
| RESEARCH ARTICLE

A Comparative Study of Tayeb Salih's Season of Migration to the North and Hanif Kureishi's My Son the Fanatic: The Crisis of Identity in Postcolonial Literary Works

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| ABSTRACT

Throughout postcolonial societies, identity is amongst the most contentious and problematic concerns. The topic of identity in postcolonial literature will be explored in this study, using critical postcolonial theory to examine the complicated topic of identity struggles in Tayeb Salih's *Season of Migration to the North* (1969) and Hanif Kureishi's short story *My Son the Fanatic* (1994). Following a detailed examination, the study highlights the complex concept of hybridity and identity in a neocolonial environment, where a false concept of 'purity' defines and establishes identities. The protagonists' struggles to improve and preserve an identity that straddles the line between complete integration and abandonment of their own culture are depicted in the study. The findings of the study demonstrate how issues occur when the West is placed higher than the East, and the postcolonial self is brainwashed and absorbed by this ideology. According to this study, oriental and occidental identities conflict still exists as long as the West maintains dominance over the East.

| KEYWORDS

Postcolonial, Diaspora, Identity Crisis, Season of Migration, *My Son the Fanatic*

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1. Introduction

The term 'postcolonial' marks the period after a colony obtained independence from European domination. Following WWII, historians invented the term "post colonialism" to describe the time following independence, and it alludes to the effects of colonialism on cultures and societies. However, a political upheaval occurred; several countries became independent and no longer considered colonies; various cultural and economic challenges and a crisis arose, and many people remained confused about their culture and identity. The emergence of ethnic and national identity conflicts, as well as their persistence, in the prior gap "defined and redefined after the collapse of the Empire, the continuous movement between margin and centre (be it spatially, socially or metaphorically circumscribed), the interpretation and reinterpretation of common history" (as cited in Dizayi, 2015).

The quest for cultural identity amongst colonized people and the social construction of new sovereign countries were both components of cultural shifts that clashed with the colonizer's culture. The postcolonial age is defined by opposition to colonialism and the search for identity in order to establish independence. Further, population movement and migration from origin colonies to the colonizers' countries led to the emergence of mixed, hybrid civilizations that clash culturally and between natives and migrants. Colonialism, eventually, has had a significant impact on oriental identity. As a result, after the decolonization of the eastern republics, postcolonial identity becomes insecure. In *Home and Identity*, Sarup (1994) reinforces this concept, indicating that home offers stability, identity, a space where one feels at ease, and where security, comfort, relaxation, leisure, and purpose predominate.

Postcolonial studies are concerned with the exploration of the concept of identity, with all of its complexities. When sentiments of alienation and exile prevail, the repercussions of colonialism have been linked to numerous difficulties of identity, such as loss of multiculturalism, identity, and hybridity; it could sway colonial people's views and make it more difficult for them to absorb other

cultures. Edward Said, Gayatri Spivak, Homi Bhabha, and Franz Fanon are the most prominent figures in postcolonial studies. As a consequence of this transformation, the postcolonial narrative had little choice but to depart from the typical preceding literary style and subjects in order to express problems that affected peoples and communities at the time; "discrepant approaches in order to heal the effects that the colonial experience left on the colonized peoples," writes a postcolonial novelist. (Tas, 2018, p.3)

Defiance, patriotism, Diasporas, and identity formation and conflict are all topics explored in postcolonial fiction. The challenging status of immigrants was also depicted in the postcolonial literature, in which one of the repercussions of colonial politics was the status of immigrants, in addition to its clear aftereffects on the postcolonial world. The dilemma and clash of the colonised's effort to find a method to identify between their previous original history and heritage and the authority of the dominant culture imposed by the colonizers is a central feature in postcolonial fiction.

