, a period when Idi Amin's dictatorship turned men in power into agents of deception, extortion, and murder. The article will critically analyse the 'postcolonial' imagery in *Snakepit* as forms of resistance in the aftermath of colonialism and in the story "The return of shadow" in Viviane Sassen's collection of photographs *Flamboy* - "[...] fifty recent photographs taken across Africa from Cape Town to Kenya and Zambia that disregard traditional boundaries of genre and tackle the problematic bond between photography, imperialism and the colonial imaginary" (African Book Centre) – and so challenge the way western eyes have perceived the African continent. *Snakepit* and *Flamboy* thus both function as tools with which Africa's collective identity is re-defined, the former coping with Uganda's post-European struggle for independence and fight against African corruption, the latter shedding light on the 'darkness' Africa has been associated with by casting a post-European shadow on the image of Africa(ns).