



**DIASPORIC IDENTITY IN TAYEB SALIH'S *SEASON OF
MIGRATION TO THE NORTH* AND HANIF KUREISHI'S *THE
BLACK ALBUM***

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ayman Dawood Najim SALLAWY ALHALB titled DIASPORIC IDENTITY IN TAYEB SALIH'S *SEASON OF MIGRATION TO THE NORTH* AND HANIF KUREISHI'S *THE BLACK ALBUM* is fully adequate in scope and in quality as a thesis for the degree of Master of Arts in English Literature.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. July 30, 2021

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The degree of Master of Arts with the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabük University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institution. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

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ABSTRACT

Although the term ‘diaspora’ originates from the old Greek word ‘DIA SPEIRO’ indicating ‘spread’, the efforts to provide a distinct explanation of the contemporary concept of diaspora vary according to circumstances. Lately, researchers have distinguished various forms of diaspora based on its causes, such as colonialism, trade, or labor migration. The migration of thousands of people from former colonies of the Western countries resulted in established diaspora in the 20th century in the respective country. In any case, the confrontation with the West through migration, and comparison the homeland with the host community sets the idea of ‘other’ in the Eastern consciousness, but on the other hand, knowing the other is an opportunity for seeing the self in his mirror. From this perspective, the migration literature tells the ubiquitous stories of migrants and their migration narratives. This study will trace diasporic identity as a part of postcolonial discourse in two novels. One is *Season of Migration to the North* by Tayeb Salih, and the other is Hanif Kureishi’s *The Black Album*. The thesis seeks to study the presence of a hybrid identity, an ambivalent attitude, and a mimetic status in diasporic protagonists of the novels. Then, the novels will be analyzed to find the impact and presence of diaspora/migration in both stories.

Keywords: *Migration, Identity, Diaspora, Mimicry, Hybridity, Ambivalence.*

ÖZ

'Diaspora' kavramının temeli 'yayılmak' anlamına gelmekte olan antik Yunanca 'DIA SPEIRO' kelimesine dayansa da, modern diaspora konseptinin tanımı bağlam ve disipline göre farklılıklar göstermektedir. Araştırmacılar son zamanlarda diasporayı ona neden olan sebepleri temel alarak farklı formlara ayırmaktadırlar. Bu sebeplere örnek olarak sömürgecilik, ticaret ya da işçi göçü gösterilebilir. Eski sömürge devletlerden Birleşik Krallık'a binlerce insanın göç etmesi sonucunda diaspora ortaya çıkmıştır. Her halükarda, göç, inceleme ya da karşılaştırma yoluyla ötekiyle (Batı) kurulan ilişkiler, Doğu bilincinde 'öteki' fikrini ortaya çıkartsa da, ötekini tanımak aynı zamanda kendini onun aynasından tanıma durumuna dönüşmektedir. Bu çerçeveden bakıldığında, göçmenler tarafından yazılan ya da göçmenlerin hikayelerinden bahseden 'göçmen edebiyatı' eserlerine her yerde rastlamak mümkündür. Bu çalışmada, postkolonyal söylem çalışmasının bir parçası olarak diasporik kimliğin varlığı iki farklı roman çerçevesinde ele alınacaktır. Bu romanlardan bir tanesi Tayeb Salih tarafından kaleme alınan '*Kuzeye Göç Mevsimi*' iken bir diğeri ise Hanif Kureishi'nin '*Siyah Albüm*' isimli romanıdır. Bu çalışma, romanlarda sorgulanmakta olan melez bir kimliğin, kararsız bir tutumun ve mimetik durumun varlığını anlamaya çalışacaktır. Çalışmanın devamında ise göçün varlığını ve etkilerini tespit edebilmek için bu iki romanın farklı bölümleri analiz edilecektir.

Anahtar Kelimeler: *Göç, Kimlik, Diaspora, Taklit, Melezlik, Kararsızlık.*

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SUBJECT OF THE RESEARCH

This study traces diasporic Identity in Tayeb Salih's *Season of Migration to the North* and Hanif Kureishi's *The Black Album*. The study attempts to specify a precise and reliable definition for the terms like diaspora, culture, identity and acculturation and the impact of being in a diasporic community. Then, it will analyze these two novels to find the impact and presence of being abroad in different parts of the stories.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The study attempts to generate a clear and considerable answer about the transformation of identity, the transformation of culture, and social and personal behavior during immigration. This study aims at providing examples of individual behaviors changed in the characters of *The Black Album* by Hanif Kureishi and *Season of Migration to the North* by Tayeb Salih. The focus will be on the protagonists of both novels and other characters involved in the narrative. The study will attempt to provide examples for assimilation, turning Mustafa Saeed and Shahid into a hybrid person. The research seeks to understand the presence of a hybrid identity, an ambivalent attitude, and a mimetic status in the novels in question. In this thesis, the aim is to exhibit the hidden diasporic identity crises that the characters experience in contact with 'Other'. In both novels, both protagonists have changed in the exile and encountered inner contradictions, which will drive them to social and personal behaviors transformation.

METHODOLOGY

The Season of Migration to the North and *The Black Album* were deeply read and examined using many other related books, journals, reportage literature, and online studies on postcolonial theory. In both works, the effects of immigration on individuals and distortion of their identity were studied. The framework of the study includes discussing definitions of postcolonial terminologies to move forward and reach concepts that are more comprehensive to discuss the nature of the research topic in this study by incorporating distinct elements. These elements are:

1. Following up the development of the history of diaspora and how the existence in abroad could affect identity.
2. Providing a general overview of Identity, culture, and acculturation throughout history in related to diaspora.

3. Postcolonial analysis of the technique of characters' behaviour and situations, identity and the nature of assimilation in *The Black Album* by Hanif Kureishi and Salih's *Season of Migration to the North*.

RESEARCH PROBLEM

The immigrants, for several reasons, have been increased worldwide in different countries, and the impact of the immigration process on the individual's mind, identity, and soul has been enormous, especially in former colonized countries. *Season of Migration to the North* and *The Black Album* depict the effects of migration on the people identity that drive to mixed identity, which will most probably turn individuals into violent, lost, ambivalent, and rootless beings.

INTRODUCTION

Exile is strangely compelling to think about, but terrible to experience”¹.“

Edward W. Said

Postcolonial studies are concerned with diaspora. Both part colonizer/colonized or migrant/host population, both are subject to cultural influences of colonial discourse and immigration. People from the third world have been considered ‘Other’ concerning their inferiority in their own country by colonizer authority and abroad where they do not originally belong. Colonialism established a dominant discourse the so-called ‘colonial discourse’ in it labeled the colonies with the pejorative discourse as underdeveloped, inferior, savage, barbaric, or unhuman. Ashcroft and others explain Foucault’s point of view about colonial discourse as follows:

The crucial fact for postcolonial theory is that the will to truth is linked to the will to power in the same way that power and knowledge are linked. The will of European nations to exercise dominant control over the world, which led to the growth of empires, was accompanied by the capacity to confirm European notions of utility, rationality, discipline as truth (Ashcroft et al, 2013, p.64).

In the traumatic events, which align with colonialism, the colonized people began to see themselves as inferior and tried to internalize the master role of the colonizer. Immigration goes back in history from the beginning of the creation—people immigrate for several reasons ranging from education to living conditions preferences. During the immigration experiences, people’s cultural identity is influenced if it not eliminates. Politics as an expelling diasporic factor led to forced migration. The formation of migrant identities is a colonial factor that formed them split selves, fall in a perpetual conflict between religion or religious belief and secular behaviors or new lifestyle. This conflict conquers the subject’s psyche and ruins their life.

Postcolonial studies and diaspora meet in tackling the identity issue and sense of belonging which is a crucial issue in colonialism. As for Bhabha (1994) clash between

¹ Said, Edward W., *Reflections on Exile and Other Essays*, Granta Publications, London, Granta Books 2013, p. 179.

two cultures will generate several social stands such as the hybridity which he considers a person who does not belong to neither community “they are both traversed by difference and are thus topologically equal” (Bhabha, 1994 p. 229). Hybridity, according to Nayar, Pramod, is a concept used in postcolonial studies to explain the occurrence of miscegenation of races and cultures and the constitution of a new form of culture (Nayar, 2015, p. 91).

The two novels studied in this thesis have been written in different languages, which refer to what kind of reader the authors prefer to address. While *Season of immigration to the North* written in Arabic that the author endorses to address the Arabic speaking people, *The Black Album* was written in English because the author was born in England and aims to address both Pakistani diasporic community and British people as well as for sharing knowledge with counterparts. The postcolonial theory has been applied to both novels because the concepts such as Other, hybridity and in-betweenness, and Third Space were evident in the cultural clash between East and West (Nayar, 2015, p.92).

The novelists present the protagonists as someone who has been influenced by being abroad, struggling to maintain their own identity. Said sees the female as the colonial symbol that he should take revenge. Whereas Shahid, the one who was lost in the civilized Western world and feel the racism that led him to act back; to be more racist and then turn to drown in adultery. The novel presents the migrant’s life via many viewpoints to fetch the impacts of being abroad and contact different cultures in the postcolonial context. Therefore, migrant’s religion, identity, culture was books’ themes. Authors of the novels studied in this thesis as figures writing and living in colonial discourse raise the key important question for the characters, readers, and colonized people. Transformation of cultural identity, the challenge between old/original and new /emerge, loses the sense of belonging to both hosts and homeland communities. Those characters have lost between two worlds. Bhabha insists “that cultural and individual identity arises in a dialogic, interacting, hybrid fashion to counter this binary tradition of thinking about culture” (Bhabha,1994, p.37). Bhabha also highlights that flatly contradicts/them dichotomy that oppressive groups want to sustain and reinforce as Bhabha mentioned that the clash between two cultures would eventually lead to hybridity who does not belong to either culture and how dominated culture help

preparing new individuals. According to Bhabha “hybridity offers a resilient policy that does not simply redraw borders, but subvert the borders” (Bhabha, 1994, p.112).

This thesis will focus on some Homi Bhabha’s terms applied in postcolonial discourse, such as hybridity, mimicry, and ambivalence. The colonial power ‘more specifically the colonizer, is ambivalent by himself’; it encourages the colonized figure to accept their own culture, language, and even lifestyle. However, at the same time it is not in a considerable manner. The colonizer has restricted some of its cultures after seeing that mimicry threatens their power, and the colonized will compete with them. Since this ambivalence is seen as available in the West and their treatment with the migrants as they ask them to integrate, the government policy strives to assimilate them. Researcher will discuss these terms from a postcolonial perspective. In the contact area, namely in the exile, people, whether intentionally or unintentionally, will imitate the host community, which will inevitably lead to questioning their identity and experiencing the hybridity identity. However, whether they group or individuals, those people will maintain their original identity and hesitating behaviors and unstable lifestyle, leading to ambivalence. Therefore, diasporic people will be under the same impact as a colonized people.

Thesis will not just address the impact of colonialism which began in the 16th century, influenced the regions, continents, and communities all over the world not only in terms of economic, political, and military yet, also culturally and psychologically, in colonized countries but the influence of colonization on people in the colonizer West. This colonialism has resulted in several types of dispersion of the colonizer. Therefore, the colonized is not only one who affected. However, when it comes to the colonized, Cohen mentioned in the *Global Diaspora*, “Victim Diasporas, which initially refers to Jews diaspora, but can also label to others who share the same historical experiences of humiliating, subjugation, enforced migration, emigration, and the development of a return movement” (Cohen, 2008, p. 39); the best example of this is Africans or as called ‘black diaspora’. Cohen suggested “another type of diaspora could be generated not only from the traumatic situation but also from emigration searching for work opportunities and colonial ambitions; what so-called labor diaspora, an imperial diaspora respectively, and the best example he indicates are Indian indentured workers deployed in British” (Cohen, 2008, p. 61).

The first contact between the East and West poles was during the Crusades and then at the commercial and trade flourished; Cohen mentioned that centuries after this commercial contract settlement and colonization of the areas have launched (Cohen, 2008, p. 68). The highest proportion of the powerful nations of Europe established its diaspora for imperial plans with financial support, facilities, or even by deporting and exile the criminals to new West land, which conclude to the imperial diaspora (Cohen, 2008, p. 69). The term stretches to include all groups of people who migrate for work; however, “diaspora consciousness may not develop if the immigrants concerned both intend to assimilate and are readily accepted”, according to, yet Cohen argues “that it demonstrated that some of the other general features of a diaspora shown to be present” (Cohen, 2008, p. 3). For Safran, he gives vital importance to the homeland and emphasizes achieving diaspora groups themselves or others. They should maintain “a collective memory of ‘their original homeland’; they idealized their ‘ancestral home’, we are committed to the restoration of ‘the original homeland’ and continued in various ways to relate to that homeland” (Safran, 1991, p.89).

In this thesis, various concepts in which the authors address the question of culture, acculturation, religion, and gender identity, were explored in postcolonial. Heidarzadegan in *The Middle East, American Theatre: Negation or Negotiation of Identity* mentioned that for Bhabha “what is at issue is the performative idea of different identities and negotiation of these spaces to eradicate any confinement to singular or autonomous signs of difference be it class, gender, race” (Heidarzadegan, 2019, p.7). After colonialism, many countries have gained formal independence. However, it does not mean the end of colonialism as new soft colonialism will commence soon. ‘Imperialism’ as the ‘Post’ does not mean any separation between two stages or two worlds. Colonialism involves direct contact with colonized people; Imperialism is a broader term; Hiddleston says, colonialism is the most compelling aspect of imperial ideology, which includes the economic and education hegemony (Hiddleston, 2009, p. 3). As a result of these conflicts, a new wave of movements will start, and new communities will be established. The new immigrants’ cultural identity will be affected by the multiculturalism policy of the receiving country (Bourhis & Montreuil, 2003).

This study will also focus on the diaspora concept as part of postcolonial studies. Formation, standards, historical background, conditions of the diaspora community will

be discussed. From the historical perspective, diaspora, originally, literally meant a ‘scattering’ of the people and referred to the early Greek populations scattered to colonize other territories. However, classically, and after translating the Old Testament into Greek, the term diaspora always connects to the ‘scattering’ of the Jewish after several decisive departures from the Levant and later from Spain”. So, the diaspora changed over the years. Another definition of the origin of ‘diaspora’ also refers to the Greek word in origin. The “term diaspora finds its roots in the Greek language and is based on a translation of the Hebrew word, Galut based on ‘speiro’ (to sow) and the preposition ‘dia’ (over), in Old Greece. The word refers to immigration and colonization Poornima M. D. & Dr. V. Unnikrishnan, 2015 mentioned at ‘Close Look on the Theories of Diaspora’ that Gabriel Sheffer, in his book *Modern Diasporas in International Politics*, states that “it is a misconception to consider the concept of diaspora only for the Jews. Saying that several groups existed even before them, for example, Nabateans, Phenicians, or Assyrians” (Sheffer, 1986).

Since diaspora deals with human beings and their lives out of their land, it causes or could be the reason behind the change in human society and community components. The diaspora has been used in a variety of studies like literature, sociology, and anthropology. The definition of the diaspora passed through several amendments and varied from one scholar to another based on their standards. Diaspora in literature, for instance, is referred to as immigration, but still, there are differences between the two terms as not each migration considers diaspora. Anand mentioned that the diaspora is some people living outside of their homeland, so the concept here refers to migration and dispersal (Anand, 2003, p. 212). Therefore, regardless of their number and suffering, any group who lives outside their country is considered diaspora. Nevertheless, this definition remained under examination until Tölölyan (1996) said that a diaspora is a group of people scattering from the center (Tölölyan, 1996, p. 10). However, diaspora literature is the term referring to literature written by immigrant author or text about migration, which raised according to B. Abinaya Bharathi (2017):

Since the feel of diaspora has come into existence, the writers of postcolonial India started writing the fiction related to the identity, root, home, dislocation etc. Usually, the main character of the each and every diasporic novel finds him or her to be knotted between the struggles to establish their own identity. (Bharathi, p.1)

Another explanation of the concept was provided by Vertovec (2005), where he refers to self-identification among several groups “who migrated from one place to another or even several places” (Vertovec, 2005, p. 2). Therefore, researcher conclude that diaspora refers to or links to the immigration process by maintaining identity from the surrounding mainstream identities to keep looking forward to owning homeland. Etymologically, “the term ‘diaspora’ comes from the Greek verb diasperien, which is a composite of dia meaning ‘across’ and sperien meaning to sow or scatter seeds” (Braziel and Mannur, 2003, p.1). Immigration, with its painful process of leaving and homesickness and nostalgia, especially when it comes from conflict, could also be fruitful suffering. So, the term, according to the Greek sense, has a creative and positive meaning by referring to power and proliferation. Diaspora concept has expanded over the years based on the amplification of immigration worldwide and a line with its reason and outcomes.

After colonialism with its malignant impact on people and the cultivation of sectarianism between peoples, several inner/sectarian/ethnics-conflict raised in several parts of the world, leading to the high extension movement of people, especially from former colonies. The term, according to Tölölyan, refers to any group of people suffering from the loss of homeland and ethical violence (Tölölyan, 1996, p.12). Previously, any diaspora was required forced displacement, total loss of land, and long-time trauma experiences. There are numerous attempts to reinscribe the diaspora concept by using the newly launched dispersal methods. In addition to the two historical meanings of diaspora, these modern meanings retain the ancient Greek sense of productivity and dispersion; other meanings should exist. It also means a state of solid dislocation of people and a sense of bitterness associated with Jews. Safran (1991) listed the diaspora as, “Metaphoric designations for several categories of people – expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities tout court – in much the same way as ghetto” (Safran, 1991, p. 83).

As for Safran (1991), he refers to that all communities, whether they are the victim or voluntary immigrants, labor or imperial system, trade or businesspeople qualified to diaspora if the ‘expatriate minority community’ share several of the following characteristics:

1. Immigrants who are dispersed from the ‘center’ where they belonged.

2. Least one or two 'peripheral' places.
3. They may maintain their memories and vision about their homeland.
4. They cannot completely, assimilate into the host countries.
5. They long to return to their ancestral home when the right time arrives.
6. They are committed to the maintenance or restoration of their homeland.
7. They continue to have their relationship with their homeland (Safran, p. 83-99).

However, Martin Sökefeld suggested that "Not all migrants will cohere into communities, and not all migrant communities will imagine themselves as transnational. Thus, it is a fundamental error to allow the use of diaspora as a synonym for all migrants" (Sökefeld, 2006). Other thinkers like David Chariandy finds that the "diaspora could also elaborate on the current progress in cultural policies. Chariandy, adds that the diaspora has the potential to find how "historically disenfranchised peoples have developed tactics to challenge their subaltern status' in a term of modern colonialism and nation-building" (Chariandy, 2006).

According to Cohen, "Scholars of the diaspora need to recognize the potency and the ubiquity of the term, and to be open and flexible to new experiences and uses, without neglecting the constraints that the history, meaning and evolution of the term impose" (Cohen, 2008 p. 18). Diaspora in this study defines as a term that covers causes for the lost identity and feeling of alienation. Diaspora events can be the result of various kinds of movements; to name some, for example, 'various communities such as temporary workers, slaves, indentured laborers, political asylum-seekers, refugees, legal and illegal migrants, military servants, soldiers, criminals/convicts, governing classes, and so on'. The recent, originated in a period when mass-scale intercontinental migration began in the late 19th and early 20th centuries, "when major colonial powers such as Britain, the Netherlands, France, Spain, and Portugal founded colonies in Asia, Africa the Americas" (Cohen, 2008 p. 127).

Cohen mentioned in his work '*Global Diaspora*' that the reason behind writing this second edition is "after the September 11 attack "the discussion of diaspora has been brought into the security agenda to discuss whether the diasporic identities imply potential disloyalty to the state of residence and with what possible consequences" (Cohen, 2008, p.xv). Frantz refers to an essential issue regarding the psychological

impact of colonialism upon the indigenous, which led to the loss of cultural identity and started imitating the colonizer roughly in everything. Cohen makes it concrete with the instance of Americo-Liberians, as they used to be called, soon take the appearances of the colonist, and refuse even to learn the language of their own (Cohen, 2008, p. 44).

Migration and diaspora are ongoing processes; people keep living in the past and present simultaneously, facing several types of discrimination like language, race, color, religion, which is a live issue in Western society, especially after September 11. Hanif Kureishi has adopted the theme of identity crises in more than a work. In *'The Buddha of Suburbia'*, Kureishi strives to tackle the issue of being in 'betweenness' that Karim, the key figure of the work suffering from being blocked 'in-between'. Despite rejecting his father's culture and pretend to be British, he is unacceptable by a racist society. The same stance in *The Black Album* Shahid rejected by society when he was just a child does not know anything about his origin, the culture that led him to comment, "I want to be racist" (Kureishi, 1995, p. 18). Like Karim, Shahid teetering between hope and despair; in the evening, he dwells with his teacher and in the morning claims to be religious; his personality, not only his identity, as his identity has already lost, has gone beyond the hybridity as defined by Bhabha, "why cannot I be a racist like everyone else? Why do I have to miss out on that privilege? Why is it only me who has to be good? Why cannot I swagger around pissing on others for being inferior? I began to turn into one of them. I was becoming a monster" (Kureishi, p. 19).

The distinguishing between diaspora is still a challenge and transnational cultures after several studies. There is no specific definition so far of which diaspora society is and what conditions must meet to qualify as diaspora from which developed theory can discuss and research multiple types of migration. Several studies carried out referring to the different types of diaspora. However, at the end of the 21st century, the new-old type of diaspora raises the forced diaspora; the people who leave their homeland, not because of labor or education but to flee, save their lives. People divide into two main groups; the first group will adopt the majority's or dominant cultures, traditions, names, and languages. The second group will stay true to their cultural roots. However, the residence in exile will provide an opportunity to construct and define their historical experiences to create new traditions. The four acculturation strategies mentioned by John W Berry (1997) Assimilation, Separation, Integration, and

Marginalization which is going to be adopted by immigrants in a new cultural environment influenced by many factors, but the attitude retained by host community members and practice toward foreigners and multiculturalism policy which assigned by the government have a significant impact (Berry, 1997, p. 34). The old definition of diaspora used by old Greek, which considers diaspora a positive process with all traumatic events it included (Braziel and Mannur, 2003, p. 1). The definition, however, has become much more complex than it once was, despite attempts by thinkers.

The term is used in migration literature without a direct indication to it; most literary works refer to immigration, instead, since the concept dealing with the movement of people and their identity crises could be applied not only to mass movement people but also individuals. This study endeavors to highlight a broad definition of the term diaspora and its usage in the literature. This study also discusses the presence of diaspora in the two novels; Tayeb Salih's *Season of Migration to the North* and Hanif Kureishi *The Black Album* of writers who were born in two different countries but shared the critical aspect of colonialism which both of them come originally from formerly colonized countries by the same Western authority, the United Kingdom.

Ironically, both authors live in the United Kingdom, maintaining direct contact with the colonizer where the meaning of the colonizer and colonized does not exist anymore. West in East manages them because they are savage and cannot manage themselves as the colonial discourse refers to the characterization of the colonized as primitive and the colonizer as civilized (Ashcroft, others, 2013, p. 37). In addition to the wealth and resources of the colonial territories. The colonizers were concerned with the economic, political, social, cultural, and psychological characteristics of the citizens living in the colonies. Align with this, the East in the West to avenge and live their style which will lead shortly the identity crises or to mimic the colonizer in his behavior as mentioned by Bhabha (Bhabha, 1994), which will lead shortly to hybridity identity and ambivalent attitude. By referring to the immigration process and people identity crises, these novels considered part of what so-called migrant literature or migration literature as the latter more inclusive in its meaning than the former, as will be clear ahead. The study aims to identify the diasporic identity crises that influence the characters' behaviors of the two novels.

In this respect it will be seen how the authority of policy of acculturation or what so-called multiculturalism policy will affect people's lives and how they reflect; authority discourse will lead to more fundamentalism and strikes or much about balance and reassurance. Fighting back the impact of colonialism on people's lives, culture, and identity and their sources, several thinkers raise their voices to analyze the colonial discourse. Edward Said, 1979, Parry 1987, Spivak 1988, Ashcroft, Griffiths and Tiffin 1989, Lazarus 1993, Williams, and Chrisman 1994, Bhabha 1994, Young 2004 tried to examine the nature of colonialism discourse and the space in which it emerged, the role of colonial discourse formation and representation of identity.