Season of Migration to the North by Tayeb Salih is one of these works. Salih's novel, published in 1969, is significant not just for its recognition of this argumentative topic—the adventure into the mystery, the pursuit of self-identity—as well as for its endeavors to counter, recreate, and rewrite the epistemology and language of debate defined from the colonized's point of view, the 'Other'. Tayeb Salih was a Sudanese writer who was born and raised in the twentieth century (Stampfl, 2009). Because of his mixed cultural identity, oriental and occidental, he was a well-known character among Arab writers. With many complicated narrative forms and heavy reliance on flashbacks, Tayeb Salih's story illustrates the oriental-occident difference and expresses his experiences and hybrid identity. The novel, Season of Migration to the North examines the impact of European colonization on colonized people and societies. It also considered how the conquered countries' cultural identities are assimilated into the global colonial core. Cultural contrasts caused an identity dilemma in Season of Migration to the North. Salih's story presents how the culture of the British interacts with the culture of Sudanese in particular and the culture of oriental at large. Mustafa Saeed's intercultural interactions can be seen as a clash of cultures between Arab and British cultures.

My Son the Fanatic is another example written by Hanif Kureishi, a British author. He was born and raised in England, the child of a Pakistani migrant and an English mother; however, he had difficulty adjusting to western culture. He was unable to maintain his eastern culture and was incapable of resisting western society. Therefore, he was a cross between two races. Kureishi (2002) explains this in a talk with Amitav Kumar "Identity crisis if you see what I mean. Asians in Britain were princesses in those days. This idea is not quite true—was that the only Asians in Britain were the children of the upper class only. I still remember going to school. I was racially abused. I can recall my mother going to school for complaints.... Suddenly, everybody spits on you, and you are completely devastated" (p.215). As a result, the stories are set in London and revolve around Pakistani immigrant families; Parvez (the father) and his son Ali are the main protagonists in 'My Son the Fanatic'. The narrative highlights challenges that develop as a result of assimilation demands and incapacity to see things from diverse angles. These difficulties include the internal immigrant intercultural contention, the need to be a member of a certain social group imposing race, self-identification, and the consequences of 'essentializing' one's identity.

The search for one's own identity is possibly the most important topic that runs across these texts. Throughout most postcolonial societies, identity is one of the most contentious and divisive concerns. Using critical postcolonial theory, this study examines the complicated Identity conflicts which are a problem in Tayeb Salih's Season of Migration to the North and Hanif Kureishi's short story My Son the Fanatic. The study demonstrates how European people shape Easterners' cultural identities in addition to the nexus between the occident and the orient. The colonizer's influence causes an identity crisis in the colonized society, resulting in a challenging situation with numerous repercussions in determining who they are ; evaluation of each work.

2. Literature Review

The term 'postcolonial' describes an era in which colonies acquired freedom from European domination. 'Post colonialism' was coined by historians after WWII to describe the period following independence and alludes to the effects of colonialism on cultures and society. Since the 1970s, debating on this word was in an attempt to better understand the consequences of colonialism on cultures and communities. Colonialism was not only cultural domination by the colonizer but also bounding the colonized people to the colonizer. Post-colonialism, according to Ashcroft et al. (2000), is concerned with how colonizers impact cultures and civilizations. They point out in their book, The Post-colonial Studies Reader, that theory of postcolonial implies an analysis of numerous forms of experiences: "Migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being" are all included (p.2).

The postcolonial era is defined by the search for identity and the establishment of independence. Many of those countries were struggling economically and culturally. Those who oppose colonialism are known as colonialists. The cultural identity of the

colonized people was one of the elements that ended in a struggle with the colonizer's culture. In his paper "Cultural Identity and Diaspora", Stuart Hall (1990) discusses identity development among diasporic individuals who engage with people from various cultures. Even after independence, the influence of colonization continued. People moving between colonies form hybrid identities and new cultures that conflict culturally. The subject of identity is one of the most contentious aspects of postcolonialism. Jones Brockmeier and Donal Carbaugh argue in their study *Narrative and Identity* that the concept of identity comprises a broad range of intellectual issues that have been examined across fields and from many theoretical perspectives.