Ulla Ambursley, in her work, exactly mentioned; "the writer does not serve the reader with a clear explication of how identity is found. However, a more accurate reflection of life itself is what the book is all about. It is directed, and a realistic account of a person's quest for identity in multicultural Britain and all the complexity accompany" (Ambursley, 2006a, p. Abst). Colonialism and migration bring both oppressor and oppressed in clash together, showing that their concerns still the same the superior and inferior, good and evil, we and they, civilized and savage and backward. The progress still excites not only in the colonized part 'the third world' of the world but also here in the developed country because the superstructures discourse of which have been created and located in the unconsciousness of the colonized people's mind have yet, fixed and do not change even after the decolonized.

In the two novels *Season of Migration to the North* and *The Black Album*, researcher figure out the main characters influenced, and their identity and personality have been well affected. Since the authors are foreigners and dissected from colonized countries and have already been influenced by the impacts of being one-day displacement, whether internal or outside, they strive to address identity assimilation, affect encounter cultures, and adapt to another culture. Therefore, both novels have designed to tackle the diasporic identity, whether it is religion if religion consider as identity, or social identity, which is the absolute result of being an immigrant. In the literature review of the main themes, researcher aims to study in the research, which is diasporic identity, diaspora and its influence upon people living in exile and community creation, and how.

Culture, identity not only hybrid or changed, but also being under the mass impact of the acculturation strategies of the multiculturalism process issued by the respective country, which will lead to either integration, assimilation, marginalization, and separation from the society and being isolated, which will also lead to more racism by the host community. The diaspora of several peoples has been seen in history; east or west. Loss or maintain identity will be under the conflict of these strategies. Several studies were conducted on the novels due to the cultural clash importance after immigration waves increased significantly in the 20th century. However, diaspora identity, despite being an old issue of Greek history of our days in the 21st century, has less focus on in the study, especially from a literature perspective. This thesis, will earnestly endeavor to fill out this gap by tacking the diasporic identity in both novels to how migration and being out of one's country and nostalgia and dreams of return will be the main reason for not fully integrate into spite of the government policy of assimilation.

Stephen Castles set off his study investigation of the dominant perception of 'migration as a problem' and turn to a discussion of some critical obstacles to theoretical advancement in migration studies. He concluded that the study of links between social transformation and human moves through the range of socio-spatial levels while always seeking to understand how the human agency can respond to structural factors (Castles, 2010, p.1583). Vlasta 2018 studied the 'transnationalization' of literary disciplines that has been happening since the appearance of literary fields due to the migrant writers and literature on migration. Therefore, the presence of the migrant writers caused a significant change in the literary field, according to her (Sandra Vlasta, 2018, p1, 9). However, it is not always the migrant author reflect the issue of literature alternation in their texts to the same degree. In addition, it does not study the impact of the migration process on literature. Despite being the main result of migrant authors, the change of literature is not exclusive to them; it should also refer to the role of population in changing literature.

Along with these studies, *The Migration Literature: A Theoretical Perspective* has mentioned in the study of migration literature's thematic and structural characteristics that the migration literature is the absolute result of tension between the individual's desires and opportunities as an echo of past situations and anticipations of

the future. It ended with a suggestion that this is different in writing biographies or memoirs, which deal with the author's past. Therefore, when some expression indicates nostalgia and homesickness in any literary works does not necessarily follow the title 'migration literature' to those works (Fatemeh & Abdolali, 2014. p. 690). The study of Hasan Boynukara and Cengiz was an attempt to tackle or reveal the writer's views on the host community's treatment toward the immigrants and their culture in the light of multiculturalism and its possibility not only in theoretical but also in practical terms. Therefore, the study does not include any indications of the refugees' behavior at the same level (Boynukara and Cengiz, 2015, p. 120).

In their study, Hossain and Singh deal with the recurrent problem of the clash of cultures, East to West. The procedure of doing away with the confusion and realizing that there is no one right identity, as identities are fluid and continually shifting" (Hossain and Singh, 2014, p, 119). There are thousands of studies about both novels, which tackled the social and psychological, and traumatic events that happened in the novel's events. Ahmed Mansour in his work studied the traumatic events founded in the Season of Migration to the North to figure out how the traumatic events in the novel have affected both Mustapha Said and the narrator, and for doing so, he traces all traumatic events in the novels. In his study, Ahmed tries to figure out the relationship between childhood upbringing and the trauma experienced in adulthood (Mansour, 2018, p. 2). As for Kakakhan, he focuses on the figurative of the female body and how it functioned in the novel to answer the question of cultural identity. He concluded that the female body that's been under several kinds of atrocities simultaneously turns into the "mother country for the male protagonist, according to his expression" (Kakakhan, 2016, p.56).

All studies, as mentioned earlier, have focused on some different issues and topics ranging from social transformation, alternations, identity, traumatic to migration literature, and transformation of personal being in exile will be considered and avoid while addressing our concerns in this work. However, the study in question will be focusing on the diasporic identity, and the study will trace the presence of diasporic identity in two novels. The study will attempt to provide explanation assimilation, integration by giving more room to acculturation strategies, which turn Mustafa Saeed into a hybrid person, and more isolated. In both novels, the creation of the diaspora

identity in the exile will be traced as a part of the identity crisis discussion when two cultures contact.

In the first part of the work, the postcolonial theory and the primary and other sub-selected concepts constitute postcolonial discourse will be discussed. These concepts have been studied like Stereotype, Hegemony, Ambivalence, Hybridity, Mimic, and Third-space. Of course, these are not the only the concepts that constitute postcolonial discourse, but they are the concepts focused on the thesis in question. The field has focused on the interest of several prominent thinkers and critics, the most important of whom is the critic Edward Said, who believes: “They need to trace the political impact of writing, through a cultural reading that returns criticism to the world. The text is a cultural event that inevitably should link to political and cultural life” (Said, 1983, p. 8). The first chapter involved an overview of four postcolonial figures and examined different thinkers and in-depth analysis of Bhabha’s selected concepts. In this regard, the first chapter provides a theoretical framework and background to the thesis and focuses on diaspora, cultural identity, and acculturation before moving to the novels in question.

In this context, in the second chapter of the thesis diaspora and diaspora analysis were examined. Diaspora studies have increased since the mid-20th century, and almost every discipline has begun to produce works in the context of diaspora. Mainly, diaspora analysis studies were influenced by Safran’s term of the ‘Imagined homeland’ in the diaspora study. The concept of diaspora relates to immigration and spread, and because of that, the majority of thinkers say that all shapes of migration are worth being diaspora, but at least one condition should be met, which is the period; all migrants cannot be count diaspora as soon as they put their feet in a new land without being there for a long time. Shuval (2000) mentioned that diaspora in its broader sense includes “a multitude of ethnic, religious, and national communities such as political refugees, alien residents, guest workers, immigrants, expellees, ethnic and racial minorities, overseas communities who find themselves living outside of their country of origin to which they belong” (Shuval, 2000, p. 42). Based on the reasons people made for migration and the space in which the migration emerges, different types of diaspora appeared yet all of which still met the prominent critical diaspora of Jews. Abroad, people, whether they consider diaspora or normal emigrants, will face new

people with new traditions and customs; those people will be under the mass destruction pressure of adopting a new culture, language, and social appearances. Identity, religious practice will be stuck in crises that emerged from this mingle. When someone fails or hesitates to answer the fundamental question of ‘Who am I?’ it is the same when say ‘to which culture I belong?’ That is what Bhabha refers to by ‘in-betweenness’. Ulla (2006) mentions that society the surrounding environment are quite important in forming an identity. Kureishi (2002) mentioned that he used to say that “I could not tolerate being myself” (Kureishi, 2002 p. 28).

Along with the diaspora in this chapter identity, culture and acculturation were discussed from the diaspora perspective due to the deep link between them; the first step of impact on people after leaving their nation will be on their identity and culture respectively. What is in the peoples’ hands to avoid the considerable distance between them and the host community and from postcolonial discourse point of view colonizer is coexistence or so-called acculturation. Identity is a complicated and debatable term. Therefore, the set of characteristics that belong uniquely to somebody is nothing but his identity. Several changeable and stable as well influenced by factors, whether they are inside or outside. The main three elements mentioned in “The Different Elements of Identity” (2021) and presented by Wetherell et al (2008) are personal, family, and social identity, which in general are determined by individual circumstances (Wetherell et al, 2021). Other studies have concentrated on the influence of migration upon people and how peoples’ identities have influenced. In this study, there is an agreement on that, yet adding the absolute absence of the pure identity. As a part of any community formation in this chapter, culture and acculturation are also examined. In this part, the researcher went further to have in a deep and comprehensive study the terms like identity and culture and acculturation, which the respective nation’s critical tools to multi “culturalization” newcomers, especially in receiving countries.

In the third chapter, traces of diasporic identity in the work of Tayeb Salih *Season of Migration to the North* was examined; in this chapter, the novel *Season of Migration to the North* was not seen merely as a response to someone or defense of a colonized humiliated East. However, a journey of self-seeking after the colonial experience through individual-level via Mustafa Said traveled to ‘England’ to study the economy and the nameless narrator as stated in the novel. The last chapter was about

the traces of diasporic identity in the work of Hanif Kureishi. The novel events happened in the exile or in what is so-called the receiving country. The colonized come and live in the diaspora community in the 'infidel West'. The change of self and personality in the experiences through different visions have been seen. Different from the prevailing frames of reading the colonization like 'self' and the 'other' and clash of 'East' and 'West'. These two works examined in-depth themes such as hybridity, mimic, ambivalence, and in-between space and other concepts when necessary.

CHAPTER ONE

POSTCOLONIALISM AND CULTURAL IDENTITY

1.1. Postcolonial Theory

This chapter aims at reading the postcolonial concepts which will be analyzed in Tayeb Salih's *Season of Migration to the North* and Hanif Kureishi's *The Black Album* novels and three concepts of ambivalence, hybridity, and mimicry will be detected in two novels. Therefore, it is necessary to overview postcolonialism and these concepts for studying the two novels from this perspective.

Postcolonialism is a term used mainly from colonization to our own time to refer to all the societies and cultures influenced by the imperial process. It is challenging to grasp a sprawling, multi-pronged, profoundly thoughtful, and profound philosophical theory like a postcolonial theory. The theory has gathered within its bag a group of the most critical scholars of intellect and philosophy across the world, among its most famous figures: Edward Said, Frantz Fanon, Homi Bhabha, and Gayatri Spivak. Those four who belong to different cultural identities, different traditions, and multiple schools of thought, to bring them together to revolt against the central discourse (colonial discourse) issued by the first world, to dismantle its attempts to dominate\ hegemony the regions from which these intellectuals came. The postcolonialism theory "attempts to examine and analyze the aftermath of colonization, restoring the identity of the independent oriental nations by removing misconceptions about the Orientals". In addition to its exploitation objectives, colonialism created an identity crisis among the colonized peoples, causing a reaction among their intellectuals that prompted them to form an accurate picture of it. Out of the aphorism, one does not know himself until he meets and interacts with the other.

The colonizer generated the critique of the colonial discourse, especially in the literary texts and the analysis through trends and strategies of texts that drew the image of the colonized peoples as savage and primitive in the colonizer's literary text justifications for colonialism. By constructing an imaginary or false intellectual image of peoples and nations, this discourse has systematically produced to facilitate colonization. The discourse of colonialism defines 'others' as colonial subjects by constructing them in representation. The practice of supremacy over the inferior is

colonialism. It is described as land occupation “by a stronger nation or state for ‘political dominance’, ‘economic exploitation’, and civilizing mission” (Saeed, 2013, p. 2). The most critical issue of postcolonial thought in the literature study was the decentralization of Western culture and its values. The main works of Western Europe and American thought, seen from the perspective of a postcolonial world, was a culture that dominated philosophy and critical thinking in large parts of the world, particularly those areas that were formerly under colonial rule (David Carter, 2006, p. 115).

Through several novels by Western authors dealing with themes such as racism, class, and cultural conflict, the supremacy of colonialism is manifested. In terms of its culture, history, language, and beliefs, the white race is superior to the non-white people. The manner of presentation of these authors of the novels is often different, but at one point, these authors show the same mindset that society divides into two groups: One is strong (self), and the other is powerless inferior (Other). Representation is an essential tool of colonialism and, according to Edward Said, perspective representations of the Orient, both visual and textual, is a kind of illusion not natural, but biased and constructed by ‘Western Ideology’ (Said, 2003, p. 21). The cultural discourse as commonly used by this ideology is not the accurate picture, but representations; another reason for insisting upon exteriority is that “I believe it needs to be clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not ‘truth’ but representations” (Said, 1978, p. 30). Like what has been discussed by Frantz in his book *Black Skin, White Masks* the colonialism endeavors legitimize its supremacy over other people. This sense of the supremacy of the colonizer will turn the colonized to adopt the languages and cultures to fill the gap he feels towards the colonizers, which Homi Bhabha refers to by mimicry, which will minimize the role of the colonizer and his authority upon the colonized. As mentioned above, another discourse arose that worked to overturn colonialism, uncovering its mechanisms and strategies, relying on counter-texts of resistance known as ‘post-colonialism theory’.

Postcolonial, as a concept, implied opposition to colonial discourse or colonist and hid control, which attempts to have the real influence upon colonized people. Colonialism seeks to inscribe inferiority over the colonized citizens by several areas, including cultural, scientific, and literary. A cultural relationship between the colonized and the colonized is outlined in postcolonial studies, as Kakakhan (2016) mentioned in

his work (*Transfiguring the Female Body into Mother country in the Salih's Season of Migration to the North and Farah's Maps*, 2016). In the newly arrive culture, the struggle between the colonizer and the colonized results can emerge, in which the colonizer culture dominates the indigenous culture. The field has focused on the interest of several prominent thinkers and critics, the most important of whom is the critic Edward Said, who believes: "They need to trace the political impact of writing, through a cultural reading that returns criticism to the world. The text is a cultural event that inevitably should be linked to political and cultural life" (Said, 1983, p. 8-9). According to their claim, the colonial countries save no efforts to launch their campaigns overseas within the framework of what they considered a civilized conquest for peoples who still, according to their claim, do not possess what qualifies them to rise to the level of human beings. The image of the western colonizer must remain an honorable one, as he did not come as an exploiter, but came with an enlightening message, and he is not merely seeking to gain, but rather he performs his duty towards the creator when extending a hand of assistance to people who have not fortunate sufficient to promote. The slogan of "the white man's burden" allowed him to subjugate entire continents (Benjamin, 1899 and Bhabha, 1983, p. 35).

Under the pretext of this 'noble' goal of the western colonial, these colonial areas became mere private properties of these countries that practiced the most horrific types of piracy based on plundering, looting, and uprooting from the roots, starting with land and wealth, and ending with identity and cultural affiliation. The practice of French colonized authority in Africa and North Africa is evidence. From this and based on monitoring this takeaway and alienating practices, a group of intellectuals from third world countries who emigrated or were exiled developed a refusal awareness in their handling of the prevailing discourses. The field of study was able and well deserved to accommodate their aspirations to expose the discourse of Western centralism. This field is known as 'postcolonialism', which can be described as a related project that adopts written cases that undermine the colonial discourse and destabilize it.

According to Bressler (2012) postcolonialism's adherents suggest two branches of postcolonialism authors; the first is Homi Bhabha and Arun P. Mukherjee; for them, the term refers to "a set of diverse methodologies that possess no unitary quality. While the latter, Edward Said, Barbara Harlow, and Gayatri Chakravorty Spivak, see

postcolonialism as a set of cultural strategies centered on history. Postcolonialism concerns become apparent after *Postcolonialism Studies Reader* (1995) by Ashcroft, Griffiths, and Tiffin was published". The book's subjects included language, education, history, representation. Those topics have drawn attention to the critical concern of postcolonialism: the struggles that occur when two or more cultures come together and one culture is dominated by another (Bressler, 2012, p. 204).

The concept of 'Orientalism' became popular in postcolonial theory when Edward Said presented his book *'Orientalism'* in 1978. Said states that the scientific, artistic, and literary discourses of Europe are not very innocent and explored the connection between the power with the produced knowledge and representations. Indeed, some critics believe that 'postcolonial studies' commenced with the criticism raised by this *'Orientalism'*. Said claims that colonial histories that tell us a lot about the hegemonic relations between 'the East' and 'the West' have produced the discourse of the colonially other, and this 'Other' must always be taken as a primitive nature to be marked, processed, and managed. Said (1979) points out:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imagined. The Orient is an integral part of European material civilization and culture. (Said, p. 1-2)

Furthermore, it was also the product of a number of these discourses, as the East is formed as something that must be known through linguistic metaphors and metaphors that reproduce hegemony relations. However, instead, domination became a natural condition of the colonial world and not a result of geopolitical forces. The term 'Postcolonialism' was used to describe the predicament of nations that got rid of the 'authority of European empires in the aftermath of World War II'. However, it did not acquire its meaning that known in the current days, at which time the term 'postcolonialism' became a designation for a theory in cultural studies and literary criticism. The theory is borne when the colonized people, culturally and personally, clashed with conqueror culture and feel their own cultural identity will be eliminated (Bressler, 2012, p. 204). Postcolonial studies become to be established as an influential

institution in writing and promoting specific thoughts by a scheme that utilizes composing problems that tend to destroy the colonial discourse and to reconsider the history of the etiquette of previous empires, so that it includes the countries that encountered European colonialism, with the various effects it left in education, language and economical.

The overlap and interrelationship between the terms: ‘Colonialism,’ ‘the colonial discourse’ and ‘postcolonial theory’ have been noticed; as for the colonialism term, Heidarzadegan (2019) mentioned that colonialism is close in the meaning of imperialism. However, significantly different from it where colonialism involves a concrete act of conquest, while imperialism forms the authority or hegemony. Generally, postcolonialism is a multiple political, economic, cultural response to colonial but as Heidarzadegan (2019) mentioned in *The Middle Eastern American Theatre: Negation or Negotiation of Identity* “it should not be mingled with anti-colonialism as anti-colonialism compose struggle against colonial while postcolonialism refers to the trace the implications of colonial rule” (Heidarzadegan, 2019, p. 10).

Furthermore, ‘the colonial discourse and postcolonial theory terms that complement each other refer to a field of analysis that is not new, but its theoretical and methodological features are not apparent’. Especially in the West, only recently, with the intensification of interest in it and the increase in studies. Colonial discourse refers to an analysis of what Western culture has crystallized in various fields of product expressing colonial orientations towards the world’s sites outside the West, on the basis that production constitutes in its entirety an overlapping discourse in the sense that Foucault used for the term discourse. Foucault, who talked about discourse from a perspective of knowledge and power, influenced colonial discourse thinkers in postcolonial criticism. Ashcroft and others (2013) explain Foucault’s point of view as follows:

Discourse, as Foucault theorizes it, is a system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledges, disciplines, and values upon dominating groups. As a social formation it works to constitute reality not only for the objects it appears to represent but also for the subjects who form the community on which it depends. Consequently, colonial discourse is the complex of signs and practices that organize social existence and social reproduction within colonial relationships. (Ashcroft and others, p, 13)

As for the other term ‘postcolonial theory’, it refers to another type of analysis that stems from the assumption that traditional colonialism has ended and that a phase of domination sometimes called the imperial or colonial phase”, as some of them have articulated, resolved, and created different conditions that call for a specific kind of analysis. Heidarzadegan (2019) mentioned that postcolonialism refers to a set of theories in various disciplines from philosophy to literary theory, focusing on literature in English written by countries once or still are colonies. Postcolonial theory has launched only after the colonization as colonized people start to think about the loss ‘of identity, race, culture, and oppression’. According to Heidarzadegan (2019) the postcolonial theory is born out of the cultural clash and frustrations of the colonized people (Heidarzadean, 2019, p. 11). The term ‘postcolonialism’ was first used in political theory in the early seventies, and it might not be mistaken if one said that the theory of resistance to colonialism is much older than that. Its early beginnings may go back to the beginning of the colonial movement and Douglas Robinson (1997) goes further than that by saying: “As for the historical period it covers, it is the whole history” (Robinson, 1997).

The postcolonial theory and colonial discourse terms originate from opposing viewpoints regarding the reading of history. However, the difference is the details not in essence, while some see the end of the traditional colonial phase and consequently, the end of the related discourse, and the need for research to focus on the features of the next phase, which is the postcolonial phase. Others believe that colonial discourse still exists that the ‘post’ stage is unjustified; those who tend to such opinion blend between imperialism and colonialism in terms of its exploitation. Postcolonial theory has developed over the years; concepts and assumptions have been adopted and amended by different theorists. The reality is, the theory appeared in the university cultural scene of the Anglophone countries, especially the United States of America, and it was associated with Columbia University.

These critics are the intellectuals of third-world countries who emigrated or exiled to capital cities. Who proceeded from the refusal consciousness of handling the prevailing discourses and re-writing them in an anti-Western discourse? The aim is to dismantle the attempts to dominate the regions from which these intellectuals came and reveal the prejudices of race and gender, mechanisms of oppression, exploitation, and the representations of the subordinate in the superior discourse. More precisely, the

displacement of the myth of the lazy indigenous synonymous with control. Accordingly, the ‘postcolonial theory is, in fact, a reading of Western thought in its dealings with the East through a critical approach with its cultural, political, and historical dimensions’. In other words, in all its mental, analytical, and deliberate elements, this theory analyses colonial discourse to examine the implicit structural, cultural structures that govern this core discourse.

According to the most prominent participants in the postcolonial discourse, their reading seeks to dismantle the colonial phenomenon by tracing its historical roots, ramifications, mental and cognitive links, and in-depth reading of the details that awakened in the West this aspiration towards the practice of a massive presence. As a result, the lesson is directed towards reading the intellectual relationship features that link the West with the East in all its mental and material details and the visions and perceptions that resulted from other peoples, races, and races. Based on these data, the main questions on which critics from different trends use the postcolonial study’s methodology. Therefore, having comprehensive research into the relationship between hegemony and culture was the key question to start any postcolonial study. Whenever it could be found, cultural hegemony will be monitored. Working to uncover the disadvantages and injustice affecting peoples and societies aimed at dominating and organized plunder. By developing theoretical approaches with current theories and approaches, trying to identify the characteristics of the internal consciousness of the peoples that have been subjected to colonialism, and working to benefit from it in the analytical field. Insight into the collective imagination of both parties (colonizer and colonized) and an attempt to recognize new meanings that this relationship creates through a dialogue between a dominant and dominated culture.

Edward Said was the first to establish that this field of knowledge (postcolonial studies) will not add new. Said, in the context of our discussion of the poles of postcolonial studies, come up with ‘Orientalism’. ‘*Orientalism*’ is considered a legitimate beginning of the field not because he was the first to talk about Orientalism, but because he recalled Orientalism from the diaspora and made it a supportive thesis. There is almost a consensus among scholars on the founding role played by Edward Said’s book on ‘*Orientalism*’ in formulating the first building blocks of postcolonial theory. With its presented ideas, this book evoked another set of writings that discussed

these ideas, either adding to them, responded on or developed, like the writings of later postcolonial theorists such as Homi Bhabha, Salman Rushdie, etc. The best or the most exclusive definition of Orientalism could be present by Said himself as “anyone who teaches, writes about, or researches the Orient—and that applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspect, is an Orientalist, and what he or she does is Orientalism (Said, 2003, p. 2).

As Edward Said recommends in *Culture and Imperialism*, considering “Neither imperialism nor colonialism is a simple act of accumulation and acquisition” (Said, 1993, p. 9). Said indicates that imperialism’s systems are profoundly ingrained, such that it forms the cultural basis of the nation. Indeed, identity politics are not only based on the ideology of imperialism in the postcolonial sense. They also influence them. Edward Said’s study is based on two contemporary Western thinkers: Michel Foucault and Antonio Gramsci, in the sense of knowledge-making. These two thinkers may be considered the pioneers of the postcolonial debate or, unquestionably, the first to announce the prophecy of postcolonialism, in addition to Franz Fanon.

It is impossible to speak about postcolonial theory without stopping before its first missionary (Frantz Fanon), with his work which Edward Said reinforced in his book ‘*Orientalism*’. Fanon used psychoanalytic theory and developed it to highlight the psychological and social consequences of colonialism. He focuses on the importance of black characteristics and distortion and the ability of black colonized to be convinced to wear a white mask made of culture and place. Frantz received his education in Martinique and France. Since he was at a private school for black children and the education provided was in French, he feels racism from childhood. The education in Martinique was the best example of the French assimilation strategy. Emmanuel Hansen (1974) described the located the French education in Martinique, which is the same in all French colonies, as follows:

Assimilation and French education were intertwined. Martinican children read the same books and took the same examinations as white students in metropolitan France. Their classrooms were decorated with pictures of the wine harvest in Bordeaux and winter sports in Grenoble. They were taught the history of France as if it was their own history. Fanon and his brothers learned French patriotic songs. (Hansen, p. 27)

Frantz Fanon discussed the influence of colonialism on Algeria with the works, namely *'The Wretched of the Earth (1961), Black Skin, White Masks (1952)', Toward the African Revolution (1964), and A Dying Colonialism (1965)*. In these books, Fanon discussed the political, economic, and cultural conditions of colonial oppression, the psychology of the colonizer and colonized, the dynamic and tensions of cultural nationalism, and the possibilities of a new humanism that may arise after the colonial experience (Nayar, 2013, p. 3).

Feminist perspectives have had increasing importance in postcolonial criticism, but contemporary feminist strategies and postcolonial theory overlap and mutual benefit, and it is said that critics view both discourses as one field. There is a clear parallel between the history and preoccupations of feminist theory on the one hand and postcolonial theory on the other hand. This similarity indicates by pioneers in feminist criticism such as Doris Lessing, Tony Morson, and Gayatri Chakravorty Spivak. The latter, for example, is one of the actual founders of the new postcolonial discourse and is also the first feminist perspective in the postcolonial period. She is one of the prominent critics of "Postcolonialism, Feminism, Deconstruction, and Marxism. She was Derrida's follower and his translator. She is the author of the translator's preface of Derrida's 'of Grammatology'." She studies the colonizer-colonized relationship in the context of the Subaltern Studies, which is a name used to represent the subaltern in the colonial discourse studies. Spivak's studies included extraordinary visions that seek to overturn hegemonic structures and even doubt the basic assumptions of the dominant thought through her tracing of the cognitive and discursive dimensions of colonial interventions in other people's cultures. Instead of revealing errors, she wants to understand how to build reality.

1.2. Homi Bhabha

Homi Bhabha's epistemological effort involves distinguishing the location of culture; the distinction between two pieces of knowledge one is visible and the other hidden. He is one of the theoreticians who were influenced by Edward Said's ideas and opposed him in some respects. Heidarzadegan (2019) mentioned that Bhabha referred to the colonized's observation of two distinct worldviews: that of the colonizer and the colonized people (Heidarzadegan, 2019, p. 16). Colonialism is seen as forming 'colonial

subjects' based on the 'Lacan' concept of a mirror image. Ashcroft et al. (2007) mentioned that:

In Lacan's theory, the other – with the small 'o'– designates the other who resembles the self, which the child discovers when it looks in the mirror and becomes aware of itself as a separate being. When the child, which is an uncoordinated mass of limbs and feelings sees its image in the mirror, that image must bear sufficient resemblance to the child to be recognized, but it must also be separate enough to ground the child's hope for an 'anticipated mastery'; this fiction of mastery will become the basis of the ego. This other is important in defining the identity of the subject. (Ashcroft et al, p. 155)

Bhabha believes that both the colonizer and the colonized are but two images that are reflected in each other, and he denies the dialectical relationship established by Edward Said and his concept of the binaries (the master and the slave, the colonizer and the colonized, the European, the other and refugees, and host community). These binaries produced a benefit for the colonizer and a preference, the binaries replaced by what is known as 'Hybrid Identity' (Bhabha, 1994, p. 87). According to David Cater in English literature, there are several examples of hybridity, and he provides some examples like "Rudyard Kipling, such as *Kim*, and in E M Forster's *A Passage to India*". Both are stuck between two cultures and not adopted any one of them, which will lead to hybrids (Cater, 2006, p. 117).

Therefore, according to Bhabha, the colonial subject or the colonized person experience what so-called 'Psychological Refugee'; the culture of every two colonial subjects will not be the same as Heidarzadegan refers to in her book (Heidarzadegan, 2019, p. 16). Moreover, due to the relationship between the colonized and colonizer, the winner status will not exist anymore. Two distorted people will be seen because the interaction between the two individuals leads not only to the assimilation of cultural standards that affirm colonial power, but also threatens the colonizer by imitating him and destabilizing him. This damage will be possible since the identity of the colonizer is unstable. Fanon views the imitate blacks as disordered subjects, as it is clear in a wide range of postcolonial writings, the mimicry of Bhabha has the effect of undermining the colonizing power. Bhabha thus discusses the subtle interrelationships between cultures, the dominant and the subjugated; how subjugated races imitate their subjugators is of particular interest to him. Thus, Bhabha works on research at the moment of entanglement that the moment of confrontation creates so that new knowledge can be

formed outside the usual and Homi Bhabha stands out as an essential thinker in understanding the interrelationship 'between the colonizer and the colonized'. Instead of explicitly challenging the colonial discourse through concepts such as 'hybridity, ambivalence, and mimicry', Bhabha clarified the ties between the colonized and the colonizer and the contradictions between these two sides. Bhabha is one of the significant postcolonial theories in colonial discourse analysis with Edward Said and Gayatri Spivak. Bhabha, in this point, examines the identity variety and information when two cultures come together, whether they are colonizer and colonized or refugees and host communities. In his writings, he addresses this colonialism, which creates the colonized and constitutes the subject of the colonizer's identity. At this point, colonialism, which brings together two cultures, has led to the constitution of hybrid identities, both the colonized and the colonizer has taken from this hybridity. The difference between Bhabha and Edward Said is that Said stressed binary structure; East-West or oppressive-oppressed, whereas Bhabha indicated bilateral identities with suspicion and mentioned the formation of mixed, uncertain, ambiguous, ambivalent, and slippery identities, rather than unilateral. The purpose of Bhabha is instead to reveal concerns in colonial narratives (Hiddleston, 2009, p. 114). As Foucault's explanation of discourse inspired said, Bhabha also follows Sigmund Freud and Fanon's psychoanalytic studies (McLeod, 2000, p. 52). According to Bhabha, "colonial 'otherness' on the black man's body creates an identity crisis". One of the significant issues for Bhabha to understand colonial discourse is the stereotype. Stereotype occurs due to the continuous repetition of the concepts that the colonizers produce to represent the colonized (Hiddleston, 2009, p. 117). The colonial discourse requires fixity to identify and know the other. Bhabha (1994) construes the notion of fixity as essential characteristic of colonial discourse:

An important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of otherness. Fixity as the sign of cultural/historical/racial difference in the discourse of, colonialism, is a paradoxical mode of representation; it connotes rigidity and an unchanging order as well as a disorder, degeneracy and daemonic repetition. (Bhabha, p. 66-77)

One of the significant purposes of the colonizer is to see the colonized people just like them. However, this process will lead the colonized to be better and to reform. This new reformed figure of colonized who has shaped, according to colonizer view,

scares the colonizer. Here there are some contradictions in colonizer behavior; they want colonized to be just like them; whiter and more Christian, and at the same time, they want him to maintain his own exotic culture and old savage lifestyle. By staying with their style and savage behavior, colonized will be acceptable and manageable.

In contrast, the modernized native type is no longer stagnant, passive, or immobile (Nayar, 2015, p. 8). At this point, as McLeod emphasizes, Said's Western representations are based on fantasy, desire, and dreams. Bhabha says that these fantasies are replaced by fear (McLeod, 2000, p. 53). Like Said, Bhabha says that colonization establishes a system of representation to realize its ideas about other people and lands. However, at this point, Bhabha argues that this aim of colonial discourse will never be fully realized. According to Bhabha's notion of ambivalence, colonized is not strictly opposed to the colonizer. Bhabha explains the purpose of colonial discourse as follows: "The objective of colonial discourse is to construe the colonized as a population of deteriorated types based on racial origin, in order to justify conquest and to build systems of management and instruction" (Bhabha, 1983, p. 23). More precisely, in *'The Location of Culture,'* Bhabha provides a new definition of major postcolonial concepts in many of his essays. In this work, the critical postcolonial concepts will be summarized, and another subordinate concept will be called upon when necessary.

1.2.1. Ambivalence

The concept has first emerged in psychoanalysis to "describe a continual fluctuation between wanting one thing and wanting its opposite" (Ashcroft, Griffiths, & Tiffin, 2013, p. 10). It also refers to a simultaneous tendency toward and repulsion from an object, person, or action (Young, 1995, p. 161). This concept was transformed into colonial discourse theory by Homi Bhabha to explain the confusing, complex, and hesitant relationship between colonizer and colonized (Bhabha, 1994, p. 10). According to Bhabha, the concept of psychoanalysis in the colonial discourse theory frame indicates the peculiar attraction and phobia of the colonizer against the colonized. Young (1995) explains the notion of ambivalence as being at the heart of colonial discourse as both inclusion and exclusion and its importance for Bhabha:

In making ambivalence the constitutive heart of his analyses, Bhabha has in effect performed a political reversal at a conceptual level in which the periphery -the borderline, the marginal, the unclassifiable, the doubtful- has become the

equivocal, indefinite, indeterminate ambivalence that characterizes the center. (Young, p. 153)

As Neil Lazarus says: “when Bhabha refers to colonial discourse as ‘ambivalent’, he means to describe a certain slippage at the heart of the colonial episteme” (Lazarus, 1999, p. 133). This ambivalence is the “otherness which is at once an object of desire and derision, an articulation of difference contained within the fantasy of origin and identity” (Lazarus, 1999, p. 66-67). While this political reversal includes the desire and passion of the colonizer towards the colonized, on the other hand, it involves concern and fear in the region where the colonial contact takes place. According to this, the ambivalence of colonial discourse characterizes the colonial center. Ambivalence also characterizes “how colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing or represent itself as nurturing at the same time” (Ashcroft, Griffiths, & Tiffin, 2013, p. 10). The colonial discourse strives to break this otherness of the colonized and Western understanding (McLeod, 2000, p. 52). Therefore, the colonizers do their best to create the native and bring them to the colonial areas to be like them, and accordingly, the native will be reformed. However, this new creation figure frightens the colonizer. So, the colonizer wants the indigenous to be white and more Western or Christian, but with their exotic culture and old lifestyle. Because this native type is predictable and manageable, in contrast, the modernized native type is no longer stagnant, passive, or immobile (Nayar, 2015, p. 8).

McLeod mentioned that Said has built his Western representations on fantasy and desire and dreams, yet Bhabha argues that these fantasies are fearful. Accordingly, these indigenous are “domesticated, harmless knowable, but also at the same time wild, harmful, mysterious” (McLeod, 2000, p. 53). Colonialism is not confident because, with all efforts to drive the colonized to be modern, the colonizer never wants the colonized to be like himself to avoid any potential consequences of personality. Ambivalence is, therefore, an unfortunate aspect of colonial discourse for the colonizer. Nevertheless, it produces ambivalent subjects whose mimicry is never very far from ridicule (Ashcroft, Griffiths, & Tiffin, 2013, p. 10). Instead, it sees himself as a part, ambiguous, hesitated, and weakened by his dual feelings and thoughts towards the colonized subject. Ambivalence is a sign of eliminating colonial authority by itself (Nayar, 2015, p. 8). In Bhabha’s theory, ambivalence breaks down the authority of colonialism and colonial

discourse because it changes the structure of the essential relationship between the colonized and the colonizer.

In Ashcroft et al. (2013), Bhabha gives Charles Grant an example, who attempts to disseminate the Christian religion among Indians, but he was also afraid since this will lead them to demand liberty (raised their voice) (Bhabha, 1994, p. 87). “Grant’s solution was to mix Christian doctrines with divisive caste practices to produce a ‘partial reform that would induce an empty imitation of English manners’”. Bhabha suggests that this is evidence of the struggle within imperialism itself that will unavoidably produce its destruction: “It is compelled to create an ambivalent situation that will disrupt its assumption of monolithic power” (Bhabha, 1994, p. 11). In Bhabha’s theory, the Ambivalence generates a controversy, that the colonial relationship is a permanent ambivalence and self-destruction. Moreover, without any resistance of the colonized, it will be disrupted. Bhabha refers to the colonial discourse coerced to be ambivalent due to its desire to make the colonized figures be just like himself, but is never absolute (Ashcroft, Griffiths, & Tiffin, 2013, p. 11). Bhabha says that the Ambivalence of colonial discourse influences both the colonizer and colonized subjects because it is not the absolute result of the binary system (Bhabha, 1994, p. 161). Bhabha sees the concept related to hybridity, and even the authority could also be hybridity when located in the colonial circumstances in which it sees itself dealing with, and often inflected by, other cultures (Ashcroft, Griffiths, & Tiffin, 2013, p. 11). At this point, another important concept that Bhabha uses to explain this situation hybridity is manifested.

1.2.2. Hybridity

One of the most broadly used and most controversial terms in postcolonial theory, hybridity, usually refers to creating new transcultural forms within the contact region created by colonization (Ashcroft, 2013, p. 108). Therefore, in any contact between two or more cultures, both cultures will be influenced, leading to a new mixed cultural identity. The concept is used in postcolonial studies to explain the miscegenation of “races and cultures” and the constitution of a new form of culture (Nayar, 2015, p. 91). This term could use in several scientific disciplines like biology, ethnicity, and culture. Colonizer believes in the biological differences and cultural distinctions between races, and the cultural difference is the absolute result of this biological variety.

In terms of linguistic use of the term best example are the pidgin and creole languages. Mikhail Bakhtin applies the term to indicate the troublesome and transfiguring power of multivocal language situations and, by extension, multivocal narratives (Ashcroft, 2013, p. 108).

Different from Said and other postcolonial theorists who believe in dual distinctions between the West and the East. The system of binary opposites suggested by Said (white-black, good-evil, east-west, perverse-normal, etc.) Also denied the relationship between homogeneous identities. The most crucial feature of the binary differences is that they are different from each other. Bhabha determined the absence of the strict internal and external difference between these binaries with the concept of hybridity. According to Bhabha, colonizers may be different from the colonized in color and origin, but in some respects like culture and education, and language colonized could act like a colonizer. Thus, Orientalism's dual logic cannot be based on the presence of such uncertainty; the hybrid's existence emphasizes as an illusion the binary oppositions. Hybrid identities emerge at this stage, unlike binary identities. Bhabha presents the hybridity figure in postcolonial studies to offer more resilience that does not simply redraw borders, but subvert the borders (Sharp, 2009, p. 121-122). Therefore, according to Bhabha's analysis, the relationship between colonizer and colonized is interdependent and mutually builds their subjectivities (Ashcroft, 2013, p. 108).

In so doing, Bhabha destroys the binary system and the distinct differences between colonizers and colonized; refer to the mutual power relationship between the couple, the old understating of power consumption from top to bottom will not be interested (Sasani, 2015, p. 324). Therefore, for Bhabha, a hybridity empowering condition where both cultural purity and cultural diversity are rejected. Bhabha's perspective of the 'The Third Space' where the cultural systems build in (Bhabha, 1994, p. 37); in all contradictory areas, culture, identity emerges where the purity of cultures unachievable. Here hybridity emerges as a tool to challenge the unitary identity by asserting the diversity and plural identities between cultures (Nayar, 2015, p. 92). So, hybridity appears like a transcultural form in any contact area produced by discrimination and domination, where the characteristics of the parties are interrelated and mutually constructed.

Cultural identity always arises in this contradictory and unstable field, and Bhabha claims a hierarchical ‘purity’ of cultures indefensible. For him, recognizing this ambiguous field of cultural identity can help us defeat the exoticism of cultural diversity in favor of recognizing a hybrid to which cultural differences can work. This space is the “in-between” space that bears the weight and meaning of culture, and this is what makes the concept of hybridity so significant (Ashcroft, Griffiths, & Tiffin, 2013, p. 108-109). The more dynamic sense of identity for people living with other cultures in the contact area developed by this ‘in bitterness instead of fixed national identity. This border is the first step of ‘beyond’. Bhabha (1994) explains the concept ‘beyond’ by saying:

The beyond is neither a new horizon, nor a leaving behind of the past (...) Beginnings and endings may be the sustaining myths of the middle years; but in the fin de siècle, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. (Bhabha, p. 1)

“At the border, past and present, inner and outer, is no longer separated from binary opposites but instead merge” (McLeod, 2000, p. 217). As Young (1995) explains:

Hybridity thus makes a difference into sameness, and sameness in difference, but in a way that makes the same no longer the same, the different no longer simply different. In that sense, it operates according to the form of logic that Derrida isolates in the term “*brisure*”, a breaking and a joining at the same time, in the same place: difference and sameness in an apparently impossible simultaneity. Hybridity thus consists of a bizarre binary operation, in which each impulse is qualified against the other, forcing momentary forms of dislocation and displacement into complex economies of agonistic reticulation. (Young, p. 25)

Heidarzadegan says that “hybridity is the effect of the drive towards the cultural assimilation of the colonized, but at the same time it subverts the authority and self-presence of the imposed culture” (Heidarzadegan, 2019, p. 45). This new form refers to a situation beyond binary oppositions. Bhabha observes the culture, not in its fixed essence, but characterized by variation, influx, and transformation and, most importantly, by ‘mixedness’ or ‘interconnectedness’; culture for Bhabha is not a static entity but on the contrary, it’s fluid and perpetually in motion. Nevertheless, it is believed that hybridity, as an upper-cultural term, goes beyond cultural unity and cultural diversity. In this relationship between the colonized and the colonizer, the justification

and the interpretation made to go beyond cultural differences can cause the masking of imperialist or assimilating policies. Bhabha uses the notion of ‘Mimicry’ as an essential concept at this point in order to explain the interaction between colonized and colonizer relations.

1.2.3. Mimicry

From the standpoint of the ‘white man’s burden,’ and ‘civilizing mission’, Homi Bhabha argues the point of colonial power attempts to have its colonial subjects duplicate the colonizer’s habits, language, and mentality. Mimicry is an essential concept in Bhabha’s terminology. Concerning the concept of ambivalence, the notion of mimicry shows the contradictions and dualities in colonial relations. One of the significant colonial discourse objectives is to have “colonized subjects ‘mimic’ the colonized by adopting the colonizer’s cultural habits, assumptions, and values, yet the result is never a simple reproduction of those traits” (Ashcraft, 2013, p. 125). Therefore, in colonial relations, people are, in many ways, pressured to accept the Western forms of cultures. Both Harris (2008) and Ashcraft (2013) mentions that this mimic does not always occur, and even if it happens, the result will not be successful, but a ‘blurred copy’ of the colonizer (Harris, 2008, p. 1701 & Ashcraft, 2013, p. 125).

Bhabha explains this situation as, “colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite” (Bhabha, 1994, p. 86). At this point, it is seen that the colonizer wants its values, assumptions, and the world’s perspective to be copied. Mimicry is constructed throughout the ambivalence, and the mimicry must produce constant slippery, extremism, and diversity to be effective (Bhabha, 1994, p. 86). Bhabha identifies a level of ambivalence that establishes this colonial discourse, which he termed ‘mimicry’ (Bhabha, 1994, p. 87). The colonial wants to have the colonized subject only somewhat similar to the colonizer: “the effect of a flawed colonial mimesis, in which to be Anglicized is emphatically not to be English” (Bhabha, 1994, p. 87). Bhabha refers to the necessity of this mimesis for the colonizer to convince the colonized of needing the colonizers’ mission of reforming the other. What appears, instead of the aforementioned, mimicry is irony. However, mimicry can emerge as a clear target of imperial politics. Quoting “Lord Macaulay’s Minute to Parliament”, Ashcroft and others (2013) explain this situation:

Mimicry has often been an overt goal of imperial policy. For instance, Lord Macaulay's 1835 Minute to Parliament derided Oriental learning and advocated the reproduction of English art and learning in India (most strategically through the teaching of English literature). However, the method by which this mimicry was to be achieved indicated the underlying weakness of imperialism. (Ashcroft and others, p. 125)

The purpose is to create hybrid people who have the color and blood of the Indian but the British's mentality to be the imperial hands to perform its policies. It seems that the unknown colonial subject should be prevented or constrained by this colonial discourse. Thus, "mimicry is at once resemblance and menace" (Bhabha, 1994, p. 86). Bhabha also refers to the reason behind this menace of the mimicry, saying that it is "not lie in its concealment of any real identity behind its mask, but comes from its "double vision which disclosing the ambivalence of colonial discourse also disrupts its authority" (Bhabha, 1994, p. 88). Bhabha points out, this unclear mixed desire for colonial power from Charles Grant's example. Accordingly, the reform of Indian morality in the Christian line would give the colonized a sense of personality. Therefore, eventually, mimicry will disturb the colonial power. Mimicry is a desire for authenticity, but colonial power disrupts its authority by ambivalence and "partial representation of the colonial object", and the desire of colonial mimicry is 'the metonymy of presence', which menaces "the narcissistic authority by producing historical, racial and cultural differences to reclaim recognition and presence" (Bhabha, 1994, p. 89).

Regarding the Bhabha example of Charles Grant, Grant proposes 'a partial reform' to reform religion and fear that the Indians might be in turmoil for freedom. To prevent these dangers, the reform process in "which Christian doctrines can cooperate with caste practices is proposed. At this point, Bhabha quotes Grant's words: "In suggesting, finally, that 'partial reform' will produce an empty form of the imitation of English manners which will induce them (the colonial subjects) to remain under our protection" (Bhabha, 1994, p. 87). He downplays his moral project and produces knowledge of Christianity as a form of social supervision. This point reveals the ambivalence of colonial discourse. The colonizer wants the colonized to resemble himself and perceives the colonized as a threat. In general, the mimicry on hand seems to provide the control and regulation of the natives, while on the other hand, it adds a difference to the dominant discourse of the colonial power, 'Ambivalence.'

The primary purpose of this ‘mimic men’ is to create a reformed and “approved version of otherness,” but in a condition of partially imitate the colonizer, so they show the extent to which can the colonial subject reach in term of improvement and development, according to their expression (Hiddleston, 2009, p. 118-119). The conclusion from Grant’s example is that colonial power reduces the culture to text or discourse. Here, the mimic process is not and will never be a complete or perfect image of the original with this ambivalent desire of the colonizers. At this point, Bhabha thinks that this is the “ambivalence of colonial discourse and that the colonial authority is turned upside down with the resulting hybrid identity”; when the dominated subject (native) being in the unclear culture, neither his own culture nor the colonizer’s culture (Loomba, 1998, p. 89).

For Bhabha, the reconstruction of the native is when the colonizer assimilates the indigenous in his religion, education, and culture. The (white master) tries to persuade the indigenous to become more civilized when he leaves his native traits and traditions. Nayar (2015) argues that the “mimic men” construction is when the colonized imitate the colonizer, Western values, and cultural forms (Nayar,2015, p.104). Sasani (2015) sees the colonizer tries “to internalize inferiority in the colonized” by show the civilization’s power and supremacy culture and imposes the ‘mimicry process. At the same time, the colonizer concern with the reformed colonized (Sasani, 2015, p. 324-325). Bhabha highlights “the concern of the colonizer and the strength of the colonized” (Bhabha,1994, p. 324). Mimic men are neither accepted in their culture nor accepted in the culture of the Western master. Mentally close to the white man, physically, which is out of his ability, close to native. Heidarzadegan (2019) mentioned that “mimicry lies at the limits of what is acceptable and familiar and plays by the rules of the colonizer, but at the same time works against them” (Heidarzadegan, 2019, p. 44). In the end, mimic men are not a slave, but according to Bhabha, they are ‘threat’ to the colonizer by revealing the ambivalence of its discourse. This ambivalent situation of “the Mimic Men” means a clash with colonial discourse, which serves to define and correct the colonizer (McLeod, 2000, p. 54-55). It is clear here that people in exile also use mimicry; when they leave their nation, country and start a new life, they will be undertaken new strategies to adapt and coexisted to the new environment. The strategies are different from one group of people to another according to their sociopolitical background and their purpose of imitating; in all cases, they will threaten the native people in their

country. In history, there are several examples of diasporic people dispersed around the world who leave their country for specific reasons ranging from ethnic conflicts to looking for a higher level of living conditions. Diaspora is related to the identity crisis of postcolonial subjects; therefore, it should be studied to relate postcolonial concepts to the roots of diasporic identity crisis in *Season of Migration to the North* and *The Black Album*,

CHAPTER TWO

DIASPORA AND CULTURAL IDENTITY

2.1. Diaspora

Diaspora will be studied in the Tayeb Salih's *Season of Migration to North* and Hanif Kureishi's *The Black Album*, therefore diaspora should be defined and the aspects of which will be studied in the two novels should be discussed.