Identity has become an important issue in literature, as well as in other areas of life, as a result of colonial influence; according to Bentley, while imperial identities were being decentred during decolonization after WWII, 'the question of the Other' became a crucial and dominant issue. When it comes to the self-other relationship, Hall (1989) clarified that "Identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses" (p.10). In his argument, Frantz Fanon (2008) looks into the issue of needing to wear 'white masks' to get by in Europe, of bending one's essence identity to sound to the colonizer as devoid of all traces of primeval local features. As discussed by Richard (2010), his disputes highlighted the effect of imperialism's terrible impact on the creation of the identity of colonized people; furthermore, liberation is insufficient to eliminate the impact of colonialism and reclaim a sense of self-identity.

The true self, according to Fanon (2008), is contained inside the contrast of veil and skin, white and black. Under the impact of colonial influence, the black man wears a mask, which forces blacks to behave civilly. As a consequence, from Fanon's perspective would be that the power of the west deeply ingrained the colonized existence in their culture as well as in the individual's self-esteem, perceiving oneself as inferior to the colonizer or, as a result, the viewpoints of colonizers being unequalled, which compels the colonizer's domination over the colonized. Related to Fanon's concept of colonizers' power dominance and its cultural, economic, and psychological influence on the colonized, as well as its forced prevalence, in *Orientalism* (1978), Said expands on his claim that the world is divided into two parts: Orient and Occident, East and West (as cited in Dizayi, 2019). Similarly, Said (1979) argued that the essential point of identity formation is resistance, a recreation of one's self after postcolonial, and this formation requires to be discussed in detail because freedom is formed by the formation of identity

The relationship between colonial powers, colonized people, and societies are translated by Said. As Ashcroft and Aluhwalia (1999) debate, the power of the colonized to resist, to redefine oneself as an anti-imperialist matter is the basic issue of identity formation. Moreover, despite the fact that people are subjects of authoritarian discourse, this diversion of the self must be correctly understood in terms of the reality that it is identity development that forms binaries, and people are only what they consider themselves. Said's view of identity grows based on the relationship between west and east, which he refers to as 'Eurocentric'. He is particularly concerned with the assumption that Western domination establishes identity. As a result, Colonized people are unable to identify themselves outside of this Orientalist worldview since identity is defined and organized within the boundaries of Occidental civilization.

Identity has been the most contentious topic in postcolonial literature, and it might be considered the most crucial because it is a cause of the crisis in all postcolonial societies. The crisis of identity surfaced as a result of the post-colonial circumstances and the difficult circumstances that newly liberated nations and cultures encountered in their quest for self-identity. In postcolonial terminology, an individual, a community, or a nation's identification is commonly related to the 'other', which implies they identify themselves as 'us' with the existence of the 'other'. The concept 'Other' describes how one feels distanced from oneself and as though one does not belong there. In all postcolonial nations, the Identity crisis arises and is one of the most contentious and divisive themes of the postcolonial era. As a result, the most important topic that postcolonial novelists have shown and defined in their writings is that of identity and its complexities; therefore, it is hard to ignore the theme, which has become a prominent characteristic of postcolonial fiction. Eventually, works like Tayeb Salih's *Season of Migration to the North* and Hanif Kureishi's *My Son the Fanatic* were featuring people who used their identities to oppose colonization.

3. Methodology

There are several explanations and debates among theorists concerning the formation and crisis of identity in the postcolonial period, but almost all agree that the emergence and intricacy of the issue are the central outcomes and the apparent results of colonialism. The current paper is mostly qualitative in character, hence analytical, and is centered on a content analysis methodological approach. The contents of these novels were subjected to an intensive reading procedure. The researcher reviewed extensively post-colonial theory by notable writers such as Hall (1989), Bhabha (2012), Fanon (1995), and Said (1979), whose concepts of identity were grounded on the intense historical links between colonizers and colonized people. It examines how each academic approached and theorized about the question of identity, as well as how important these theories are in postcolonial studies.

4. Results and Discussion

4.1. Season of Migration to the North

Season of Migration to the North, a translated novel, was a huge hit with both eastern and western literary reviewers. According to Hassan in the novel's introduction, it is regarded as the best book of its period (Salih, 2009). Salih's work, according to Said in *Culture and Imperialism* (2012), is a paradigm of postcolonial national writers' regaining of colonial culture's fiction in the same area that was formerly dominated by a consciousness that presumed the subjugation of a defined inferior. As a result of cultural disputes between western and eastern civilizations, the concept of identity is created. Mustafa Saeed and the narrator are compared in the plot (Abu-Haydar, 1985).

The stories of two Sudanese men are connected in *Season of Migration to the North*: an unidentified narrator and an elderly man Saeed—who the narrator meets in his hometown. Mustafa reveals his narrative to the two men during dinnertime, and the story expands for some pages. Following this diversion, the story of the protagonist is recounted in the novel, but this time it's about Mustafa, and Mustafa's narrative may be recognized in memories, solitary outbursts, and the writings discovered in Mustafa's study by the narrator. The only point the two men have in common is that they both studied abroad; it is via this shared experience that Salih is able to investigate the issues of sex, privilege, and individualism in colonialism's culture. The narrator got back to his little Sudanese hometown following a seven-year period of studying in England. Because the town is so small, the narrator is able to identify practically everybody. Unfortunately, he is unable to identify an almost 50-year-old man who draws the narrator's interest. Afterward, the narrator learns that the unknown individual is Mustafa Saeed, who arrived in Wad Hamid town five years earlier. Mustafa, his wife, and two sons live in a house near the Nile River. Mustafa seems to be content with the affection and appreciation he enjoys from the locals ("*Season of Migration to the North*")

When Mustafa delivered a piece of verse in fluent English during an evening party, the narrator became fascinated by his charisma and began to explore his background and real story. Mustafa was in England for academic interests, according to the narrator. He began his study at a primary school in Khartoum before transferring to Cairo for high school. Mustafa became an economics instructor at the University of London when he was 24 years old. He established a lot of ties with English women during his 30-year period of stay and made an attempt to entice them, and ended up making them commit suicide. Mustafa was arrested in London over the last seven years for the murder of his English wife, Jean Morris. Through Mustafa's interactions with the West, the story vividly depicts the experience of diaspora and the dilemma of maintaining and losing identity. His moral and spiritual worlds were warped and shattered. Although Mustafa continues to assimilate European culture, he has disrupted the link by blending with it while also disowning his roots and traditions (Hassan, 2003). Mustafa, like an immigrant, was torn between wanting to settle in the West and feeling alienated in his hometown. Local residents treated him as if he were a stranger or a visitor from another country. It's a problem for mental health because Mustafa is unhappy since he's caught between two realities (Hassan et al., 2021).

4.1.1. Identity crisis

The strain of western culture on colonial countries is described in Salih's *Season of Migration to the North* as the demise of Sudanese culture. He expresses the issue of postcolonial culture alienation in order to understand human psychology. One of the major issues raised by Salih's *Season* concerns the psychological effects of colonization, notably the psychic self-divisions experienced by the protagonist and the narrator as colonial subjects: two Sudanese intellectuals who have lived and studied in Britain for years and then came back to live in Sudan. In terms of Bhabha's theory of colonialism subjectivity, these self-divisions could be properly understood. When viewed through the viewpoint of Bhabha's analysis of cultural difference (2012), colonial discourse and the imperial subjects are depicted as ambivalent. Once citizens of a given culture and country depart their own country and immigrate, they frequently experience a feeling of loss. As a consequence, they possibly imagine their native countries using remains from the old days; Bhabha coined the term 'third space' to describe this state of imagination. As an outcome, a new combined identity is the product of hybridity, which occurs whenever a person keeps shifting between two realities. As Mustafa Saeed's role in *Season of Migration to the North* indicates, this experience can sometimes go too far and lead to a loss of identity. Both Mustafa and the narrator have spent years overseas, but the narrator differs from Mustafa in that he retains his identity by using his fantasy and remembering his hometown while residing in the colonizer's nation. Mustafa tells the narrator about his experience in the colonists' nations, and when the narrator finishes listening to him and departs Mustafa's residence, he believes that "the village was enveloped in a hazy light that gave it the look of being suspended between earth and sky" (Salih, 1969, p.43).