Originally, diaspora meant 'scattering' of the people and connected to the early Greek populations scattered to colonize other territories. In the traditional sense, however, after translating the Old Testament into Greek, the term diaspora referred to the "scattering" of the Jewish people after their various forceful removals from the Levant and following from Spain. Another definition of the origin of "diaspora" also refer to as the Greek word in origin. The term diaspora discovers its origins in the Greek language and based on a Hebrew word, Galut. Based on Spiro (to sow) and the preposition DIA (over), in Ancient Greece, the word indicated migration and colonization. In Hebrew, "the term initially referred to the setting of colonies of Jews outside Palestine after the Babylonian exile and has assumed a more general connotation of people settled away from their ancestral homelands" (Shuval, 2003).

Diaspora studies have been, to some extent, of the sociology, anthropology, and migration studies, field in the political sciences and international relations. Fiona Adamson pointed out the process of constructing or producing the diaspora, gained by drawing on the literature on the transnational networks and transnational social movement (Adamson, 2012). The diaspora has been found since the old history of Greek simultaneously literature of the diaspora launched. However, there has been growth in the literature in the last few decades to address topics like diaspora and migration. The topics expanded in disciplines composing sociology, anthropology, geography, cultural studies, migration studies, and political and international studies. As the result of all these efforts, new specialized journals launched like 'Diaspora and Global Networks'.

The question of what diaspora is and how it is emerging still does not has an obvious answer. Therefore, according to Adamson (2012) diaspora is an "essentially contested concept" there was a long debate between essentialists and constructivists

about the diaspora and the extent diaspora political nature or social is constructed. Adamson (2012) mentioned that the difference between essentialist and constructivist is that essentialist view diaspora emerges clearly out of boundary-crossing methods such as migration, exile, and dispersal (Adamson, 2012.p. 27-29). In contrast, constructivists would instead view diaspora as socially constructed via elite discourse manipulation or political mobilization. Several studies carried out refer to the different types of diaspora. The new-old type of diaspora raised refers to the forced diaspora; people leave the homeland, not for labor or education but to be safe. This group will be under more suffering and will maintain more contact with the country of origin; after various studies are still challenging to differentiate between diaspora and transnational communities. So far, no clear definition of diaspora society and the qualifications to be counted diaspora through which established theory, multiple forms of migration will be addressed and studied.

According to Dibyesh Anand (2003), diaspora is any people living outside their homeland; therefore, the concept associates with migration and dispersal (Anand, 2003, p. 214). Recently, diaspora turned to people who scatter from the center (Tölölyan, 1996, p. 10). However, the diaspora comprises a variety of ethnic, religious, and national groups. In the broader context, such as “political refugee, alien citizens, guest workers, immigrants, expellees, ethnic and racial minorities, overseas communities, who find themselves out of their territory until they are historically, originally belong” (Carter, 2005, p. 55 and Shuval, 2000, p. 42). Steven Vertovec, in his works, provided another specific definition of diaspora, as it refers to self-identification amongst many societies, which themselves or whose ancestors migrated from one place to another or even several places (Vertovec, 2005, p. 2). Other research by Braziel and Mamnur mentioned that this term originates from the Greek source *Diasperien* that forms from *DIA* means ‘across’ and spring means “to sow” (Braziel and Mamnur, 2003, p. 1).

Tölölyan argues that since the term derives from sperm and diaspora, it is a productive process. As for Greek, ‘*Diasporien*’ was initially an abrupt yet natural process. The “fruitful scattering away of seeds from the parent body that both dispersed and reproduced the organism” (Tölölyan, 1996, p. 10). Therefore, for Greek, the term has a creative and positive meaning in referring to power and proliferation. The new semantic dimension of diaspora referred to Jew after the destruction of Jerusalem and

the razing of the temple walls in 586 BC by the Roman. Later on, as Tölölyan mentioned, the concept refers to any group of people suffering from loss of homeland and ethnic violence (Tölölyan, 1996, p. 12). In William Safran's terms, "the oppression and moral degradation implied by that dispersion of Jew, the diaspora stressed the element of exile and loss and yield a negative meaning" (Safran, 1991, p. 83). This oppression and moral degradation mean that previously any diaspora deemed the diaspora required forced displacement, total loss of land, and longtime trauma experiences.

By using the recently launched dispersal, methods there are different attempts to reinscribe the diaspora definition. In addition to the two historical meanings of diaspora, by the time passing, other meanings have two available, these new significations maintain the old Greek meaning of productivity and dispersal. It is also implying the state of solid dislocation of individuals and subsequently a sense of Jew-related bitterness. The diaspora function mentioned by Safran (1991) as below:

Metaphoric designations for several categories of people – expatriates, expellees, political refugees, alien residents, immigrants, and ethnic and racial minorities tout court – in much the same way as 'ghetto' has come to designate all kinds of crowded, constricted, and disprivileged urban environments and 'holocaust' has come to be applied to all kinds of mass murder. (Safran, p. 83)

The eclecticism of diaspora is due in a big way to academic applications that the media have used to indicate some dispersion. It has become an overarching area of research, mainly concentrating on the identity forms "from the restricted Jewish idea of uprooting and trauma". This evolution the reconciled with what Edward Said (1983) mentioned in the book *'The world, the text, and the critic'* that theory like journey and new semantic magnitude: "Like people and schools of criticism, ideas and theories travel – from person to person, from situation to situation, from one period to another" (Said, 1983, p. 226).

According to Dibyesh Anand (2003) the meaning of the diaspora has been changed over time from a Jew-centered, meaning to something unfamiliar; that is, the historical moments and cultural contexts that have affected the meaning of diaspora developed (Anand, 2003, p. 212). Moreover, the diaspora becomes a part of several fields of study. Braziel and Mnnur (2003) mentioned that there has already been progressing in diaspora use in many fields like literature, sociology, anthropology, film studies, queer theory, area studies, and ethnic studies (Braziel and Mnnur, 2003, p. 3).

The new meaning of the term has provided a spectacular understanding of cultural differences and identity politics (Cohen, 1997, p, 6).

One of the prominent figures of contemporary diaspora studies in the light of the current situation is Safran and Cohen, and Tölölyan, who have presented different types of criteria to diaspora study. The term diaspora becomes significantly more comprehensive, and the need for developing the concept turns out inevitable. However, still, the need to establish new conditions to fetch new cases of dispersions to the diaspora to maintain flexibility, for instance, for Safran (1991), as also mentioned in *Global Diaspora*, to name an expatriate minority as a diaspora, the members should share the following features:

1. They, or their ancestors, have been dispersed from an original 'center' to two or more foreign regions.
2. They retain a collective memory, vision, or myth about their original homeland, including its location, history, and achievements.
3. They believe they are not – and perhaps can never be – fully accepted in their host societies and so remain partly separate.
4. Their ancestral home is idealized, and it is thought that, when conditions are favorable, either they, or their descendants should return.
5. They believe all members of the diaspora should be committed to the maintenance or restoration of the original homeland and to its safety and prosperity.
6. They continue in various ways to relate to that homeland and their ethnocommunal consciousness and solidarity are in an important way defined by the existence of such a relationship. (Cohen, 1996, p. 6)

Therefore, for Safran, it is not easy to name any group of people, either by themselves or by others, as a diaspora until meeting the previously stated criteria. Any group must flee from their native state to deem diaspora. These people should share the exact extent of the memory about their homeland, history and achievements included. The critical issue raised in these criteria is that those people should believe that they would not be accepted in the host community and stay separated. According to Safran, those people will keep dreaming of their state as their state is ideal. However, the other criteria presented by Cohen (1997) is striving to bridge the gap of Safran's list. Four out of nine points should be fulfilled for any given group to be qualified as a diaspora:

1. dispersal, often traumatically, to two or more foreign regions
2. expansion from a homeland in search of work, in pursuit of trade or to further colonial ambitions

3. a collective memory and myth about the homeland
4. idealization of a putative ancestral home and a commitment for its maintenance or creation
5. development of a return movement that gains collective approbation
6. a strong ethnic group consciousness based on a common history and belief in a common fate
7. a troubled relationship with the host society, suggesting a lack of acceptance,
8. a sense of empathy and solidarity with co-ethnic members in other countries of settlement
9. The possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism. (Cohen, 1997, p. 29)

In his book *Global Diasporas: An Introduction*, Robin Cohen (1997) continued to underline the lack of theorization in the diaspora publication and argue that even if it could not be a transposable model, the ‘Jewish archetypal’ could be a foundation for reflection. The four distinctive features of diaspora, which should exist according to Cohen, is:

- Traumatic dispersal
- Development of return movement
- Troubled relation with the host society
- Possibility of creating and enriching life in the host society. (Cohen, 1997, p. 29)

Cohen has boarded the concept to include another three reasons for diasporization and the fore dislocation: labor, follow a trade, and colonization. As a result, Cohen works on preparing a typology of at least five different diasporas: victim, trade, labor, imperial and cultural diasporas (Cohen, 2008, p. 26-27). Therefore, Cohen considers the colonial authorities to be diaspora if they shared the rest of the features. The cultural dimension of diaspora discourse offered a prominent place to the notion of hybridity, used by post-modernist authors to denote the evolution of new social dynamics as mixed cultures (Chivallon, 1997) as mentioned in the Lisa Anteby Yemini and William Berthomière work (*Diaspora: A Look Back on a Concept*) 2005. Homi Bhabha also adapts the concept in postcolonialism studies in his book the ‘*Location of Culture*’ (Bhabha, 1994, p. 5). In the article *Rethinking Diaspora*, Louise Jacques (2001) mentioned the features list of Tölölyan on diaspora, which is different in one way or another from Safran’s list:

1. The diaspora has its origin in the fact that a large number of individuals were forced to leave their country by severe political, economic and other constraints

2. Before leaving the country these people already shared a well-defined identity
3. Diasporic communities actively maintain or construct a collective memory, which forms a fundamental element of their identity
4. These communities keep more or less tight control over their ethnic boundaries, whether voluntarily or under constraint from the host society
5. Communities are mindful to maintain relations among themselves
6. They also wish to maintain contact with their country of origin, provided it is still in existence (Jacques, 2001, p. 5-6).

The list of features/criteria prepared by Tölölyan also stressed three essential elements in the diasporization a compelled dislocation from the native country, a shared identity among community members, and maintenance of contact with the homeland is the basis for all mentioned theorists. However, Tölölyan adds a couple of elements, which did not include in Safran's list. First, the existence of the forced power that could be political, economic, or other barriers; second, the well-defined identity before leaving. It is interesting to notice that most of the diaspora findings appear to have a three-dimensional structure. Many attempts to amplify the definition around the three elements, as mentioned earlier, dislocate two and more nations, relationships within diasporic communities, and reorientation to a homeland.

The latest endeavors deserve to notice here to help expose the scope of the semantic eclecticism diaspora experiences in recent years. Within a diversity of academic disciplines, modern writings on the subject move at least three real meanings of the concept 'diaspora'. These meanings indicate what could name diaspora "as a social form, 'diaspora' or a type of consciousness, and 'diaspora' also a mode of cultural production" (Vertovec, 2005, p. 277-278). In Vertovec's terms, diaspora as a social form indicates three factors; "the process of becoming scattered, the community living in foreign parts, and the place of geographic space in which the dispersed groups live" (Vertovec, 2005, p. 278). Diaspora as a type of consciousness refers to several experiences, mental state, and sense of identity (Vertovec, 2005, p. 281). Eventually, as a mode of cultural production, diaspora is understood to be born out of the "worldwide flow of cultural objects, images, and meanings and is habitually conveyed in discussions of globalization" (Vertovec, 2005, p. 288-289).

Anand (2003) analyses existing diaspora theories through what he calls "three common conceptualizations of diaspora" (Anand, 2003, p. 215). The first conceptualization is the "most accommodating and less sophisticated version, in which

diasporic people are taken as actors in the international politics as delineated in the ideas of Sheffer”. Yana Volkova (2020) in her paper “diasporas Identity in the Mass Media: Formation of the Turkish diaspora,” mentioned that diaspora could also raise by the specific state to its populations living abroad for not only economic advantages but also for political benefits (Volkova, 2020, p. 105). The second category draws upon complementary and opposite elements within the definitions submitted by Cohen, Safran, and Tölölyan (Anand, 2003, p. 216). The third dimension of Anand involves entire stock of serious theorization on diaspora. It treats “less with description and prescription and more critical reflection and reflexive theorization” (Anand, 2003, p. 218).

A more modern approach to diaspora subjects expands on Cohen’s (1996) postulation: “The diaspora can grasp together or redesign via mind in the age of cyberspace, through cultural artifacts a shared imagination” (Cohen, 1996, p. 516). The recent take underlines the need to reconsider the earlier paradigms by redefining the role of time and place. In cyberspace, representation and identification can transcend the physical elements such as origin and relocation. Anyanwu (2004) considers the Internet as a “new habitat of modern sojourners” that “abolishes geographical boundaries and creates room for more migrants to inhabit” (Annual Meeting of the Australian and New Zealand, p. 7). The “Internet incorporates both diasporas and natives and brings them into a typical interactive frame by abolishing geography. Such inclusiveness further questions the elements of the history of migration and relocation”.

Moreover, diaspora scientists redefine diasporic people as imagined communities deriving what Anderson (1997) calls for a nation. For example, Sökefeld (2006) recommends defining diaspora “as imaginations of community that collect the people community that live in the exile” (Sökefeld, 2006, p. 267). In this sense, segments of dispersed communities share the same perception of the origin, identity, and fate beyond the geographical distance. Tsagarousianou, Roza affirms that the appearance of diasporic identity arises from the dispersed population’s “ability to imagine themselves as such, imagine and construct the relevant transnational linkages and appropriate discourses” (Tsagarousianou, 2004, p. 63). The highlight on the role of the internet can be driven from Sökefeld referring to the diaspora as a unity of the vagrant people in the exile; Tsagarousianou views the ability of the diasporas to build

transnational ties. The objectives of diasporic people and their strategies, which they follow to maintain their identity, according to Cohen (1996) are diverse and varied. The activities of migrants ranging from “retain dual citizenship, enhance for special trade deals with their homeland, demand aid in exchange for electoral support, influence foreign policy and seek to protect family immigration quota” (Cohen, 1996, p. 519). The diasporas drive diaspora to be a more “dynamic process” in keeping searching for autonomy and identity (Anyanwu, 2004, p. 4).

Since all of the above contingent factors rarely address current frameworks, a new framework is needed to align the focus on cyberspace’s “abolition of time and place with the need to view them as fundamental sites for building diasporic identity”. From all of the previously listed checklists and paradigms, the new structure derives two essential dimensions. The first dimension includes the diasporization process, which includes dispersion, relocation, and diasporic experience. The second concerns the politics of diasporic identity building and declaration. diaspora identity includes three critical aspects of identity politics: “social, cultural, economic, and political ties to the homeland”; “interrelationships amongst diaspora members; and the diaspora’s relationship” with the host country.

The postcolonialism studies address the concept as a field where two cultures come together, and a part of cultures confrontation in the West as many former colony nations’ populations prefer to leave to colonizer country whether the voluntary or forcible movement of population from their homelands to the new land. Furthermore, diaspora also tackles the cultural clash in the colonized nation; as aforementioned colonial powers itself consider diasporic movement when millions of Europeans, mainly British and France, leave their country and settle over the world colocalization. The growing need for food production for metropolitan lead to increase demand for farmers from a different region. The consequence was the growth of a slavery-based economy, especially in the Americas and other areas such as South Africa. People were shipped to plantation colonies in the Americas from the West of Africa as slaves. In other British colonies, slaves sell by Arabs. Indentured labor launched to meet the nineteenth-century demand for cheap labor in colonial plantation economies. Thus, slavery and indenture practices resulted in colonial diasporic people worldwide. Slavery applied to the rest of the British colonies’ populations. Successors of the

colonial diaspora movements have had a remarkable role in preserving, developing, disseminating, and expanding their distinctive indigenous cultures. In recent times, many writers have adopted the notion of a “diasporic identity as a positive affirmation of their hybridity”. The thesis in question, “the diasporic identity,” is a crucial topic launches during migration in the exile.

Therefore, it is only during the 80s that the concept of diaspora has identified, the period of expansion. However, Alain Medam (1993) and James Clifford (1994) show rapid indifference to the diaspora concept saying that the term uses to describe the situations in which only the dispersion group of people from one nation to others: ‘host country’ (Alain,1993& Clifford,1994). The mentioned theorists seek advanced theorization. The term diaspora has been complicated by other topics related to global disruption and technological advances over the past several decades. “Terms such as classic diaspora, modern diaspora, voluntary diaspora, post-diaspora, transnational diaspora, and metropolitan diaspora suggest a certain degree of anxiety with the limitations of a term that has become critical usage for concepts regarding dispersion, dislocation, exile, migration, and so. In attempting to understand the concept of diaspora”, one will interface with several categories of displacement. The different definitions of diaspora: whether including the dispersion of a traditional group/people, forced dislocation from the home, voluntary migration or indicating an attachment to multiple nations/histories, have one thing in common. In all these varying sections, the underlying premise that girds diaspora issues involves concepts of identity and belonging. Identity and motherland identity are perpetually an integrated part of immigrants, and it helps to make them distinctive from other diasporic communities. Both *Season of Migration to The North* and *The Black Album* were written from a postcolonial perspective to address identity, home, race, assimilation, and belongs. The novels in question addressed identity and how the key characters have been affected, and their behaviors have shaped being in exile. Along with the diaspora identity, culture and acculturation are essential terms in diaspora studies or diaspora theory due to the deep link among them, as one related to another. The first step of impact on people after leaving their nation will be on their identity and culture respectively. This identity will be formed or transformed based on several factors. The critical factor of this is the reaction of the host community. In colonial discourse, the colonizer’s supremacy and superiority are undertaken. What is in the peoples’ hands to avoid the considerable

distance between them and the host community and from colonial discourse point of view, the colonizer is coexistence or so-called acculturation. In the coming page, the given terms will discuss in general impression.

2.1.1. Diaspora and Identity

The idea of identity takes immense importance and, at the same time, ambiguity and complexity in postcolonial studies. The word of identity in the Oxford American Dictionary of Current English refers to “the fact of being who or what a person or thing is,” or it indicates “the quality or condition of being a specific person or thing”. In both definitions, the word refers to something the person was born with as a matter of reality. However, identity could be formulated or at least influence to change through different types of impacts and experiences during life. The question on how the identity is forming is fantastic to follow up is something that can study through the enormous efforts of postcolonial theorists. Identity form/reform is in general uncontrollable and based on people’s eclecticism for their life.

Identity is a complex and debatable term. Therefore, the group of features that relate to somebody is nothing but his identity. Several changeable and stable as well influenced by factors, whether they are inside or outside. The main three elements presented by Wetherell et al. 2008 are personal, family, and social identity, which in general are determined by individual circumstances. Other studies have focused on the impact of migration upon people and how peoples’ identities have influenced. In this part, researcher went further to have in a deep and comprehensive study the terms like identity, which the critical tools of the respective nation to multiculturalization newcomers, especially in receiving countries and postcolonial countries. Identity affects when two cultures come together and emerge the idea of cultural clash and who is dominating upon whom. People’s identity cannot see until contact with others, and since then, people could recognize themselves and their differences from others. In these identities, difference refers only to difference, not necessarily against. The emerging mixed identity or culture to understand one should stand on the wooden background of the general situations and conditions of that respective individual/s—the main actor of understanding the emerged identity and culture in the interconnection and interrupting human action. Therefore, people in the colonial space or migration space are in the

process of recreating identity. What does it mean 'where are come from?' is 'who are you?' because the reality of identity cannot address apart from the matter of belonging.

The issue of identity occupies a considerable place in the problems of contemporary thought because it evolves from the womb of the colonies of the modern West. In the consciousness of eastern thinkers, the West constitutes a manifestation of progress and threat simultaneously, and this duality appeared in dealing with the civilized West. Several trends have raised identity to emphasize the need to preserve a particular civilized identity, and this concept remained at the crossroads between psychology, sociology, and anthropology. Genuine interest in it was not witnessed until the early seventies, as it became occupied by many researchers in research, which made it present After that as one of the vital questions in current human, social and cultural studies. Although identity discourse has flourished in various cultural, media, and academic circles for years, especially in the West, the concept of identity is still surrounded by intense shadows because it is challenging to deal with it. Kath Woodward argues that "identity is something different from personality in several significant respects". Therefore, two people can be seen sharing the same personal attributes but not the same identity; so, it is in peoples' hand how to be identified by especial identity and group of people (Woodward, 2004).

As for Erikson (1968), Azizi Hj mentioned that "described identity involves a subjective feeling of self-sameness and continuity over time". Therefore, according to him, people keep feeling that they the same in all social circumstances (Erikson,1968). In the same context, Erikson mentioned that identity is a conscious and unconscious operation. Erickson wants to say that "conscious sense of individual identity as well as unconscious striving for continuity of personal character". Leoandra Onnie Rogers (2018) also mentioned that Erikson's theory is about "society a psychosocial process" in order to describe a transactional approach to examining identity processes, an approach wherein self and society are actively and jointly (re)constructed" (Who Am I, Who Are We? Erikson and a Transactional Approach to Identity Research, Abst). What is essential in Erickson's theory is that he used the term identity to indicate the silent action of ego composition and the general inside support to the values of a social group. The continuity of personal character refers to that identity reformations /reformulations

and reshape constant process based on biological, psychological, and societal conditions change.

Social identity theory, according to its founder Henri Tajfel and John Turner (1986) refers to what one could show to other people to let them know who he is, the part of everyone wherein can create an impression. The observable part of someone is his identity which includes gender and ethnicity. The theory also proposes that people experiencing “collective identity based on their membership in a group, such as racial/ethnic and gender identities” ((Tajfel and Turne, 1986). The elements of identity as include, as mentioned earlier, continuity since several aspects are constant, like gender. Each identity is changeable over time by interactions with another group. This change or development in identity could be occurred by adopting new social behavior.

Each group of people shares the same identity as one group, which differs from others; that distinguishes a group of people from others (similarities and differences). ‘How people see you are, is nothing but your identity’. Since identity is how to see ‘yourself’ and how other people see ‘you’, identity consider a socially recognized attitude. Woodward also discusses how one could see himself and how others could see him as an unfixed controversial issue. According to Wood ward, what other people expect from ‘you’ or other people’s perception about you is not necessarily representing you, but it will affect your own identity. For sure, the social, religious, and political barriers could prevent people from choosing other identities. However, people can coexist with others by adopting their identity or at least adopt a hybridity identity (Woodward, 2004).

Since identity is construct and shifts, the physical movement is not necessary for one to experience identity alteration. Therefore, according to the social and geographical location change, the potential emerged identities would appear; Social relations constitute the main ingredients for identity formation. So, identity from one group or social background is different. However, this difference is not the problem by itself. Instead, the concern is the impression and state toward difference and how to deal with difference. Audre Lorde (1993) mentions that the fundamental problem is “is rather our refusal to recognize those differences and to examine the distortions which result from our misnaming them and their effects upon human behavior and expectation” (Lorde,1993, p. 4-8).

When some not able to define or redefine his/her identity and social position, according to Erickson, it means identity crises. During the crises, one cannot express himself/herself between two identities in Baumeister (1986) “identity disability” and “identity conflict.” The former when a person cannot decide or take any action due to his shortage of bases because of rejecting the old identity (Baumeister, 1986). A sense of emptiness will emerge, which can be resulted in searching for new beliefs. The latter refers to inconsistency between two aspects or more of identity, or maybe the entire identity, which occurs when one enforced to change by being in an environment where the prevalence identity is different.

The impact of the colonial discourse upon the colonized people and their identities and bring them to a cultural space that is different from identity. The colonized people were oppressed to replace their identity with the newly emerged hybridity identity. Those colonized subject starts to question their identity and ‘Self’. Colonial discourse has long been considered the identity of those people as inferior to his identity as superior. Like the colonizers, the host community in the West, considers migrants like savages and uneducated. The hegemony of the colonizer takes two dimensions, first through suppression; another via social and intellectual dominance on the other. One identity element is continuity, which refers to reshaping and reformulation via located discourse and social interactions.

Colonial discourse, in addition to being the conquest of the geographical area it is also subjectivation of the native identities. Under massive suppressive hegemony discourse, the native identity and “Self” undergo a fundamental transformation. Fahmida Manzoor and Fouzia Rehman Khan mentioned that “Identity is the notion of self-concerning the society and awareness of one’s standing in the society” and the colonial discourse help created a subaltern identity for the other; the discourse of power shape identities to standardize identities system refers to ‘us’ and ‘them’” (Manzoor & Khan, 2018, p. 262). The colonized evaluate themselves according to the humiliating image purposeful prepared by the colonizers, which results in more self-humiliation. In his well-known book Said (1979) states they discourse wherein the colonizers present themselves and the opposite colonized picture of the other.

In this work, Said reveals the Western discourse and the unwavering distortions of the Orient by Western scholars; Said mentions how the Western Orientalists

legitimized their operation by defining themselves as ‘occident’ and labeled the colonized as ‘orient’. By present the Orient in a set of imaginative pictures and ideas opposite to the Occident, the colonizer infuses the inferiority in the colonized a strategic hegemonic way. The hegemony of the colonizer, controlled the colonized’s mind, so they lost their identity and set off belief in the superiority of the colonizer in all aspects, including education and religion. The native people’s identity reconstructs to be savage, uneducated, and uncivilized through the colonial discourse. The challenging experience of loss of identity and dislocation confronted the colonized and in any intercultural contact when one culture considers superior or represents supremacy to another. The psychological state of the colonized after years of oppression and subjection via the psycho-analytical perspectives was affected.

In his work, Homi Bhabha refers to the space of cultural clash, which will result in ‘in-betweenness,’ arguing that this hyphen refers to the between the “root and the displacement histories.” Hybridity is the boundary between fixed cultures. Hybridity is the flexible process in dealing with identity for people in contact with other cultures to handle the difference and help formulation following the necessity. However, hybridity is a cultural binary, and it is a tool between the cultures that enable cultural exchange. Hybridity is the manner of negotiation between different issues; to act in this space, one should be adaptive to be in the middle. Robert Young (1995) writes:

It involves methods of interaction that generate new social areas to which new meanings present. These relations enable the articulation of change experiences in societies splintered by modernity, and they facilitate consequent demands for social transformation. (Young, p.79)

The critical issue in identity is its constant flux; it is impossible to see identity fixed when it comes to contact with other dominant/ nondominated identities. However, it is more important to see that identity, despite being flexible, never changes swiftly in persistent change. The transformation occurs gradually with condition and circumstances context. Oyserman, Elmore, and Smith (2012) mentioned that identity could take different forms like religious identity, or collective identity, or social identity, or personal identity, etc., due to identity can be derived from several social sources (Oyserman, Elmore, and Smith, 2012, p.69-104). Zahid Hussain (2019) argues that identity is not lost or diluted; still, the sense of identity dominates and has strong ties with the parent community even in hybridity identity (Zahid, 2019, p.35-47).

The set of characteristics wherein one could recognize known refers to someone's identity, making the person unique. The impact of colonization upon other cultures and identity addresses in postcolonial theory. This impact counted from the "moment of colonization to the present day". The colonization discourse has a considerable influence on the peoples' history as well as individuals and societies. The main impact of this colonization was not only on core materials and natural sources but also on culture, race, gender, and identity; this is what postcolonial theory address in general. Therefore, the question of identity rose in this period. However, this issue also came to the surface after an increased number of migrants and multicultural states.

Identity is one of the most disputable and vital topics of postcolonial theory. In the aftermath of colonization and nations' independent status, those nations start to question their identity. The rise of the multicultural nation was also the reason behind bringing to the academic field. The concept of identity takes a vast segment of the academic issues addressed by several theories' perspectives (Brockmeier, 2001). Identity discussion conducts principally from the relationship between the self and others, where the confusion is in the space between identity. Stuart Hall (1989), in this space, the character evolves unfixed space between several conversations (Hall, 1989, p.10). The identity inquiry is a worthy part of postcolonial literature, where it manages place and displacement. The loss of identity is one of the significant issues faced by diaspora people caught between two different worlds and become alien to both worlds.

Several theorists shed light on this issue of identity, Frantz for example, discusses the consequences of colonialism and how the black should be appeared the white man's stereotype to be accepted and how he should be changed to (Ryan, Rivkin, 2017, p. 117-118). Said mentions the role of resistance in identity construction and creating oneself; Said's ideas based in general on Foucault's concept of power and knowledge should persist in developing oneself personality away from the one of colonialism (Ashcroft & Ahluwalia 1999, p. 112). In *the Location of Culture*, Homi Bhabha stressed the identity issue different from Said. Sadhvi Dar said that Homi mentioned the idea of hybridity identity (Dar, 2013, p. 131-151). Homi says that the contact between colonizer and colonized or between any other two parties will help launch a new identity that is not consistent with both original identities. Homi creates the concept of 'third space', which

locates in between two cultures. Space allows the interaction and mingling of the features of two cultures without any coercion (Bhabha 1994, p. 4).

Identity has been given massive significance by scholars of the postcolonial period. Sheoran, B (2014) mentioned that the interest of postcolonial scholars about their identity and its ambiguity regard the culture as the main topic of their works (Sheoran, 2014, p. 2). Those authors strive to explore the search for identity because of imperial power and colonial rule. The postcolonial novelists, namely the ones who come from the former colonies of British authority, address identity crises as the main topic of their novels. The novels in question relate to the postcolonial era and are written by authors from formerly colonized countries; in this study the analyze and interpret identity will be done using postcolonial theory. Using Homi Bhabha to focus the novels will see how the characters have been affected, and their identity becomes not clear and mixed between two spaces not to take one side. To discover diasporic identity faced by the characters will lead them to feel uncomfortable in a new land.

Tayeb Salih, Salman Rushdie, Hanif Kureishi, Sam Selvon, and others have written about identity crises and colonial topics. Both novels in question focus on immigration, and the characters are in direct clash with 'Other' and experience direct marginalization. The novelists present the protagonist of their novels as someone who has been influenced by being abroad, struggling to maintain his own identity. Saeed sees woman as the colonial symbol that he should take revenge. Whereas Shahid, the one who was lost in the civilized Western world and feel the racism that led him to act back, to be more racist, and then turn to drown in adultery. The novel presents the migrant's life via many viewpoints to fetch the impacts of being abroad and contact different cultures in the postcolonial context. Therefore, migrant's religion, identity, culture was books' themes. Authors of the novels studied in this thesis as figures writing and living in colonial discourse raise the key important question for the characters, readers, and colonized people. Transformation of cultural identity, the challenge between old/original and new /emerge, loses the sense of belonging to both hosts and homeland communities. Those characters have lost between two worlds.

The Sudanese author's novel *Season of Migration to the North* is not merely a response of someone defense a colonized East, but a journey of self-seeking after the colonial experience through Mustafa Saeed's migration who traveled to 'England' to

study the economy; this journey transferred to be self-seeking. In his attack upon the colonizer, Mustafa Said imitate the colonizer in his behaviors by mastering his English language professionally in a short time as part of his imitation of the West and his only tool. This mimicry started from the very beginning in his country and developed to include violence. Mustafa and the narrator have lost in two spaces and do not belong to either one of them. The confrontational phase, which Saeed declares, “I came as an invader into your very homes:” indicating his desire to avenge the colonial legacy that has extended in his country since the Crusader invasion as if he declares his mimicry of the colonizer (Salih, 1969, p. 74).

In *the Black Album*, the characters are torn and trapped between two cultures, hesitant to select one for them that is because they exist in the foreign surrounding. It is not easy to choose either part; the white people make fun of them, yet they will be under suspicion to do the origin and traditional culture. Most of the characters are lost in the ignorance “where found characters caught between two extremes of liberalism and religious fundamentalism”. Shahid’s sense of ambivalence is so evident when he fights for his belongingness and is eager to live in the western free life. Shahid and other characters strive to find out their culture and identities. Therefore, Shahid makes his efforts to locate his roots in Islam and Pakistan; however, Shahid is cocky by the life of London “it suits me”. There is nowhere else “I will feel more comfortable” (Kureishi, 1995, p,185) and this leads them to choose or be attached to different thoughts, religion, and liberalism.

2.1.2. Diaspora and Culture

The Cambridge dictionary refers to the word ‘Culture’ as “it is the particular group of people way of life and their general traditions and customs at a particular time”. Simultaneously, the general definition of the term refers roughly to the same meaning. People born into a community acquiring almost everything from their surroundings can be born without any culture in hand. The culture of the community influences every aspect of people’s life. From the birthday ceremony to the type of dress wear, the types of foods eat (and the way you eat it), to the language, beliefs, and values, to the marriage ceremony. Therefore, people gain our culture from social interaction by living in a group ‘what is clear in this is that culture is something that transmits from one generation to the next’. People think that they live their lives entirely freely, but the truth is that people

are negatively and positively affected by their community. Sociology is concerned with the study of all the elements that make up society and draw its characteristics. The most prominent of these elements, which constitute social and even individual identity, is culture. Although the term 'culture' frequently uses, its definition still not clear, nor it distinguish from art or civilization. What is precisely the culture? In short, culture defines as the lifestyle "adopted by a group of people (or a specific community), and it includes religion, beliefs, values, language, customs, traditions, food, clothing, arts, and so". The culture concept passed through many changes over the centuries; from one definition to another, the scholars made the concept much more difficult. The culture term distinguishes from being included in several types of sciences, as it uses in various sciences such as linguistics, psychology, humanities, philosophy, economics, etc. Therefore, the definitions could find about this concept according to the branch.

Goddard (2005) refers to one of the most critical issues: the term culture does not indicate a universal concept. Therefore, this term differs from one state to another, so to know what the word meaning is not enough to be aware of what the word stands for (Goddard, 2005, p. 51–73). From this, defining the word culture becomes an inevitable issue. However, to give a clear definition of the word, one should follow the historical use of the word. As for Jahoda (2012) the "word culture comes originally from the Latin "colere," meaning "to till the ground," and connections to agriculture" (Jahoda, 2012, p. 289–303). Therefore, this word has been used in agriculture for years, and still, when someone tries to say growing tomato, he will use 'cultivating' tomatoes. Later on, Jahoda argues that culture was referring to "mind training" at that time, the word starts to be used for men whether he is a cultured person or not. 'When someone is indicated to be as an educated person in the 19th this is to say he is a cultured person and vice versa' so, the meaning takes the meaning of culture equally to "refinement through education". Until at the end of the 19th the meaning of culture began to take the meaning that known in our time in anthropology.

Malinowski for example says culture is a tool that "enables man to secure his bio-psychic survival and subsequently a higher mental-intellectual survival (Malinowski, 1931, p.621-646). All aspect of culture be it an economic organization, social organization, religion or language is rooted in the needs of the human being have

linked together based on human being needs". The culture should be seen in the whole context as nothing sub in the culture, all is connected to each other. What Malinowski highlight is the unity of culture as "if one aspect of culture is changed the whole system will be changed. He believed in cultural pluralism as culture is growing based on the need of the community as a response to any emergency, therefore there is not and a fixed value". So, he sees culture as a means to improve the human condition, as he can keep pace with the changes taking place in his society or environment when meeting his basic needs. Another well-known anthropologist Edward B. Taylor sees that culture as an integrated system that includes knowledge, art, law, customs and traditions, ethics, and other matters that a person acquires as a member of society. Indeed, Taylor provides meaning near to civilization by indicating so; he divided people between three different stages saying that people living in hunting are savages while the other living in tended sheep are barbarians and the third stage is for "civilized" that society of social stratification, specialization of labor, and centralization of political authority (Billington, 1985). Since then the Europeans believe in their superiority up over other people. On the other hand, Franz Boas, did not accept the expectation in his study, rather the careful observation tendency was used. Over years of his work on the "Native American Cultures", he discovers the urbanity of the indigenous cultures (Bauer, 2017, p.2). Franz sees the development of culture as historical and not relating to or denoting the process by which different kinds of living develop; therefore, culture for him is an accident in history (Bauer, 2017). Boas opposed the idea that human behavior is fundamentally related to race, saying that surrounding natural factors and health influence the size and shape of a human skull, and there is no relationship between human behavior and intellectual characteristics with the shape and size of their skull (Bauer, 2017). After Boa's ideas on culture, the word turned to the countable noun after years of an abstract noun like love and beauty; cultures refer to the groups who share the same pieces of thoughts, values, and practices. So that according to him, people are culturally different from each other, and that not necessarily one superior to another or one wrong another right that is what so-called "culture relativism".

Sipar's definition of culture has three different interrelated concepts as according to him culture is:

- Whatever characteristic a person possesses comes from the social heritage.

- A set of ideas, information and activities that unfold in a society because of its social aid, and its base is heritage.
- A collection of thoughts that revolve about life, usual trends, and aspects of civilization that describe a people and give them a special place in the world (Kirmayer, p.23).

Faulkner, Baldwin, Lindsley & Hecht mentioned that culture should be seen from several angles to enhance our understating of a given culture; according to that the definition will include several points like for example, “structure/pattern, function, process, product and so on” (Faulkner, et al., 2006, p.29-30). Marc Howard Ross (1997) says in his work named “Culture and Identity in Comparative Political Analysis” two significant features of culture “first, culture is a system of meaning that people use to manage their daily worlds, large and small; second, culture is the basis of social and political identity that affects how people line up and how they act on a wide range of matters” (Ross, 1997, 39-70). Therefore, the world could be organized with the culture where culture is the framework by which ‘oneself’ and ‘other’ located. Without a culture/ with the distorted culture, no sense of action can be seen; even the political action cannot be linking collective identities. So, culture is the dynamic power that invokes and motivates people to do something and avoid others.

The English word of culture has a long history. However, this term has passed through several updates. Despite all the developments of the term, the term still maintains the same classical meaning. Culture is manufactured production from thoughts and actions; some of these products are material, others are intellectual, culture is learnable and can pass from one generation to another. Culture could be the tool by which human can adjust to the surrounding environment and organize their life with others as groups. Culture is flexible as it could change according to the situation. Some refer to culture as the source and as instruments of conflict. At the same time, much of what called culture transmitted from one generation to another; since culture is unfixed, new items could emerge from time to time, according to De Rossi (2011). The conformation between two cultures and the supremacy of one culture to other follow several techniques. However, one of the keys techniques is acculturation which discussed in this chapter.

The application of any culture refers to that “No matter what culture a people are a part of,” because one thing is inevitable, it will be affected and change. In our open and interconnected world, culture is the crucial aspect. However, according to Valerio De Rossi (2011) this world is full of conflicts linked with religion, ethnicity, ethical beliefs, and core elements that makeup culture. Since this culture is fluid and constantly move, it is impossible to define any culture in one way (De Rossi, 2011). People in the cultural worlds where culture exists on many levels, the smaller cultures within more significant cultures refer to as subcultures. Those people should be able to practice their subculture effectively within the more influential cultures. The cultural diversity of these subcultures depends on class, race, ethnicity, and gender. The social classification of the subculture, in general, comes as a result of the perspective that those cultures are inferior to other, and other is superior to them; here, the cultural conflict launch. The world, according to Byung-Chul Han (2005) is “hyperlinked and therefore hyper cultural”; culture and identity are not local anymore; it is fully affected. However, this does not deny the existence of immutability. Anthony Giddens argues that we live in the “runaway world” where everything is open and possible, where thoughts and ideas are movable among nations (Giddens, 2002, p.7). Anthony adds that the forces of globalization have brought the world smaller.

What was clear from Kwame Anthony is that the existence of pure and unaffected cultural/ identity is fantasy. In his work, namely “In Cosmopolitanism: Ethics in a World of Strangers”, he raises the voice for more openness towards diversity. Anthony uses the term ‘contamination’ to refer to the loss of purity in the modern culture, saying that purity is an “oxymoron” (qt, Anthony, 2014). Practically we live in a world enriched by “literature, art, and film that come from different cultures, and that contains influences” (Chielozona, 2006, p.113). “It is to embrace and celebrate a state of cultural hybridity to be oneself and others simultaneously. Gikandi mentioned in his reading of the African postcolonial identity despite being rooted in specific locations, exceeding them” (Gikandi, 2010, p. 9).

Ashcroft and others (2013) mentioned that most humanities, namely the postcolonial discourse, interest in tackling global culture, the relationship between cultures, and the impact of cultures upon others (Ashcroft et al., 2013, 55). Postcolonial theory and theorists’ interest in cultural and cultural change when two cultures come

together; the impact of cultural clash and identity loss. Since the impact and abuse of colonization were economic and cultural, the colonial discourse and its impacts were even pre the physical appearance of the colonial authorities. The colonizer strives to present the colonized in colonizer literature as savage, barbarian figure, and less than able to rule himself. The colonizer portrays the colonized culture as primitive and cannot reach the human level. Therefore, those people from other cultures were considered 'Other' to refer to their inferiority. Bhabha argues that a clash between two cultures will generate new selves and identities, such as the Hybridity, which he considers a person who does not belong to either culture (Bhabha, 1994, p.229). Homi Bhabha argues that "the location of culture is not pure, do not transmit from customs but rather in the boundaries of the contact point between cultures, where the mixed identity springs" (Bhabha, 1997). In the postmodern time, the boundaries frequently provide the determine the essential. In his work *The Location of Culture*, Bhabha (1994) reject the idea of pure culture, which accepted by other theorists saying that today culture does not inherit from tradition but generate from the clash between civilizations wherein new 'in-between', or 'hybrid' identities set off (Bhabha, 1994, p.159-160).

Bhabha also mentioned that not only individuals but also their cultures hybrid. According to Homi, cultural diversity enhances the pure culture, which is superior, precisely colonial discourse. Nevertheless, in postcolonial discourse, the relation between cultures is ambivalent. Ashcroft et al. (2013) mentioned that for Bhabha, the cultural identity constantly forms in space which is ambivalent (Ashcroft et al, 2013, p.118). Loomba (1998) mentioned that Bhabha refers to Fanon's statement that "psychic trauma results when the colonized subject realizes that he can never reach the whiteness he had encouraged to desire or shed the blackness he has learned to devalue" in his explanation of hybridity" (qt. in Loomba, 1998, p. 176). Bhabha brings Fanon's statement to say that the colonial identities are in permanent flux.

The West presents the East in the literature to show their culture's supremacy and the degradation of the eastern culture. The authors of these texts show the same mindset that society divides into two groups: Civilized (self) and the other is savage and inferior (Others). Homi Bhabha, in his work *The Commitment to Theory* (1988), uses the terms the cultural diversity and cultural difference; Ashcroft and others mentioned that the terms used interchangeably to refer to the variety of cultures and the need to admit

this variety to avoid universal fixed cultural definitions (Ashcroft et al, 2013, p. 53). However, for Bhabha, the terms use as oppositions to distinguish two ways of representing culture. According to Bhabha, the terms mean “Cultural diversity is an epistemological object culture as an object of empirical knowledge whereas the cultural difference is the process of the enunciation of culture as ‘confirmable’, credible, sufficient to the construction of systems of cultural identification” (Bhabha, 1994, p.34).

Eva C. Karpinski (1993) mentioned in her review of culture and imperialism written by Said 1993 that Said argues that the identities and cultures are the products of the power and his samples are the three primary metropolitan cultures British, French, and American. Those metropolitans, despite their empire age, have passed, it still ideologically influential. Therefore, for Said, the linkage between culture and imperialism is crucial to understanding the cultural practice and colonizer’s behaviors. Those colonizers from the sense of supremacy and superiority have the right to colonize the third world (Karpinski, 1993).

According to Said (1978), The western intellectual discourse creates its pictures of the East (Oriental) cultures imposed upon the oriental figure manifests the Orient as barbarian. Discourse justifies dominating the East by the West as a civilizing mission. “Representation is an essential tool of colonialism, and, according to Edward Said’s perspective, representations of the Orient, both visual and textual, are a kind of illusion. This cultural discourse what commonly used by this ideology is not the actual picture but representations; Another reason for insisting upon exteriority is that it needs to be made clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not ‘truth’ but representations” (Said, 1978, p.30). Said premise about the culture that “we live in a world culturally hybrid; historically intertwined and overlapping” (Said, 1978, p.40).

Culture and identity will get affected during this exile, and people may also become fundamentalist in their reflection with others. Because when someone leaves his original place, the roots maintaining will be sought; fall back to authenticity. However, this will not prevent mixed identities. The situation in both novels is a confrontation between two cultures, whether it is latent and manifest according to Said’s definition of the terms. For Said, Latent Orientalism refers to the cultural aspect of non-Western people, predominantly Asian dogma and Muslims in particular whereas, Manifest

Orientalism refers to the visible aspect of Asian culture, which is clothes and architectural styles, etc. (Orientalism, 2003, p.354 - 355). The characters of the novel are affected by their cultures, and as a result, their identity also distorts.

2.1.3. Diaspora and Acculturation

Acculturation refers to the interaction between different civilizations at the level of influence, affection, and assimilation, whether from a psychological, social, cultural, or anthropological perspective. Scholars define acculturation as the resulting phenomena from the direct, constant contact between a group of people or cultures. The acculturation process is related to the ability to learn and acquire knowledge between individuals and groups and the process of communicating with the other. As for acculturation, it is the exchange of the influence of culture and cultural action between two parties at least. The empowerment of science, arts, and literature for the individual and groups cannot occur except through interaction with the other, through the communication process that acquires the individual a wide range of knowledge and skills. It makes him cleverer and quicker to understand things and events surrounding him. However, this process intentionally by governmental regulations or unintentionally through people's preferences eliminates the other and their cultures.

Acculturation is the dual phase of cultural and psychological change resulting from contact between two or more cultural groups and their members. It entails shifts at the group level in social structures and organizations, and cultural practices, "Adaptation to living in culture-contact settings takes place over time; occasionally, it is stressful, but often it results in some form of long-term accommodation" (Berry, 2017, Abst). Acculturation and adaptation are now reasonably well understood, permitting the development of some generalizations, policies, and programs intended to promote successful outcomes for all parties involved in the contact situation.

Through acculturation and learning, the individual acquires a set of customs, traditions, and values that are stable in social life, thus becoming a member of society, and his personality grows. Its features are apparent, and this applies to groups and societies, so acculturation is a factor of social development, and it provides the group and society with knowledge and science. Societies are described as having poor communication with other societies or close to themselves, the possibilities of their

development are weak, and their knowledge is minor. In this regard, the development of human societies links to the degree of openness between peoples and interaction with others.

Berry presents four different acculturation strategies, and these are strategies in which cultural groups and their individuals' members must cope with how to acculturate, which is how to fit with a new society or a new environment. Acculturation expresses aspects of cultural exchange (give and take) between civilizations and multiple cultures. It is a trend that seeks to be a mediator between the absolute openness that leads to fusion in the culture of the other, which refers to by Assimilation: Is when individuals completely neglect their original culture or religious identity and assimilate themselves into a new culture, and the final closure that leads to complete isolation from the other and from the whole world which here assigned Separation: As individuals cling on to their culture and religious identity and avoid contact with anyone else (Berry ,1997, p. 23).

The other two strategies, according to Berry, are; Integration: is "when individuals continue to practice their faith and culture. However, they open themselves up to broader society and incorporate different beliefs and ideas into their own culture". Integration cannot be understood like one half is a liberal secular democracy and the other half is an oppressive theocracy, however, to adapt other peoples' culture within the society. On the contrary, Marginalization is when individuals, primarily because of discrimination or exclusion reason are so out of their society due to no fault. Therefore, individuals would select their strategy on acculturation following host community behavior against them (Berry, 1997, p .34).

In this sense, the process of acculturation is considered an essential source every nation seeks through it to know the other, to invest the humane and civilized data it has, and to develop its cultural entity in a creative way that is not harmful to the foundations and constants of identity. At present, several thinkers notice that the factors behind backwardness in the contemporary Arab society are due to the weakness of acculturation with others and the sufficiency of local opinion, which means they were so close to their own culture by social and religious restrictions.

According to the Italian theoretician and philosopher Antonio Gramsci, who emerged the term hegemony on famously discussed in his collections of writing called

The Prison Notebook; In that, he theorized that most of the times, the regimes works either through dominance or hegemony, and he defines dominance as “Naked force” of the state which it implements through the police, the justice system and military forces (Gramsci, 1972). However, he also contends that most of the regimes in any times political regime does not necessarily rely on dominance but uses hegemony as a system of control. Antonio Gramsci argues that the hegemony system established through the willing consent of the people, and the dominant regime obtains that consent through what he calls cultural hegemony (Gramsci, 1972). How in each society could one use ideological means, education, or religion to convince people to follow the law and believe in the current regime? The system does not coerce people into following the orders but convinces them through ideological means, maybe through connecting the steps taken by the regime to their self-interest. However, overall hegemony works through this willing consent, and culture hegemony comes into force when people accept the existing system of government or system of life and culture as normal and natural.

In the postcolonial studies, the two terms have unmatched levels of attention because most of the colonial regimes were established through dominance, through military dominance most of the time. However, eventually, the colonizers developed a sort of hegemony by providing Westernization education via creating an elite whose interests were connected to the colonizers or connected to colonizers who worked within the system to stabilize it. However, this education and attempts to qualify the other people with westernization culture were also hesitant as the colonizer imagines that providing the education will bring the colonized to his position or demand other rights and somehow will have free will. This circumstance helped to emerge the ambivalence in the colonizer behaviors.