Throughout this novel, the village, which serves as the narrator's country and identifies his roots, is a sign of the solidity of the narrator's identity. As a result, when the narrator hears Mustafa's account, he imagines the village suspended between heaven and earth, just as he was wavering between two worlds, the world of the colonizer and the colonized. Since of his uncertainty, he believes the village is suspended because he perceives his identity as a blended identity. The narrator then hears the voice of his grandfather reading "his collects in preparation for the morning prayers" (Salih, 1969, p.43). Mustafa adds that his "praying was the last sound I heard before I went to sleep and the first I heard on waking" (p.43). As a result, he relaxes and returns to his original

identity. Stabilizing him and preventing him from losing his identity out of his own country, the narrator's grandfather serves as his root. In fact, the narrator convinces himself that he is really unlike Mustafa Saeed and that the North civilization had no impact on his identity since he used to envision his country's remnants and had created an imaginary third place in his head to protect himself from the North's invasion. Saeed is the other central protagonist in *Season*, aside from the narrator. The dynamic between these two characters is centred on secret-sharing, and the narration in both stories is built on this. Mustafa Saeed, an African-Arab, travels to France, Germany, China, London, and Denmark to dwell with conquerors for quite a long time, obliterating his own identity and culture. He travels to the regions of colonizers in order to research their influences and seek vengeance because he considers the colonizers stole their territories, culture, identity, and even people. He becomes one of them and attempts to release and preserve his motherland, but he loses his identity in the process. Mustafa, in actuality, devoted himself to demonstrating his superiority to the colonists. Saeed deceived their girls, murdered them, and killed Jean Morris, considering her the representation of the colonizer. When the court in London decided to condemn him, he recounts that "I had a sort of feeling superiority towards them" (p.75), for he had met his objective at the time. Saeed's subjugation of his victims is a symbol of the way Kitchener's army subjugated his country (Yassine, 2012).

Mustafa came to believe that the Legislation condemns attackers, so he was relieved that he might be an assaulter there in the colonizers' country because the colonizers had already been aggressors in his motherland as well, then he might seek retribution on them using their same plan. Tayeb Salih demonstrates that in the novel by revealing that Professor Maxwell Foster-Keen, "One of the founders of the Moral Rearmament movement in Oxford, a Mason and a member of the Supreme Committee for the Protestant Missionary Societies in Africa- did not conceal his dislike of me. In the days when I was a student of his at Oxford, he would say to me with undisguised irritation: 'You, Mr. Saeed, are the best example of the fact that our civilizing mission in Africa is of no avail. After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time.'" (Salih, 1969, p.94)

The story moves slowly toward the completion of its critical components: setting, characterization, climax, and resolution (Hassan et al., 2021). Mustafa Saeed was offered a new nickname – "the black Englishman" (Salih, 1991, p. 54); he acted just as a colonizer "while [he] had a sort of feeling of superiority towards them ... and [he], over and above everything else, [is] a colonizer" (p.95). The existence of hybridity is defined by the difference between Occidental and Oriental cultures (Bhabha, 2012). Upon returning to his hometown, Mustafa married Hosna, an Arab-African woman, and they had two sons. In truth, Mustafa wished to be free of the colonists' civilization and reclaim his lost culture by returning to his birthplace. However, he was unable to complete this task since the conquerors' culture, and language had been ingrained in his personality. This is because, as Geesey explains, western culture has an impact on his identity (1997) that "he [the narrator] attempts to reassure himself that his years of living in England have not shaken his singular and well-rooted sense of identity" (p.130). Mustafa recalls his mother as a mysterious lady with various masks, while Mrs. Robinson is a remarkable lady with a wonderful European scent, as depicted in the story. The refusal of the 'Self' (inferior) and the craving for the 'Other' (superior), in addition to becoming lost in the hybrid realities, are stated in this circumstance. Mustafa Saeed strives to convince English society that he is a member of the community, but he remains a lower-ranking member. As a result of Mustafa's hybrid circumstances in the home-country and the host country, he has lost his identity, and this faded identity causes him to vanish, for he is hardly a colonized nor a colonizer, but just a hybrid who is incapable of resisting both.

4.2. My Son the Fanatic

The short narrative "My Son the Fanatic" by Hanif Kureishi urges the reader to consider the complexities of hybridity plus numerous connotations and concepts of identity. Kureishi tackles the complicated subject of hybridity and establishing an individual's identity. To start, he employs a father's viewpoint in "My Son the Fanatic" to educate the reader on the shifts he detects in his son's manner of conduct. Parvez and his family are the subjects of the novel "My Son the Fanatic" (1994). It centres on the colonizer's and colonized's relationships. The issues of class, identity, and race are all discussed extensively. Parvez moved to England in search of a brighter future for his family. He had always fantasized about "doing well in England" (Kureishi, 1997, p.218).

While his attempt to mimic Western civilization, Parvez has ignored his genuine origins in order to purchase the luxuries of his family at home. He drinks their beverages, eats the same food, and is even involved with Bettina, a prostitute. Parvez raised his son in accordance with British cultural norms in order to prevent him from experiencing a crisis of identity. Ali attends the University of England as an accounting student. Parvez is a cab driver and works most of the night lately so that Ali will flourish in school as well as sports activities such as cricket, swimming, and football. He is well-acclimatized to British civilization when societal preconceptions provoke a schism in his mentality, leading him to question his real identity in England's multicultural environment. In his book 'National Culture' (1995), Fanon describes this fight as a spurning of prevailing Western ideology and ideals provoked by a fear of "being swamped. Because they realize they are in danger of losing their lives and thus becoming lost to their people" (p.154). Finally, Ali seeks an answer from his father, Parvez, claiming that "The Western materialists hate us" "Papa, how can you love something which hates you?" (Kureishi, 1997, p.126)

4.2.1. Identity crisis

My Son the Fanatic is a narrative of a father and son who are caught in the middle of a collision of conventions, lives, and cultures. In the story, the centre is the conflict between the father and his son, caused by the changing behaviour of his son, Ali, and probably due to the generational gap. Thus, in a traditional generation, a gap situation will be existed in a rejection based on age and a failure to understand each other's circumstances. However, in the relationship between Parvez and Ali, not only is there refusal, but also rejection based on unrighteousness and defiance of God. This dilemma, according to Alshammari, arises if one's identity appears to be the only one that someone can acquire and once one fails to take into account the identities of others (2018).