The hegemony is subtler, more ideological. It creates a system through education and socialization, contacts with the community where people willingly give their consent to be governed, and it is that willing consent through hegemony becomes part of the hegemony project. In his famous essay “ideological state apparatuses and repressive state apparatuses,1970” footnote, Louis Althusser provides in his famous work that his idea of repressive state apparatuses and ideological state apparatuses comes from Antonio Gramsci (Althusser,1970, p.4-6). Louis Althusser theorizes that thus in a similar vein, the state does not usually necessarily use brute force and dominance to sustain a

system but works through ideological means. The educational system creates that kind of hegemonic project in which people shape into subjects or objects of any regime, but the threat of violence is always there (Althusser, 1970, p.6). The West has become the first and last frame of reference for all East self-created through this acculturation, and for this reason, most of the cultural output in our East environment does not run far from this western practice of acculturation most of its literary, philosophical, and political forms and styles. Accordingly, through this acculturation, many Eastern intellectuals have reached a state that no one of them can innovate in word or deed.

In short, the West on the one side and the East and Muslims on the other side, the process of acculturation has become inevitable. Therefore, each party knows the other party's reality and is not based on the perceptions that in previous periods led to the stages of hostility and wars between civilizations or stereotypes that portrayed the East as savage, brutal, and backward. The rise of migration in the last few years of the 20th century from the East to the West, especially postcolonialism, has helped gather the two cultures. To construct human relationships and sentimentalism among civilizations centered on them. Acculturation contributes to acculturating and sharing information and interaction between the poles of the East and the West.

Acculturation is the opposite of globalization, which seeks to dominate the world and impose a particular order on all races in more welcoming methods. There are many explanations on how intercultural interaction and cultural transition, to name a few: colonialism, migration, and education, forced labor, and brain drain for political disagreements. Many factors can influence the successful cultural adaptation of immigrants, but the attitude manifested by host community members is a significant one. The practices that arise from these perceptions, such as the inclusion or exclusion of immigrants in everyday life or suppress their rights, play a significant role in deciding how well an immigrant or community adapts (Bourhis & Montreuil, 2003).

In the early decade's immigrants and diaspora have examined their identity or diasporic identity, whether assimilated or integrate due to lack of communication with homeland according to Ajaya Kumar (2017) in his work *Diaspora Identity and Communication*. However, according to the same essay, Kumar "mentions that a diasporas existence is impossible without diasporic identity, and the recent communication technology always facilitates, strengthens, and often helps to restore

such diasporic identity over a while” (Kumar, 2017, p.1). Therefore, from this standpoint, the modern refugee and displacement people will not be confronted with any cultural crises since the communication with the homeland remains active regardless of reason with political backgrounds. One cannot judge people based on their appearance on the broader migration and constant scaling of multiracial and multicultural communities. Classification of people by race seems to be an automatic, intuitive process but it could also result in generalized, misleading stereotypes and bias. “In modern based-immigration nations, a person’s racial appearance or apparent membership of a racial group does not necessarily impart information about their nationality, culture, or even heritage” (Kurzban, Tooby & Cosmides, 2002).

Acculturation is the process by which, in a new cultural environment, people adapt to new life. Two primary dimensions are defined by which individuals and groups accept to different extend the host community’s culture or maintain their own original culture and communicate with the host population (Berry, 1997, p.9). The different countries in the global have various acculturation policies which are applying for newcomer or immigrants. To name some, for example, Bourhis, Moise, Perreault, and Senecal, mentioned that Australia is an immigrant-based nation; until the 1970s, the official policy was about assimilation towards immigrants, this changed to a multicultural policy. Moreover, it would expect that the chosen acculturation approach in this nation would be integration. Societies that advocate multiculturalism or are pluralistic tend to favor integration (Berry, 2006). Strategic integration can pursue as a choice in inclusive communities that have widespread acceptance among the various cultural community, “aware of the importance of cultural diversity, low levels of prejudice, racism, and discrimination, and positive shared attitudes” (Berry, 2006, p. 28).

The immigration process led to a diverse community with different races and social-culture backgrounds. Host individuals often judge people based on their education and socioeconomic attitudes. However, race and skin color remain significant factors for estimation. Appiah mentioned that the race notion refers to that the peoples of the world could divide into distinct groups or races became prominent in the 1800s, and the concept became central to social, cultural, and political life (Appiah, 2015).

Kurzban, Tooby, and Cosmides mentioned that the variations in the race think to manifest themselves in “skin color, the shape of the eyes, nose, and lips, and the texture

of the hair (which is well-known as ‘racial appearance’ in a recent study)”. It is one of three key categories (race, age, sex) in which individuals make immediate perspective against others (Tooby, 2001). Eventually, the same issue raised by the pioneer theorist, the one who often consider the founder of postcolonial theory; Edward Said argued in his famous book ‘*Orientalism*’ “that the western powers engaged in colonialism, particularly Great Britain and France, create the version of Orient for western consumption that have some with the actual Orient. Said talk that the Orient and the one who lived there are different, separate from the West and Westerners. The people lived in USA, Britain and the rest of Europe aware of this because Western writers, artists, and politician have generated and reinforced an image or many images of the East”.

Overhead centuries Western scientists and artists have produced libraries and museums full of writings and images that create a story of the Orient for the western world. Said also mentioned that representation leads to power, and the West represents the East in a thousand ways. All of them add up to generate a version of the east as a “strange, exotic, sensual, barbaric, and cruel place opposite of the rational, just, normal and civilized west”. This image remains in some of the westerners’ memory, and based on that; they treat immigrants negatively. A survey, ‘Equality, Diversity, and Prejudice in Britain’ (Abrams & Houston), found that 61% of the majority of respondents had negative feelings against illegal immigrants, 19% had negative feelings against Muslims, and 17% had negative feelings against legal immigrants (Abrams & Houston, 2006). Those negative feelings take the actual shape when the same report found that 22 percent of respondents reported having experienced prejudice against themselves based on their ethnicity in the last year, and 16 percent reported that they were discriminate against due to their religion (Abrams and Houston, 2006). When a person has a specific racial appearance, the consensual cultural prejudices associated with that racial category automatically bestow him (Kawakami, Dion, & Dovidio, 1998). However, other studies found that immigrants’ acculturation strategies influence the host populations’ attitudes than their country of origin or racial group. Maisonneuve & Teste examined the French host population and how they perceived immigrants according to their acculturation choices by including the four strategies and three target groups common to France: Moroccan, Congolese and Vietnamese (2007). Berry and Kalin argue that the attitudes of the hosts towards the racial appearance, ethnicity, and country of origin of immigrants can decide the host population’s acculturation strategy. (Berry and Kalin, 1995).

As the name indicates, assimilation means 'to be similar'. Immigrants who surrender their distinctiveness of culture and language and accept those of the host community (Oudenhoven, Ward, Masgoret, 2006), this approach is often favored by nations that are relatively new to immigration or not used to integrating many diverse cultures (Kosic, Manetti, & Sam, 2005). The cultural distance remains low, but such an acculturation approach is associated with problems, particularly for immigrants who may suffer greater acculturation tension. Berry makes it clear by suggesting that when immigrants follow the acculturation strategy of separation to maintain their cultural distinctiveness, resist dominant cultural patterns, and refuse interaction with the host community, it is possible to last cultural distance by constant differences in language, religion, and values. Separation is the least preferred tactic of multicultural communities in general (2007). The results deem as a negative intergroup attitude that will lead to cultural conflict, in which the victor remains the one with authority and the influencing forces in daily life, usually the majority. The relationship between attitudes taken by the host community and acculturation strategy going to be chosen by immigrants or any other individuals within the foreign nation is directly related. When the immigrants enforced to adapt given culture in any society, and at the same time, his own culture is unacceptable, far away from his homeland, he will adopt distorted abnormal thoughts which unacceptable by both societies, for instance, fundamentally radical thoughts. In both novels, researcher saw the community refused Mustafa Saeed and Shahid. This rejection led to their behavior, as Mustafa Saeed, even when the people were good with him Mrs. Robinson, and her husband; his internal suspicion in his unconscious feeling of the lower race led him to his behavior until he met with Jean Morris, who show him the practical racism. On the other hand, Shahid was also under extreme racism, and humiliation and even the respect they saw was only for political purposes, benefits, and hypocrisy.

Next two chapters will scrutinize on diaspora, and postcolonial concepts of mimicry, hybridity, and ambivalence in Tayeb Salih's *Season of Migration to the North* and Hanif Kureishi's *The Black Album* to find the roots and reasons of diasporic identity crisis.

CHAPTER THREE

TRACES OF DIASPORIC IDENTITY IN TAYEB SALIH

SEASON OF MIGRATION TO THE

NORTH

3.1. Tayeb Salih

Tayeb Salih is a Sudanese writer, one of the prominent novelists of his age. According to 'The New York Times', 23 February 2009 Salih was born in the north Sudan on 12 July 1929 – 18 February 2009. Jamal, 2009 stated that Salih studied at the University of Khartoum and got his Bachelor of Science later on; Salih moves to London to study international affairs. The Islamic studies the educational background of Salih was evident in his writing when he sometimes refers to the Islamic issues and citation of verses from the Quran, even when he addresses the feminist issues. The novel in question, *Season of Migration to the North*, is the first-ever text of Salih in which he provides a clear perspective about his tendency. In this novel, Salih tackles the impact of colonialism upon people, but also the novel is a collection of themes ranging from racism, colonialism, religion, historical events to political issues.

Moreover, because of that, the novel has been banned in Sudan for some time. The key protagonist spent some time away from his country; the author is asked if he was talking about himself; however, in a TV interview, Salih mentioned that the events and characters created by the author's imagination do not necessarily reflect reality. The author chose London to be an imaginative exile for the protagonist. Wail S. Hassan (2003) mentioned that novel first was published in 1966 in the Beirut journal 'Hiwâr'. The novel portrays postcolonial Sudan because the author spends a period of his life in colonization, which drives Salih to use themes like the confrontation and clash between East and West, which is the central concept of postcolonial studies. The hybrid identity as defined by Homi Bhabha comes because of this clash between two different cultures and the supremacy of one to another, and the efforts of civilized, strong authority to eliminate the native's culture. In the *Season of Migration to the North* but most of Salih's text, he focuses on the relationship between people and their social life; one of the foremost observers of Salih's work, Jennet Rodriguez, argues that Salih's text spring from his experience in social and communal life. The cultural difference between Sudan

and its former colonizer England, other themes like searching for oneself identity and the impact of foreign culture on the native one treated in his works. Salih uses the same village and sometimes the same protagonist in his works to show the linkage between his works and because the first part of his life was in the village.

After the colonialization, the number of people from the former colonies migrates to England or the West in general, some of them studying others from living conditions. However, their roots and ties will stay at the villages and nation where they come from, leading shortly to the diaspora. Gikandi (2004) mentioned that the main objective of Salih to indicate that his protagonist constant carries their country in their consciousness wherever they went, in addition to emotional issues they may be attained during their life in the exile (Gikandi, 2004, p. 231). The Novel in question was addressed through several theories that strive to figure out the complexity and ambiguity, focusing on Saeed the main characters. However, in this study will endeavor to point out the diasporic identity crises using postcolonial study via Homi Bhabha's concept of "Hybridity, ambivalence, and mimicry" to manifest the identity crises of the main character for being in exile (West) (Encyclopedia of African Literature, 2003).

3.2. Diasporic Identity in Tayeb Salih's *Season of Migration to the North*

The work of Tayeb Salih's *Season of Migration to the North*, in which the novelist opposed the orientalist stereotype of the brutal, backward East. *Season of Migration to the North* is the story of past to present colonialism, how it changed the present features. The novel was not merely a response of someone defense a colonized East, but a journey of self-seeking after the colonial experience through Mustafa Saeed's migration who traveled to England to study economy. The self-changes in the experience through another vision have seen, which differs from the prevailing scopes of reading the exclusive colonization of the ego and the other and the clash of East and West.

There is an ongoing quest by colonized people for the self-seeking that was before the colonial experience, as if the self was fixed with one specific feature to be returned, in the *Season of Migration to the North*, researcher believe that the experience of colonialism was not only in a meeting between East and West. However, it is an experience that has produced new East-West selves, in which this contradiction binary has been melted, producing new images that could refer to hybridity. Like any diasporic

people who live in exile, the characters suffer from mixed identity, but the idea of imaginative land still spring in all their consciousness and practices. The characters, despite being hybrid they keep consciously tied to their land. Precisely what Homi Bhabha refers to by ambivalent identity; however, this also, at the same time, indicates what diaspora theorists point out “collective memory and myth about the homeland” (Safran,1991, p.83.84).

Awareness of this may lead out of the state of constant search for a pre-colonial or pre-travel self to understand the self that reconfigured, bypassing the attempts to limit it to specific binary, which are the exact binaries which have preoccupied the Arabs thought, in namely the binaries of heritage / contemporary, modernity/tradition, ego / Other, backwardness/progression, etc. Even black and white will perceive the experience differently. This raises a question about the convergences between East and West in the novel, “I want love to flow from my heart, to ripen and bear fruit. There are many horizons that must be visited, fruit that must be plucked, books read, and white pages in the scrolls of life to be inscribed with vivid sentences in a bold hand” (Salih,1969, p.14).

Since Salih has leaved to England, he starts the novel from the self, including its geographical, racial, national, cultural, and historical dimension. The title of the novel reflects the binary of geography, migration to the north, as the binary of the absent south, and it is extensive to include every south facing every north, indicating from the first moment that a clash between the self and the other is inevitable. Therefore, the ambivalence is clear from the very beginning of the novel; East-West, North-South. Some visions reduce Mustafa Saeed, ‘the hero of the novel’, from being eastern who went to avenge the effects of abuse and the physical exploitation of his country through establishing illegal relations with European women, taking his revenge from the brutal enemy. The hero, who saw the attack on the imperialist world in its homeland, a cultural attack which is armed with culture, sex, and politics, an attack that would settle the conflict or bring it to the avail of Saeed and what he represents.

Nevertheless, in the conflict, Saeed lost himself; he was armed with a mimic of the colonizer and his behaviors, and this was from his learning of the English language professionally “I covered the first stage in two years and the intermediate school I discovered other mysteries, amongst which was the English language” (Salih, 1969,

p.25). As part of his mimicry of the West as the first step on imitation encouraged by the colonizer, Homi K. Bhabha argues that the colonial authorities seek to have its colonial subjects/figures duplicate the colonizer's manners and language mentality. By mastering the English language, Saeed considers his only weapon "for exacting revenge upon the English women he seduces and whose bodies he appropriates and conquers" (Salih, 1969, p. 26). What was clear from the events is what Harris (2008) and Ashcraft (2013) argue that this mimic will not always occur and even if it performs the result will not be successful, but 'blurred copy' of the colonizer (Harris, 2008, p. 1701, Ashcraft, 2013, p. 125). The impact of this mimic will not be completed because the colonial authority will not allow the whole picture to be copied but a fake one.

However, by meditating the narrative text, the relationship is not as strict to this extent; there is an intertwined relationship between the West and the East that combines dazzle, learning, Sharing, violence, and crime. The emerge of what Bhabha named 'Hybridity' identity that both parties will be affected in the connect area will to what Bhabha called 'the third space' (Bhabha, 1994, p. 37). In the diaspora, the culture will be affected, and a new identity will be raised. Therefore, this hybridity identity is not monopolized by colonialism but in all contact areas and cultural diversity areas. There are features of identity that seem to be in a stage of formation and which have no evident characteristics, and this relationship has gone through different phases, "I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history 'I am no Othello. Othello was a lie" (Salih, 1969, p. 74).

The confrontational phase, which Saeed declares, "I came as an invader into your very homes", indicating his desire to avenge the colonial legacy that has extended in his country since the 'Crusader Invasion' as if he declares his mimicry of the colonizer (Salih, 1969, p. 74). Fanon's book *Black Skin, White Masks* defines colonized peoples as not just people who have been exploited; instead, they are people, was originated in their soul an inferiority complex due to the demise of its cultural and local authenticity (Fanon, 1952, p. 46). Those people will imitate colonizers in almost all their behavior as if they would like to be white. So, Fanon focuses on race and its impact on black people; black people try to be like master white due to jealousy (Gandhi, 1998, p. 20). Fanon's argument about the desire of the colonized to mimic the colonizer and "sit at the settler's table, to sleep in the settler's bed, with his wife if possible" (Fanon, 1963, p.39). This

mimic of the migrants or colonized will not be open but is restricted by the colonizer, as the colonizer provides a distorted picture, and they will, for instance, mingle religion with superstition. Bhabha gives Charles Grant an example, who attempts to disseminate the Christian religion among Indians, but he was also afraid since this will lead them to demand liberty (raise their voice) (Bhabha, 1994, p. 87). “Grant’s solution was to mix Christian doctrines with divisive caste practices to produce a ‘partial reform’ that would induce an empty imitation of English manners” (Bhabha, 1994, p. 11). The confrontational relationship is evidenced by Saeed’s relationship with Ann Hammond and Sheila Greenwood, whom Professor Foster Kane described in his defense of Saeed in court, saying: “These girls were not killed by Mustafa Saeed but by the germ of a deadly disease that assailed them a thousand years”. He refers to the phrase ‘since A thousand years’ to the Crusader invasion, which is not much different from the adverse effects of colonialism:

It was as though, realizing what I was after, they decided that they would not grant me the final request I had of them — even Colonel Hammond who I thought wished me well. He mentioned my visit to them in Liverpool and what a good impression I had made on him. (Salih, p. 56)

Another phase of the relationship, which reflects coexistence with the Western material and knowledge product and dealing with it as a fundamental part of our being, refers to the hybrid identity that all experience. When both sides affected each other, Ashcroft et al. (2013) mention that new transcultural will be formed in the contact area that Bhabha called hybrid culture (Ashcroft et al, p.109), this culture was evident by the changes that occurred in the village and the adaptation of the villagers with it, especially in education and industry. Saeed himself has graduated from the schools established by colonialism; Saeed is the product of the West. Salih describes this through the narrator, saying, “Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else’s” (Salih, p. 44).

However, Salih insists that “I am from here”; diasporas, even after tens of years, keep nostalgia, yearn for their nation and maintain the connection with their native nation through several channels, be it economic, political, or family relationship. This relationship with the homeland and native culture will be the reason behind putting the characters in ‘in-between space’, where the cultural identity forms in this unstable

ambivalence field. For Bhabha, recognizing this ambiguous field of “cultural identity can help us overcome the exoticism of cultural diversity in favor of recognizing a hybrid” (Ashcroft, Griffiths, & Tiffin, 2013, p.109). Safran (1991) mentioned that “diasporas, to be deemed as diaspora, should prompt its relation with the homeland; Because they believe they will not be entirely accepted in the new culture where contact with; maintain their relationship with their own culture. Therefore, they will be lost between cultures” (Safran, 1991, p.83-84).

As for the last phase is the most complex and interwoven phase, represented by Saeed’s relationship with Jean Morris, the relationship of love, turmoil, and violence that brings together the most extreme contradictions at the exact moment. The contempt and self-esteem, hatred, love, and death; is the relationship of colonizer and colonized; it is the point of acculturation when the colonized would prefer to be like a colonizer. It is the moment when the colonized mimic the colonizer, especially with violence, but fails to call the right image. His hybridity was evident when Saeed married Jean Morris. Zeidanin, Hussein (2015) mentioned that “His marriage to a white woman Jean Morris can be considered one marker of his hybridity” (Zeidanin, 2015 p.78). Especially that he views himself as the: “South that yearns for the North and the ice” (Salih, 1969, p.30) and “We were two celestial bodies that had merged in an ill-omened moment of time. My glances overwhelmed her and she turned her face from me, but the effect was apparent in the area below her waist which she shifted from right to left, raising herself slightly off the bed” (Salih, p.121).

The relationship reached a decisive point represented in the marriage between them and ended with her murder. They accepted each other as hybrid individuals, but he killed her when the sense of ambivalence appeared. Despite the end of their marriage experience between them by murder and what indicates the difficulty of meeting between East and West, and the conflictual relationship between them, it does not prevent that this relationship has carved deep lines in the walls of the souls of both Saeed and Jean Morris (East and West). Saeed did not get rid of this experience, and it continued to float in his life as a life experience that cannot be erased, as it affected his remodeling, outlook on life, and options. Therefore, Saeed was no longer the one who came to colonizer as an invader, so he did not portray her killing as a victory for him and a defeat for the West, and the effect of colonialism was not erased. Saeed did not

erase Western colonialism by murder; the picture of Jean Morris is in Saeed's secret room, and her memory is present with him "Everything in the room was neatly in its place — except for Jean Morris's picture. It was as if Saeed had not known what to do with it" (Salih, 1969, p 115). The disappearance of Saeed was only an admission that there was no victor in the identities conflict; all will be injected with hybridity as both of them lose; Jean was killed, and Saeed died or where he possibly committed suicide. Saeed, by creates the rooms in both countries are very separated from both; Saeed yearns for both places to the same extent while he was in London, he creates a Western space and vice versa. This missing refers to Sökefeld (2006) statement in the diaspora definition "as imaginations of community which the collective of people that live in the exile" (Sökefeld, 2006, p. 267).

Through the narrative, it was found that Tayeb Salih has used the architectural description to reflect the dialectic relationship between East and West and the transformations that occurred in identity. The novel's events occur in two opposite spaces, the great city of 'London' and the remote village in 'Sudan', reflecting the initial image of the contradiction and ambivalence between East and West, modernity and authenticity. However, while revealing the details of the formation of the architectural space in the novel, Tayeb Salih expressed through the description of the architecture the fragility of these established traditions as if he disclaims his identity. The only thing found is the palm tree and the grandfather as symbols of the traditions that remain. He describes the palm tree, saying, "I looked through the window at the palm tree standing in the courtyard of our house, and I knew that all was still well with life" (Salih, 1969, p.12). However, he directly compares himself with the palm tree as both have roots that would not uproot; his sense of power, coherence, and belonging drive him to feel assurance. "I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose" (Salih, p12).

Salih reflected the complex interconnected relationship between East and West through the intense description of his room in London, which contained original Arab features such as the scents of camphor and incense and the inscriptions it contained in the milieu. In his Oriental-looking room, Saeed brings his identity to London and his culture with him.

My bedroom was a graveyard that looked on to a garden; its curtains were pink and had been chosen with care, the carpeting was of a warm greenness, the bed spacious, with swans-down cushions. There were small electric lights, red, blue, and violet, placed in certain corners. (Salih, p.32)

On the other hand, what was reflected in his secret room in the village, which was empty of Arabic books, he retained all the features of the Western experience, where the English books found, photographs of his English white women, and a portrait of Jean Morris, books of economics and philosophy, the Victorian chair, and others. The ambivalent attitude of Saeed is so evident in this scene. The distribution of spatial space in the novel reflects that there is neither a pure East nor a pure West. There is a mingled identity that left its features through the colonial experience. Kakakhan (2016) mentioned that this room could be considered where the clash between cultures launch where identity crisis starts. When the room opened after Saeed's disappearance, it shows to be like an indicator of his hybridity and hybrid room in Sudan (Kakakhan, 2016, p.18). Both rooms are a place of cultural confrontation; refer to his mixed identity and spiritual crisis. Two different rooms in totally different nations reflect the degree of hybridity and ambivalence identity Saeed and other characters attracted. Jean Morris, the European aristocracy, who represents the superior western civilization, who is aware of precisely this superiority and size, turned Saeed on his legs for years, insulted his pride, and refused, even after her marriage to him obey him except under her conditions. Moreover, her conditions, which Mustafa Saeed bowed to, were exemplified to give her a vase, a manuscript, a prayer rug, and things that Saeed used as symbols of the 'the East'. Her choice was not spontaneously, but instead she wants to disdain him architectural, cultural and religious.

Saeed mimics the colonizer in its colonization; however, the colonizer would not give this opportunity to him. They will fight for their rights. As Eyada (2018) mentioned, the actual struggle with the West was just started by Jean Morris "She likes to have come to decolonize Saeed, the symbol of the east" (Eyada, 2018, p.1130). According to Zeidanin (2015) Saeed's violence against Western females was not to avenge the colonization of his nation but instead could interpret as a conscious reaction towards the danger they pose to his identity and manhood (Zeidanin, 2015, p. 77). Saeed's possessions are expressing himself and his authentic and imagined identity; therefore, when she would burn them, she destroys and ruptures them in the end as if she destroys

him. Nothing is for free in the West; therefore, to own the West or part of it means one must inevitably lose a part of himself. The climax of violence in the relationship of these two characters was embodied in that bustling scene in which Jane ‘surrendered’ herself to Mustafa Saeed, who had sex with her and killed her simultaneously while she was comfortable and satisfied.