Ali, a Pakistani born in London, suffers from the collision of two cultures that shape his identity, as do many other hybrids. Ali aspires to have a single culture, 'pure identity', and belief system, as well as a single approach to life. Interactions with individuals, their lifestyle, and society shape a person's identity. Through Ali's numerous intricacies of self-identity and fundamentalist judgemental disparities, Kureishi exposes this inner turmoil. (Alshammari, 2018). Ali ignores the fact that Parvez has been subjected to a certain integration and belonging demands that he does: "Ali then reminded Parvez that he had ordered his own wife to cook pork sausages, saying to her 'You're not in the village now, this is England. We have to fit in!'" (Kureishi, 1997, p.125). Parvez's statements encapsulate the immigrant's experience of being pressed to 'blend in' and be integrated. Parvez, like Ali, is trapped in a gloomy and never-ending multicultural tension that occasionally results to mimicry of Western society and values. Both of them have a deep desire to be a part of a particular community. Maybe this is due to the coexistence of colonialism, and discrimination that is racially or sexist, as well as racial ideologies and hierarchies. According to Fanon (1995), "Hybridity occurs when Indigenous people are forced to assimilate to new social patterns by colonizer. This happens when powerful colonizer wants to take control of economy and political situation of territory and colonizers suppress their cultural identity through conscious efforts" (p.183). Because of the discrimination aimed at migrants and non-native Westerners, Ali feels shut off from community. Sandhu (2000), on the other hand, notes out that "It's not only such treatment from white people...that makes Kureishi's characters want to move away. Pressure is also imposed from within" (p.135).

By being a racist himself, Ali faces the issue of racism. Instead of seeking a more appropriate method of dealing with his multicultural conflict and society's racial ideas, Ali behaves in a horrible manner, destroying his morality and connections with others, notably with his father. Concerning Violence, Fanon explicates the problems of native citizens; in such a situation, Ali appears in the native's frame. The native's fight with Western notions of Western domination is described by Sartre and Farrington (1963) as "produce[ing] in the native a sort of stiffening or muscular lock-jaw...it also happens that when the native hears a speech about Western culture, he pulls out his knife-or at least makes sure it is within reach" (p.43). Ali refuses to accept the 'discrepancy' Between his experience and the experience of others; he is not only a racist but also a sexist. There is not anything like a 'pure' identity; nevertheless, Ali is completely unaware of this fact. "The Hybrids and the Cosmopolitans", by Sandra Baringer (2002), illustrates this desire for individuality and identity as complicated and even disastrous: "The problem of selfhood for the mixed-race characters...the issue is explored within an ambience of impending doom that seems to pervade" (p.108).

Kureishi's "*My Son the Fanatic*" encourages us to rethink and reevaluate our ideas about identification and to question, 'What is identity?' The problem with 'essentializing' any identity is that it places constraints and makes it nearly hard to consider other points of view and adopt alternative ways of proclaiming identities. The author describes the effect of post-colonialism on the lives of characters, as well as the difficulties they encounter after shifting their identities. As a result, the immigrant was forced to confront the flaws in their identity construction in a "pressing global world" (Kaletha,1998, p.2).

5. Conclusion

In Salih's "*Season of Migration to the North*" and Kureishi's "*My Son the Fanatic*", this study employed postcolonial theory to illustrate the dilemma of the oriental-occidental identity conflict. The analysis has primarily highlighted the Orient-Occidental quest for identity, which seems to be a constant and imbalanced relationship. One of the most crucial challenges that newly emancipated nations from colonial power are fascinated with is the desire for their own identity. Different perspectives and arguments on the subject of identity are provided by theorists and novelists themselves. However, in all cases, there is a widespread endorsement that crises are one of the consequences of colonialism and the policies pursued by colonial rulers while in power in colonized countries. The colonizer's influence causes an identity crisis in the colonized society, which leads to a complicated world with several repercussions in identifying their actual identity. From a postcolonial viewpoint, this study adds evidence and a reasonable explanation to how Europeans influence non-western culture and identity, particularly in Kureishi's "*My Son the Fanatic*" and "*Season of Migration to the North*". This research is limited to how the researcher portrays the issue of the Orient-Occidental identity conflict. One of the recommendations that can be made is a need for more comparative studies that engage with these two novels and these two heroes, with a special concentration on the cultural, sociocultural, and psychological aspects that determine identity creation, such as friendship, kinship, neighbourhood, the original and host community, religious doctrine, and

family members as an important factor that made a significant contribution to Mustafa Saeed's and Ali's struggle in their quest to reach their own identities.

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