In the novel, Salih discusses several issues from colonial history and cultural confrontation by using literary text. The novel presents the potential of the hybridity identity and crisis of race and in-between space when Saeed belongs to a country and lives in another. The novel’s main characters are located in two different space cultures, one of their origin and another where they live. In this work, the author offers a fascinating perspective on postcolonial subjects by exhibiting hybrid identities, ambivalent attitudes, and mimic aspects, which people suffer from exile and migrants. These themes were evident in both the main focal point character, namely Saeed and the nameless narrator.

The characters of the novel, namely Saeed and the narrator, have hybrid disintegrated identities, resulting from the confrontation with other cultures and being abroad. Both the narrator and Mustafa Saeed are suffering from the feeling of dislocation and, at the same time, treated as incurious that will lead them to set in ‘in-between’ space of cultural hybridity. These hybridizing operations have reshaped the characters to be more strange and alienated individuals in both areas, be it London or home, and they experience that after return home. The ambivalent work of Salih proclaims that ‘the borders between self and other are removed’, and the mixed identity remains the distinguishing merit of postcolonial subjects. The constant influx of identities will be seen, and the connection between self and other is always in a case of growing.

Saeed was born in Sudan, where he finishes primary school. The colonizer builds a school. Saeed moves to Egypt to complete his study, and there he meets Mr. and Mrs. Robinson. It seems like Saeed spends most of his life there without sense of belong to it. He meets the Robinson family, as the first European/Western people he meets ever. Since Saeed understands English language well and his mind is sharp like a knife, Mr. Robinson suggests sending him to England to study in London then he starts teach economics at Oxford University. Being in the West, Saeed enjoys an enormous contact with the Western culture, which will affect him. He says, “I would recite poetry talk of

faith and philosophy, discuss paintings, and say things about the religiosity of the East” (Salih 1969, p.31).

Saeed’s story is told by more than one narrator; the story collected from many tellers, Sudanese villagers, his wife Hosna, the train employee, as well Mrs. Robinson; he was nicknamed ‘The Black Englishman’ by adopting the identity of the colonizer, several narrators employed in the novel indicates his split identity (Salih 1969, p.47). Suzanne Foley (2009) argues that since the number of the storytellers is not limited to one, the story has multiple layers and is fragmented; therefore, the story embodies hybridity, “It must be perceived with more than ‘one eye,’ it is spoken with more than ‘one tongue,’ and its truth lies in the spaces that are neither ‘black or white’ nor ‘Eastern or Western’” (Foley, 2009, p.164). Eyada (2018) mentioned that Saeed’s friction with the white women is the reason behind the double identity and culture and he was conscious or unconsciously affected, therefore he uses the Western women sexually for avenging the imperialism that exploited his nation (Eyada, 2018, p.1125).

Saeed is not convinced with either Western or Eastern cultures. These attributes present him as culturally hybrid. According to Zeidanin (2015) Saeed defeats both cultures; on the one hand, he accused Western people as the ones who “lay waste and plunder” of his country. On the other hand, he rejects the patriarchal system in Sudanese, “commodifies and objectifies women” (Zeidanin, 2015, p.78). From the details mentioned above, the cultural hybridity of Saeed is clear, who does not belong to any culture and remains in-between as a half African, half British. Being so, Saeed loses his aboriginal identity and enunciates between East and West. However, Saeed is not the only one who is lost in the inconsistency of identities; the narrator also has shown hybridity culture, ‘Displaced in England’, the narrator is a Sudanese man who returns to his country in Africa after seven years of study in England. His residence and education in the West suggest the western cultural influence on him and his native identity’. However, the narrator refuses any hybridity or any influence on his identity, saying that:

I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose. (Salih, p. 2)

The narrator seems to ignore his hybridity or any cultural impact of Europe on him during his stay in Britain. This idea obtains expression in comparing the narrator

undertakes between the 'palm tree' and his 'sense of self'. Furthermore, there are several events in which the narrator refuses his mixed identity and his confusing cultural practice. The narrator shows pride in his authenticity and his ancestors; this was clear when he mentions in his soliloquy, "By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I'm a note in the heartbeats of the very universe" (Salih, p.60).

Moreover, the "narrator strives hard to confirm that he has a cultural background and belonging and it is not removed". To further prove his sense of affiliation to his hamlet village, "the narrator first catches his solid role in the village of his predecessors, namely his grandpa". Geesey (1997) mentioned that the narrator also has been affected like Saeed, but he is unwilling to confine this reality (Geesey, 1997, p.129).

In the narrator's meeting with Saeed, Saeed provides statements that go beyond the purity of cultures and identities in such a way that discredits the narrator's perception of identity as being fixed. Digging up the ground around a palm tree, Saeed says to the narrator that "some of the branches of this arbor give lemons, others oranges" (Salih, 1969, p. 21). Saeed's statement is clear, telling as it contains signs that reveal cultural hybridity. Like the tree, which bears two different types of fruits, Saeed and the narrator belong to two spaces, cultures, and their personalities spring from the same identities. Loomba (1998) mentioned that these fragmented identities have resulted from the experience of migration or exile (Loomba, 1998 p.180). Their hybridity leads to severe conflicts within their 'selves' to the point that they feel a sense of strangeness and nonbelonging. All of these have ended in their ongoing search for identity and their sorrowful ends. In addition to the narrator Hosna, Saeed's wife is also culturally hybrid, being affected by her husband's Western modern frame of mind. Hosna attempts to revolt against the African customs and traditions and patriarchal system; she rejects the marriage offer by Wad Rayes's (Salih 1969, p.97). Like Saeed, his wife also killed herself for the same reason of being separated between two worlds and opposite cultures. The murder of Wad Rayes and the suicide of Hosna could be read from this standpoint; it is an attempt to liberate her new identity she has to inherit from Saeed (Makdisi 1992, p.819). Hosna has never been neither migrant nor experienced any displacement movement, but her mixed identity comes from what Geesey (1997) named notion of "cultural contagion" (Geesey, p.134).

Kumar (2011) mentioned that Salih's story is full of events that indicate the African characters' confused feelings through the conditions of the migration and what accompany with it; "the love-hate relationships, contradictions between 'self' and 'other' native-alien clash of cultures, hybridity" (Bhabha's Notion of 'Mimicry' and 'Ambivalence' in V.S. Naipaul's *A Bend in the River*, 2011, p,1). Saeed and the narrator experience the migratory journeys, which are accompanied by postcolonial subjects' ambivalent feelings and attitudes. There is a question in the novel raised by the villagers whether European are like them or different. However, the question-answer by the narrator indicates in postcolonial discourse:

I told them that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people...just like us they are born and die, and in the journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak. (Salih, p. 3)

The answer provides the pluralistic feature of a postcolonial subject that both African (East) and European (West) are the same with minor differences; to manifest that the pure 'selves' and pure 'other' do not exist. Thus, Salih's text builds on ambivalence and hybridity that rebut the narrow perception of identities and assert that the self's and other's identities are integral. The argument here shows that the battle of identity indicates that one cannot know himself until connecting with the 'other', which underlines that the other plays' significant role in defining the self. Hence, it is only in coming across the other does the self-come to terms with itself, as the Lacanian idea on the mirror image has underlined (Ashcroft, Griffiths, & Tiffin, 2007, p.155). Salih's text includes several elements that refer to its ambivalence and its contradictory attitudes towards the white man. Furthermore, in the following paragraph, refers to how the narrator is ambivalent with Saeed, the indifferent concerning the European man and the British colonizer:

I too had lived with them. But I had lived with them superficially neither loving nor hating them.... Over there is like here, neither better nor worse. But I am from here, just as the date palm standing in the courtyard of our house has grown in our house and not in anyone else's. The fact that they came to our land... Sooner or later they will leave our country just as many people throughout history left many countries. The railways, ships, hospitals, factories and schools

will be ours and we'll speak their language without either a sense of guilt or a sense of gratitude. (Salih, 1969, p. 49)

Once again, the narrator's attitude rests on both 'ambivalence and indifference'. Striking is the narrator's tendency to efface walls of difference that are built between Europe and Africa. The narrator manifests contradiction with Saeed, who strives to defeat the white man for the exploitation and abuse he brings to Africa and African; while Saeed cheats the white girls and drives them to commit suicide, the narrator has not no relationship with white girls. The narrator's statement that "we will speak their language without either a sense of guilt or a sense of gratitude"; this statement indicates the narrator's contradiction with Saeed. As previously noted that "schools were started to teach us how to say 'Yes' in their language"; Saeed has expressed his concern about the European man's language in that it is enacted of a source of threat to the African language and identity. This passage indicates the narrator's coherence with his country; the feel of belonging to his nation "But I am from here", which refers to the narrator commit his identity. Despite his feelings of belonging and his search for identity, the narrator points out that there is a gap between himself and his native people:

I did not greet him and he did not turn to me but went on digging round the shoot. I remained standing, watching him. Then I lit a cigarette and held out the packet to him, but he refused with a shake of his head. I took my cares off to the trunk of a nearby date palm against which I rested my head. There is no room for me here. Why don't I pack up and go? Nothing astonishes these people. They take everything in their stride. They neither rejoice at a birth nor are saddened at a death. (Salih, 1969, p.130)

While the narrator saying "I am from here", he suddenly turns to say, "there is no room for me here", referring to the size of the gap that he feels between himself and his nation. Dash (1989) refers to this gap which the narrator feels, saying that "this feeling spring from his dislocation abroad to the extent that he cannot feel his affiliation to his native people" (Dash, 1989, p.332). Being abroad for a long time could be the reason behind separate the narrator from his people and make him see and feel their cold feelings toward him. Indeed, both the narrator and Saeed experience a sense of isolation and alienation within in much the same way. It worth mention that Saeed's attitudes towards the narrator are also ambivalent and show a 'divided self'. Therefore, the narrator has been uncanny. John and Taraweh (1986) state that the relationship between Saeed and the narrator(strange) was between hate and love; Saeed shows harmony

because he sees the narrator share the same sense of alienation with him and hostility since he sees the narrator competitor (John and Taraweh, 1986, p.166).

Saeed is the crucial character around whom the main events revolve; he will be interpreted to show his mimic acts; his 'going western' or 'going British' make no difference as both refer to the process that led to his alienation and disillusionment. *Season of Migration to the North* is full of passages that refer to Saeed's mimicry. In his English language learning, Saeed's brain is like the 'teeth of a plough', referring to his ability to learn the language that he mastered in a bit of a period.

I covered the first stage in two years and in the intermediate school I discovered other mysteries, amongst which was the English language. My brain continued on, biting and cutting like the teeth of a plough. Words and sentences formed themselves before me as though they were mathematical equations; algebra and geometry as though they were verses of poetry. I viewed the vast world in the geography lessons as though it were a chess board. The intermediate was the furthest stage of education one could reach in those days. (Salih, 1969, p. 22)

Through the white colonizers' eyes, notes Bhabha, "colonial mimicry is the desire for a reformed, recognizable the Other, as a subject of difference that is almost the same but not quite" (Bhabha, 1994, p. 86). From the standpoint of the 'white man's burden,' 'civilizing mission,' Bhabha argues the point of colonial authority seeks to have its colonial subjects duplicate the colonizer's manners, language, and mentality. Mimicry is an essential concept in Bhabha's terminology. Concerning ambivalence, the notion of mimicry shows the contradictions and dualities in colonial relations (Ashcraft, 2013, p. 126). Therefore, colonial power uses this mimic man to bridge the gap between the colonizer and colonized. "The principal purpose of this 'mimic men' is to create a reformed and 'approved version of otherness', but in a condition of partially imitate the colonizer, so they show the extent to which can the colonial subject reach in term of improvement and development, according to their expression" (Hiddleston, 2009, p. 118-119). Ironically the colonizer strives to set apart Europeans from the Other depend on the binarism system, yet the mimicry figure destroys these borders. Here, the mimic process is not and will never be a complete or perfect image of the original with this ambivalent desire of the colonizers. Therefore, Bhabha sees that this colonial mimicry will result in ambivalent colonial discourse and that the colonial authority is turned upside down with the resulting hybrid identity (Lomba, 1998, p. 89). In this regard, mimicry could threaten the white man, hence emerges a resistance strategy in 'that it

disturbs the authority of colonial discourse', as Bhabha underlines and as the character of Saeed proves.

Saeed masters the English language by his mind, which he conceives as of his "sole weapon as a sharp knife inside the skull" (Salih, 1969, p. 26). By mastering the English language as part of his knowledge, Saeed was able to seduce the English women for revenge. Therefore, learn the English language was actually for two purposes the former is to imitate the colonizer through their language the latter to use it as a tool by which he will imitate their violence through invading. Saeed deploys the English language for his desire to conquer the West sexually. This idea can be illustrated in Saeed's saying that the English "schools were begun to direct us on how to say 'Yes' in the English language". Then he mentioned his awareness of the reality of colonialism and his role in England as an invader (Salih, 1969, p. 95). This meaning indicates that Saeed is aware of the colonial school's role and awareness of his mimicry and resemblance. What disrupts the authority of the colonizer in so far as, Bhabha states, "the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed" (Bhabha, 1994, p. 92). In this respect, Saeed becomes an observer over the white man as his mimicry reflects the power relationship. The other example of Saeed mimicry is that when the Mamur, one of Saeed's classmate, shows that latter's mastery of the white man's language, hence his assimilation:

We used to articulate English words as though they were Arabic and were unable to pronounce two consonants together without putting a vowel in between, whereas Mustafa Saeed would contort his mouth and thrust out his lips and the words would issue forth as though from the mouth of one whose mother tongue it was. This would fill us with annoyance and admiration at one and the same time. With a combination of admiration and spite we nicknamed him 'the black Englishman'. (Salih, p. 53)

The above-mentioned proves Saeed's mimicry of English which he masters and pronounces as his mother tongue. Indeed, as Mamur mentions, Saeed is a distinguishable person when it comes to learning English to the point that his classmates mark him as "the black Englishman" (Salih, 1969, p. 47). This nickname will derive Saeed from 'going English' and his absorption of the English language; if the language considers a window to other people's culture and the door to understanding its culture, then Saeed cannot absorb the western culture. However, this mimicry is in Saeed's behavior, and the narrator, who spent about seven years in England study English poetry, is also an

excellent example of this mimic in the novel. Being restricted in between two cultures, the narrator seems to lose his own identity and belonging. As soon as they return to their native land, they start suffering from identity loss. Being in between two different worlds, cultures and torn between lifestyles, both experience isolation, alienation, and dislocation to such extent that they are strange to each other and their villagers. The mixed East and West show a mingled identity that left its features through the colonial experience and abroad. Saeed neither connects with his land in Africa nor links himself with England; he creates a library in his house with only an English book even the copy of the Quran is in English, Saeed feels completely isolate without roots. This room led to his psychological disorder and dislocation; this is clear in the sorrowful death he experiences lonely in the Nile River. Kumar (2011) mentioned that those people are entirely incarnate “the natives who feel perpetually trapped and shipwrecked in their native land. The wretchedness leads them to embrace culture, language, fashion and style only to experience ever-prevailing and ever-tormenting ambivalence which destabilizes their lives in entirety” (Kumar, 2011, p.1).

When the narrator enters Saeed’s secret room, he identifies with him, strives to discover him wherein he encounters his distorted face:

I struck a match. the light exploded on my eyes and out of the darkness there emerged a frowning face with pursed lips that I knew but could not place. I moved towards it with hate in my heart. It was my adversary Mustafa Saeed. The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs, and I found myself standing face to face with myself. This is not Mustafa Saeed — it’s a picture of me frowning at my face from a mirror. (Salih, p. 101)

The narrator shows a sense of hate towards Saeed as if he is an extraordinary person and wishes he had not seen him. However, the narrator found it is hard to disassociate himself from Saeed since he became a part of his world (Salih, 1969, p.50). While searching for Saeed and yearns to know everything about him, the narrator is looking for his own identity. When Saeed “drowning in the Nile, this idea finds illustration in the narrator’s question: Was it likely that what had happened to Saeed could have happened to me? He had that he was a lie, so was I also a lie? I am from here — is not this reality enough? I, too, had lived with them. However, I had lived with them” (Salih, 1969, p. 59). “Ambivalent as it is, the narrator’s attitude towards Saeed rests on confusion” (Ait Idir, 2019, p.32). The narrator still wants to get rid of Saeed; he still has a constant desire to

copy with him in such a way that refers to their doublings, as used in the work of Zeidanin, Hussein (Zeidanin, 2015, Abs). Thus, Saeed and the narrator are the two sides of the same coin or 'other-self' who has absorbed western civilization and modernity.

However, the narrator keeps veiled his dark self and showing maintain of his traditions and pure identity "I am from here". However, he has also blocked between two cultures and experiences the same sense of dislocation. When he throws himself in the Nile, the same destiny is willing to die not for Hosna but for his sense of mixed identity. Indeed, as products of a shared traumatic experience, Saeed and the narrator undergo the same fate except for death. Other societies have replaced postcolonial societies. Eastern or Western? Both, or rather none of them, there is no West or East after colonialism; in the novel, Mustafa Saeed (East) disappeared, but the European Jean Morris (West) also deceased, which is the inevitable, absolute result of the new world where people live since almost a century, a world without identities.

CHAPTER FOUR

TRACES OF DIASPORIC IDENTITY IN HANIF KUREISHI'S *THE BLACK ALBUM*

4.1. Hanif Kureishi

Hanif Kureishi is one of the well-known British Asian writers who works for the stage and more publicly for the screen. Hanif Kureishi was born in London on 5 December 1954 and upbringing in Bromley, Kent. Hanif Kureishi is one of the British's most famous novelists, filmmakers, and short story writers. His mother was English, and his father was a lieutenant colonel in the Indian army who immigrated to England after the division of the Subcontinent in 1947. He wanted to be a novelist, but he failed to have any of his works published. Hanif starts his education at Bromley Technical High School. Hanif also studied philosophy at the University of Lancaster and then graduated from King's College London. After he graduated, the first vocation was a write about pornography; however, later, he starts other thoughts in his novels. Hanifi Kureishi roughly, in all his works, has focused on the themes of so-called postcolonialism themes ranging from identity, racism, nationalism, immigration, and sexuality.

In 1985, Kureishi managed to direct '*My Beautiful Launderette*' and proved his initial hit for British director "Stephen Frears and get the 1986 New York Film Critics Circle Award for Best Screenplay for that work". In 1991 Hanif produced a film entitled '*London Kills Me*' by himself. In this film, Hanif shows interest in drugs, gangs by focusing on street life. In 1993, Kureishi wrote the television drama '*The Buddha of Suburbia*', which focuses on immigration and a direct reflection on the experiences of those youth as an English-Indian grow in London; *The Buddha of Suburbia* also gain the series Kureishi Whitbread Award for Best First Novel. In 1995 Kureishi wrote *The Black Album*, which deals with the story of a young Shahid who moved to London not only to study but to find his identity. However, everything changed; he met with Deedee Osgood, who was a strong woman, the one who knows what he wants. As a result, Shahid lost in between two cultures and two identities. The impact Deedee upon Shahid was huge, as if the writer wants to say that is the influences of the British identity; rightly the colonizer identity which must prevail which created to be superior to 'Other'.

4.2. Diasporic Identity in Hanif Kureishi's *The Black Album*

The characters of *The Black Album* are torn and trapped between two cultures, hesitant to select one for them that is because they exist in the foreign surrounding. It is not easy to choose either part; the white people make fun of them, yet they will be under suspicion to practice the origin and traditional culture. It is stated in Steven Shane's work (2013) that no culture and not individual belongs to any group or exists in any pure form in the modern progressive world (Shane, 2013, p. 36). Home is absent on both sides. Not one could feel at home that will lead to an unstable identity; more clearly, they suffer from 'alienation and rootlessness'. Ulla Ambursley, in her work, 'The Search for Identity in The Black Album' (2006b) rightly comments: Identity crisis is visible in Kureishi's *The Black Album*, where the characters caught between two extremes of liberalism and religious fundamentalism. What leads to the state of ambiguity of their identity is their existence in the diaspora and displacement. The sense of ambivalence is too apparent when they fight for their belongingness and are eager to live in the western free life.

The novel's title has taken 'from the notorious English music album of English pop singer 'Prince Rogers Nelson'. Being hanging between two different cultures with the mixed-races refers to the diaspora. In London, the characters are seduced by the lifestyle but by mingled with historical and cultural backgrounds. Therefore, all of them were captured by different ideas and ideologies. Being abroad or diaspora is the intersection point of meeting between two different civilizations or combining two extremes. In the *Word and the Bomb*, Kureishi refers to being between two different cultures and the under the real racism, saying, "Racism was real to me; the empire was not". Discrimination, racism, and host community negative behavior, in general, enhance the feel of alienation and see oneself as the 'other' and according to this one could choose his/her identity just like what Lacan says 'our identity is given to us from outside, and we are constitutively alienated'.

Shahid and other characters strive to find out their culture and identities. Therefore, Shahid makes his efforts to locate his roots in Islam and Pakistan. However, Shahid is cocky by the life of London "it suits me. There is nowhere else I will feel more comfortable" (Kureishi, 1995, p, 185). One of the clear pictures of the ambivalent attitude of Shahid infers from this statement. That actually what lead them to choose or be

attached to different thoughts, religion, and liberalism. The real identity of those people has been distorted and destroyed under the significant impact of colonial discourse via the representative and stereotype that imposed a fixed image of those people percept of them as savage and uneducated.

In contrast, the physical occupation of their land has a powerful influence on their identities. It was not Shahid's mistake to be here; the father changed Shahid's life purpose after moving abroad. Isolated from religion, materialistic approach, and the miscalculation of the position brought Shahid with the family here. People are excluded just because of their dialectical identity, leading to the search for identity that is unachievable in progressive societies. Chad faces a tremendous amount of racism from his adopted mother and society. When he grows up, he does not embrace the prevalent culture. In his agony, he becomes a fanatic that was because of identity confusion and rootlessness.

Homi Bhabha refers to the concept of borders as mentioned in McLeod's work as "Borders are important thresholds, full of contradiction and ambivalence" (Bhabha, 1994, p. 9). They both separate and join different places. "They are intermediate locations where one contemplates moving beyond a barrier" (McLeod, 2000, p. 217). The characters are excluded and dislocated in their own country, abroad, and their identities are like borders. The characters of the novels want to break these barriers for the sake of progress. They would like to dispose of stereotype images imposed on them as fanatics and in their own country as heretics. This description leads the 'others' to mimic the image imposed on them as a reaction. The character faces several types of humiliation at the hand of the British people drive them to be aggressive and suppressive citizens. The suggested inappropriate identity of these people has led them to consider themselves according to that portrait and engage in unlawful activities, unconscious of their origin identities.

In the work of Sobia Kiran "Identity Crisis as Reflected in Selected Works: The Reluctant Fundamentalist" by Mohsin Hamid and *The Black Album* by Hanif Kureishi, mentioned that Kureishi in his book of essays 'The World and the Bomb' says, "From the start, I tried to deny my Pakistani self. I was ashamed. It was a curse, and I wanted to be rid of it" (Kiran, 2013). Therefore, the identities of the characters are ranging from home-tradition to newly adopted identities; the most significant articulation of this crises

is what Shahid stated about himself, “I believed everything; I believed nothing. His self-confounded him. One day, he could passionately feel one thing, the next day the opposite” (Kureishi, 1995.p, 187). This sentence confirms the in-between space and translation where the characters and Shahid especially struggled. What makes Shahid go to the mosque and then to Deedee is not a hybridity identity and ambivalent attitude. In this novel, the characters yet, namely Shahid, have been trapped in a space where he does not belong anywhere, not to his native culture nor the host community culture, where he lives. The circumstances surrounding him, the racism he could not reduplicate, finally led him to mimic the host community to extend that he abandons his friends, the ones he defends. Hybridity identity, which Shahid accepted for himself, is an ambivalent attitude toward his origin one. Shahid and Chad are also suffering from the same issue while residence in London from his childhood until now still confuse and questioning his identity, but the reaction is different.

The novel’s characters, specifically Shahid, have a hybrid fragmented identity that is affected by the environment where he lives. Shahid’s suffering of displacement, simultaneously marginalized and humiliated by the British community, will lead him to the ‘in-between space’ of cultural hybridity. These hybridizing processes have reproduced the characters to become strangers and alienated individuals in both areas in London and home; that was clear after regularly visiting Pakistan. In this work, the aspects of cultural hybridity will be tackled using Homi K. Bhabha’s theorization of concepts determinedly ‘hybridity’, ‘mimicry’, ‘ambivalence’, and ‘in-betweenness space’. The ambivalent work of Kureishi declares that the borders between self and others are removed, and the mixed identity appeared as the distinguished merit of postcolonial subjects. The identities are impactable and transformable according to the surrounding environment and ‘other’ impact was discovered. The idea of becoming western is in the progress since they mimic the ‘Other’.

The Black Album novel tells the story of Shahid, the young Pakistani born in London, the novel’s protagonist who hesitant between the Western lifestyle and the fanatics of Islam. The author presents Shahid with a hybridity identity which allows him to experience several selves during his suffering of seeking the real identity. Bhabha (1990) explanation of hybridity will show Shahid status, “Hybridity is never simply a question of the admixture of pre-given identities or essences. Hybridity is the perplexity

of the living as it interrupts the representation of the fullness of life; it is an instance of iteration” (Bhabha, 1990, p. 314).

As in the words of Bhabha, Shahid, with hybrid nature, was able to live several potentialities that life offers. The family background of Shahid was the reason behind his hybrid identity. Shahid is the son of a middle-class sectarian Pakistani family; his family does not focus on following religious regulations. Not only this, the family does not oblige their children to embrace the ancestor’s Pakistani values. During the family residence in London, the British people do not show them any affiliation perception, even when he was just a child in primary school. The British people’s behavior was the reason for being in-between space. From this point, Shahid starts to think of become a racist and reformulate his identity.

“Naturally, you miss such food. You are my fellow countryman” this was the first time Shahid met with Riaz in the college. Riaz was aware that Shahid was lost in the intensity of identities he sees in college. Because of that, he tries to withdraw him from fallen in the anonymous, but to where? With this sentence, Riaz made his efforts to trigger something inside Shahid about the family and nation, representing his identity. For food, not quite an identity, but Riaz was looking for something more critical and more profound; for Eastern people, home food means mother and mother means motherland and so on because the mother is the first feeder for each humankind (Kurieshi,1995, p.11). At this conversation, Riaz figures out a lot about the family of Shahid and their Islam religion coherence. What made Shahid surprise the question of “did they lose themselves when they came here? and are committed to their original values”. This triggered the question “he had come to college, to distance himself from the family and also think about their lives and why they had come to England?” inside Shahid (Kurieshi,1995, p.7). In the diaspora or any other migration type, traditional food gives a feeling of security as if one at home “You will feel at home”. Riaz says this to Shahid about describing the food, and the restaurant design, the traditional food he will see after a while adds to this the brass plate on the wall inscribed ‘with Koranic verses’ is to increase his feeling of affiliation. Cohen mentioned in the *‘Global Diaspora’* the influence of Safran’s view, which refers to the importance of homeland as a characteristic of Diaspora as “for him, members of a diaspora retained a collective memory of ‘their original homeland’; they idealized their ‘ancestral home,’ was

committed to the restoration of 'the original homeland' and continued in various ways to relate to that homeland" (Cohen, 2008, p.4). Therefore, diasporas create their own cultures and identities away from their country of origin by following some of their traditions, whether through food or any other cultural practice, even for their second-generation child who has not seen their country of origin (Kurieshi,1995, p.13), "My family's work has always been to transport others around the world. They never go anywhere themselves, apart from Karachi once a year. They cannot do anything but work" (Kurieshi, p.7).

Therefore, family situation and their belongings are pretty crucial for Riaz. The whole question raised by Riaz about Shahid's family motivate Shahid to question his family's nature and its reflection on religion; not only this "is Shahid's brother Chili a dissipater or not" was the essential question.

Help, support, and solidarity between diasporic people are the main factor of the diaspora to keep the interconnected and relation among the diaspora community. "I did what I could for them", Riaz stated to Shahid to show him the role he has in the community (Kurieshi,1995, p.14). Who you are, who you were and who you will be later; the question of identity raises by each one by himself. However, the precise answer comes from other people based on their practice and their relationship with their own culture and people. "Did they lose themselves when they came here?" Riaz asks Shahid about his parents. The question awakens something inside Shahid to ask himself about why we are here in England; he discovered that they have lost in here for being working for an extended period and visit their homeland once a year, which indicates, imprisoned in their community. "Is he one of the dissipaters?" Riaz wants to say that if one is not keeping interconnecting with his community, it means he will still suffer from isolation and lost here in this country of liberty policy (Kurieshi,1995, p.15).

The foreigners always feel that they do/will not belong to where they live and that everybody around aversion them and even the one who shows love and respect, this will not exceed kind of hypocrisy not only this, but they want to use them for the political purpose like the election. In this way, Shahid expresses what he feels to Riaz:

Everywhere I went I was always only the dark-skinned person. How did this make people see me? I began to be scared of going to certain places. I did not know how they were thinking. I was convinced they were full of sneering,

disgust, and hatred. And if they were pleasant, I imagined they were hypocrites. I became paranoid. I could not go out. I know I was confused and.... Fucked up. But I did not know what to do. (Kurieshi, p.18)

Therefore, Shahid wanted to copy his feelings of racists; he would like to be racist. His desire to mimic the host community was unsuccessful because of his mother's extreme attempts to ignore racial discrimination. So, Shahid suffers from discrimination, and at the same time, he would like to be racist; he elaborates this saying "his mind is invaded by killing-nigger fantasies" (Kurieshi, 1995, p.19) and explains he dreams: "Of going around abusing Pakis, niggers, Chinks, Irish, any foreign scum. I slagged them under my breath whenever I saw them. I wanted to kick them up the area. The thought of sleeping with Asian girls made me sick. I am frank with you". He would like to mimic the British people by rewrites and redesign his identity following the dominant strategy to be accepted. Being come from a middle-class family and born in London, he thinks this will provide him with the privilege to be racist; Shahid declares these many times in his speech with Riaz and Chad saying:

Even they Asian girls came on to me, I could not bear it. I thought, you know, wink at an Asian girl, and she will want to marry you up. I would not touch brown flesh, except with a branding iron. I hated all foreign bastards... 'I argued ... why can't I be a racist like everyone else? Why do I have to miss out on that privilege? Why is it only me who has to be good? Why can't I swagger around, pissing on others for being inferior? I began to turn into one of them. I was becoming a monster. (Kurieshi, p.19)

Shahid, to express his desire to be racist, give a strange example, "I have wanted to join the National Party", which at the same time refers to his desire of part of British society. In this sense, Shahid expresses his desire to be a false copy of the host community. Shahid wants to mimic them. As for mimicry, the majority of characters, instead of mitigating the power and oppression of (host) colonizer by imitating the behavior and authority, choose the most complicated side of the encounter, fanaticism except Shahid.

However, Bhabha argues that through mimicry, the gaps and distance between the immigrants and the host culture can be mitigated. Shahid is by his hybrid identity, can cope with the host people easily. Shahid was able to mimicry the authority of the colonizer by mastering his knowledge. Riaz chose the other side because he fails to mimic the colonizer by the most straightforward issues. For example, he cannot use a

computer to write his poem. Therefore, he asks Shahid to write for him (Kurieshi,1995, p.185). Shahid chose to follow Deedee from the first moments. He chooses to be hybrid and mimic but somehow ambivalent. Therefore, the characters' identity was affected, but they use violence instead of mimicry and assimilation to protect themselves.

Shahid is talking as if he was suffering from being inferior in the British society in which he insulted since childhood. So being in a particular society and contacting with its culture and populations will have some of its vibes; the white people were very racist with foreigners based on their nationality origin and even education rather than race "there is a bit of Hitler in all white people-they have given that to you it is all they have done for us" (Kurieshi,1995, p.20). In searching for belonging, Shahid left his family in another city, thinking he would find what he was looking for, the place where he may belong (Kurieshi,1995, p.20). Shahid, to express his desire to be racist, give a strange example, "I have wanted to join the National Party", which at the same time refers to his desire to be part of British society. Shahid upbringing in a family with a different point of view about religion and cultural understanding, Shahid can achieve his identity in several ways due to that he was able to adopt the postmodernism of his instructor Deedee by using the mimic strategy, as well as his friends' understanding about religion but finally avoid them. According to Chad, the city has temptations and very healthy opportunities. At the same time, Shahid was fascinated by London (Kurieshi,1995, p.15).

In searching for his belong and identity, Shahid read several kinds of books ranging from Freud's studies to fiction by Maupassant, Henry Miller, and the Russians. Shahid believes that "there had to be ways in which he could belong" (Kureishi, 1995, p.16). What was the reason behind that is to bring fun to himself and avoid the fear of being among the professional people, which might exclude him (Kurieshi,1995, p.28). However, those people still have their own culture and identity in a disfigured, mixed, or as Bhabha mentioned, "hybridity" located "in-between" space in which individual does not entirely belong to neither culture (Bhabha, 1995, p.18). The majority of migrants and diasporic people strive to practice their own culture, whether at home or in their public life, which may bring to them some troubles "it was as if they were living in Karachi" (Kureishi,1995, p. 61).

Therefore, Shahid is between two lifestyles. One of his relatives follows strict religious regulations, and the other of his family in London is more accessible and strictly Western style. As a result of these two different cultures, Shahid lost in ignorance. The family is peaceful to a high extend and treats the Western population and culture compassionately. However, this will not intercede for them even when they avoid racism toward the west; Shahid is treated in humiliation way at school from the early stages in his class. Shahid has several writing attempts about this issue, but his mother did not accept his story justifying that no one will be interested in this hatred story (Kurishi,1995, p.72-73). He would like to mimic the British people by rewrites and redesign his identity following the dominant strategy to be accepted.

“As they parted, she had apologized for taking him to places where there were only white people” (Kurishi,1995, p.75). In postcolonial studies, the binary of ‘Now-Then’; ‘Here-There’, ‘Us-Them’, ‘We-Other’, ‘East-West’, ‘North-South’ and ‘Have-Not’ and so on take a crucial position as it refers to the racism. Edward said mentioned a “Western attitude that views Eastern societies as exotic, primitive, and inferior”. An Orientalist mindset centers on the Western (European/American) world and views the Eastern world as the ‘Other’. “When Deede took Shahid to the nightclub, she apologized for bringing him to a white people place to face racism”. Said describes the Orient (the East) as Western European’s ‘Other’. To differentiate “itself from the Orient, the West has focused on generalizing, stereotyping, and inventing depictions of the Orient that conform to this opposition of West and East” (Orientalism, 2003, p. 3).

As Ranasinha (2002) states, “Black Album implicitly suggests that the drive towards fundamentalism is not simply a response to exclusion, but is equally motivated by a desire to possess a more clearly defined identity” (Ruvani, 2002, p.87). Especially Chad’s characterization indicates how Riaz’s group helps people formulate their identities through violence rather than mimic the host to relieve their impact. Deede reveals Chad’s story to Shahid, which surprises him: a white couple adopted chad, and his foster mother was a racist who always talked about Pakis all the time, stating that they had to fit in the British society as if she wants them to mimic them or assimilate (Kureishi, 1995, p.106). Deede says, “Chad would hear church bells. He would see English country cottages and ordinary English people who were secure, who effortlessly belonged” (Kurishi,1995, p.106). He realizes that he is a nowhere man when he

becomes a teenager; as Deedee claims: “When he got to be a teenager he saw he had no roots, no connections with Pakistan, could not even speak the language. So, he went to Urdu classes”.

Nevertheless, when he tried asking for the salt in Southall, everybody fell about his accent. In England, white people looked at him as if he were going to steal their car or handbag, mainly as he dressed like a ragamuffin. However, in Pakistan, they looked at him even more strangely. “Why should he be able to fit into a Third World theocracy?” (Kurieshi, 1995, p.107). After revealing Chad’s story, Deedee continues: “Trevor Bus’s soul got lost in translation, as it were. Someone said he even tried the Labor Party to try to find a place, however, but it was too racist, and his anger was too much” (Kurieshi,1995, p.107-8). Chad’s story makes it easier to understand why he avoids any action that will harm his Muslim identity, a case in point is, he does not listen to music, although he likes it very much. Thus, Chad’s extremism is explained in terms of his early life experience in Britain. As Moore-Gilbert claims (2001): “Brought up in the country by white foster-parents determined to extirpate every trace of his roots, Chad’s turn to ‘fundamentalism’ is presented as an understandable, if overstated, attempt to recover legitimate parts of his cultural identity” (Moore-Gilbert, 2001).

Bourhis & Montreuil, mentioned that the process of acculturation to accept other people’s culture is immensely affected by the reaction of the host community and respective people and is strongly correlated. Chad was excluded, and since he is from a different race, people around look at him as if he will steal them because of his traditional dresses; as a result of this marginalization, he starts feeling rootless not belong to this society. In searching for identity, starts learn Urdu but still suffering from accent issue, which also part of isolation from the society. Ironically, he was also excluded in Pakistan and were looked at him more strangely (Kurieshi,1995, p.117).

Part of Shahid’s friends’ attempts to revoke him from where he has fallen and invoke him by his religion. “Take it seriously! We are not dancing monkeys”. “We have mind and sense”. Some theorists did not consider religion as part of people’s identity. Regarding Muslims, religion help creates Muslims’ identity from many aspects. Therefore, for Chad, religion represents the boundary between humankind and animals “we do not come from an ape” (Kureishi, 1995, p. 90). In Riaz’s speech, he mentioned Islamic identity in Western society and how this society has been classified, and how

those of the lowest class have been treated. Does Riaz want to say if the people from the exact origin classified, “what about us when we think of integration? Indeed, it is assimilation; we will lose our souls” (Kurieshi,1995, p.91). Riaz mentioning assimilation, which means not mimic the host people, but instead, he means “we will lose our identity will be removed”.

The point of convergence between colonialism and migration is the clash of two cultures, and one is inferior/superior to the other; one considers the other the ‘Other’. “Our people under attack”. Chad declares, as a part of his encouragement to Shahid to join their defense as a one-unity community in which they support each other. Riaz exceeds this extent to fight for their people, not only the one with them in the exile but the rest of Muslims in their country like Palestine, Afghanistan, and Kashmir (Kurieshi,1995, p.92). It is clear from Riaz’s speech that those people in the diaspora, with all their misunderstanding and faults, have united through thick and thin. Shahid is already lost in the process of migration and suffering from a long period of racism, was ready to receive any inducement and incriminate (Kurieshi,1995, p. 93). The family behavior was the main factor in creating this hybrid identity in their son Shahid. The family was acting as if there is no racism in London. By creating this space, the family was giving up their originality. Therefore, Shahid’s religious background based on his family was non-devout, which will lead him not to accept his friend’s distorted Islamic regulations. Meeting with the fundamentals in London was not the first time for Shahid. He has already met with his relative, who has the same tendency in Karachi. There, Shahid had been to the worship place with his cousins. Shahid mentioned one tale about his relative in Karachi, saying that while he was “showing some yoga movement to his female cousin and her brother interfered with taking his sister”. In Karachi, people, especially Shahid relatives, despite being proficient English speakers, refuse to speak English, which is considered the language of the superior “who is showing supremacy toward them” (Kurieshi,1995, p. 91-92).

“He had escaped but into where?” As if someone is looking for something, but he does not know what. It is hard when someone is looking for something that has meaning, but at the same time, he ignores what the meaning is. Shahid left his family after his father died. He keeps asking where we are going even when he was with Riaz. He repeated this question; what he was looking for not a place but home, identity

(Kurieshi,1995, p.97). In the diaspora, everyone, whether they men or women, strives to maintain his own identity and attain the feeling of belonging to his people. Like others, Shahid is also afraid of his ignorance that will be placed in “no man’s land” (Kurieshi,1995, p.102). In his search for belonging and try to know his people’s past and their hope for the future, and for doing so, he met with Hat, who was a great help for him in explaining the Islamic history and essential beliefs.

The novel is a postcolonial discussion, especially when Brownlow mentioned the people and their bad conditions, which is according to Riaz, are nothing. Brownlow indicates that those people are living in an ugly place with dogs roaming out and this place where everybody has injected the race antipathy like a disease. According to Riaz, those people with advantages life conditions have only one single problem that, according to Riaz, is nothing. They have all the basic needs for everyday life ranging from housing, electricity, heating, TV. Fridges to hospitals nearby have lacked that “they cannot oppose the corporates” (Kurieshi,1995, p.104).

Nevertheless, on the other hand, people in the third world, which is everybody except the Western people, have a piece of this. Thus, the West created the colonial discourse to represent the East as savage, ugly, and uneducated people who cannot rule themselves and needed to be ruled, and the West as perfect, civilized, and can achieve everything is only words. These people brought up to lead and to rule, and those people are just like us also have minority (Kurieshi,1995, p, 105); however, as Deedee mentioned, “they have sent them to school at seven where they do something awful to them, for this, they never recover” (Kurieshi,1995, p, 105).

Superiority and inferiority are the main factors of colonial discourse where the colonizer depicts the superiority upon the other and at the same time cultivates the inferiority on the colonizeds’ soul, in the same manner, the majority/mainstream in the diaspora manufactured the superiority upon foreigners or newcomers. Despite being from a minority of North Europe, Brownlow thinks of moral superiority over the rest of humanity, which, according to Riaz, is arrogant and represents imperialism. As imperialism according to Heidarzadegan (2019) is not only one country dominate other nations in far ways distance, but also one group of people dominate other minority in borders (Heidarzadegan, 2019, p,10-11), which comes at the same line with fascist imperialism that was clear from Tahira speech “the imperialism idea has not died”

(Kurieshi,1995, p.108-240). Because of that, people in exile should be protected against this power of Western society as the West endeavors to generalized and mainstreaming its intellectual mood of Western civilization.

However, the question of why he should fit into a 'Third World Theocracy'. By mentioning so, once more, the voice of colonial discourse rose in the novel via Chad, but Chad was not the only one who refers to the laziness of his origin; also, Papa was pretty influenced in his identity and nation. For Papa, the religious regulation which is pushed down everyone throat, corruption, and censorship; holes in the road and everything for him wrong "British should not have left" (Kurieshi,1995, p.117). Therefore, Shahid is not the only character who mimics the host people by showing superiority over the other, and Chad also mimics the host by accusing his native people of being lazy. One reason behind migration and diaspora, which made people prefer to migrate and intentionally lose identity, is political instability and running a nation with corruption. This degradation is what drives Papa 'boast' about England so much that his brother Asif said, "If he related to the Royal family?" (Kurieshi,1995, p.117). However, the modern diaspora feels guilty of losing their identity, yet, it is not their transgression; Papa's eyes filled with tears when he left, like a boy going back to school. Papa was more much than his son Shahid integrated into the British society and has a well-known tourism agency and huge network with elite businesspeople, even though his eyes disclosed his ambivalent attitude while he was leaving.

Therefore, the impact of the host community drive one to be negation or consent; Chad lose according to Deedee in translation tries many places, even the Labour Party, but he found it more racist, and his anger become huge and massive; this accumulation of rejection by society drives him to accept the fanatics' thoughts (Kurieshi,1995, p.118). The homeless feel what made Chad say 'I have no country', 'how to feel like an ordinary citizen'. Lost between drinking and act of vice was the solution he found. In order to find himself, Chad attempted to undertake several things and change his name to Muhammad Shahabuddin Ali-Shah, but he kept floundering and exaggerating even his name by choosing such a long and prefer to be called on the full name. Berry and Kalin (1999) mentioned that the acculturation strategy is also based on the migrant's behaviors and desire for integration; Chad insisting on his full name leads the people to exclude him and "do not pass the ball to him" (Kurieshi,1995, p.118).

According to him, Shahid was very hesitant and fluctuated between his girlfriend and his friends, who are, according to him, his people. One of the notable characteristics of diaspora is the relationship among community members, as stated in Safran (1991). The 'in-between position' he is located in leads to the hybridity identity shown in his sentence when said "there was something important" refers to his people. Shahid, in this position, does not sure where he belongs; he can be found hanging out with his girlfriend and at the same time miss his people and defend them against others included his Deedee. In all his discussion and conversation with Deedee, Shahid justified his friends' actions by saying, "we are the victims here"; all his friend actions are only to make the world better (Kurieshi,1995, p.119). Therefore, the purpose of his friends is noble one they are not sitting down without taking any action for the persecuted people. Swiftly, he shifted to another person who cares only about her and her body rather than his people. It is not a surface behavior; he was enormously affected by his identity while looking for someone to accept him; he was looking for a nation, if any. This hybrid identity pushes him to another shape of ambivalence. He strives to forget his friends (where he belongs) just after his speech with Deedee as if he does not belong to them anymore; is that because of the sexual desire that she offered to him, or this desire is to forget his identity pure which does not exist to any extent?

Being in the diaspora with other people from different nationalities and the friction in everyday life will lead to identity. Shahid, finally, finds himself at the mosque where people from several nationalities, backgrounds, education levels, and labor class compile. The mosque atmosphere has affected Shahid and drive to questing in which river of lust he has plunged. Shahid was quite dived and tempted, but it is time to return to his purity and cleanse; however, still in the center of the whirlpool in hating and commending himself. At that point, he decides to leave Deedee, the one hard face of the coin, as he will leave the rebellion society. However, Shahid finds it extremely difficult to attain such alteration, "it was a sharp transition; he found it difficult to reconcile what went on in the mosque with the bustling diversity of the city" (Kurieshi,1995, p.145). Isolating from his people as a community and interconnection with other communities will result in his confusing personality. When Shahid listens to his friends' stories about the origin of everything, he feels more comfortable but as far as he leaves them, he will find the world is "subtle and inexplicable" (Kurieshi,1995, p.143). In his confusion, he

rejects the religious stories he heard from his friends, explaining this, it is manufactured stories and neither true nor false.

The diasporic, exiled people, and migrants live with multicultural people from several races. However, each group maintains its traditions, customs, and social interconnections. In the novel in question, the people, despite the unique religion that united them was discovered, still divided according to their race and social linkages. “The blacks stuck with each other, the Pakistanis goes to one another’s houses, the Bengalis knew each other from way back and the white too” (Kurieshi,1995, p.143). The writer attempts to refer to that the diaspora community members have a strong interconnection with each other, but not with other communities, even when the hostilities have not existed, “the appropriate relationships are almost not attained” (Safran, 1991). Shahid sees that all people have adhered to their groups except himself. When he sat in the mosque discovered how Muslims have a very coherent society but unfortunately only inside the mosque. Therefore, Shahid cannot find his own identity in religion, for identity is the people to whom he belongs, the community either religious or not.

The diasporic people cannot assimilate rather than integrate into any society, though their desire because of the host community behavior, not only exclusion them but also discrimination. The host community constantly considered the existence of foreigners in the country could lead to a lack of job opportunities, and the intensity of foreigners means housing crisis. Therefore, when the lady saw Shahid and Chad, she screamed with hate, “Pakis! Pakis! Pakis!” and accusing them of taking their houses and their jobs (Kurieshi,1995, p.149). However, the racism between the white and black or host community with migrants’ historical issue has built on the false representation of the other. Moreover, racism could also find among the foreigners’ community (Kurieshi,1995, p.143). So, “go back to your home” (Kurieshi,1995, p, 149) refer to the extent of hate and that those people will not have enjoyed a good relationship with the host community whatever done, which will lead them to imagine their own country and dream of return which one of Safran characteristics list of diasporic people (Cohen, 2008, p,6).

Religion was the foundation theme of the novel as the author has written the novel for this reason. The novel wrote after “Selman Rushdie’s book ‘The Satanic

Verses' was published. The book caused an uproar among the academic and intellectual circles rather than the Muslim community, which led to many Muslims, accusing Rushdie of blasphemy and unbelief, and in 1989 the Ayatollah Ruhollah Khomeini of Iran issued a fatwa ordering Muslims to kill Rushdie". Kureishi brings this issue in the novel mentioning that one should read the book before providing or fetching any assessment and decision. Several theorists argue that diasporas and migrants become somehow fanatics due to nostalgia and homesickness (Banting, 2017, p.9). However, this issue also differs from one to another according to its belonging and understanding of belongingness. Riza was the most essentialist, considering the endorsement of their violence equal to the belongingness; "are you not with your people" (Kureishi, 1995, p.183). Riza claims as if he stands for other people, his people. Diasporas in their exile have to stand for each other, according to Riza, and since that we are the educated people should stand for our uneducated ones. The culture is different between us and the other, and "we will not let our people be absorbed by the western individualism of the community where we live" (Kureishi, 1995, p.183).

What Shahid does, is embrace the pluralities to invent his identity. Therefore, Shahid adopts the pluralities to formulate his identity. The author gives a detailed picture of the impact of plurality upon Shahid by the moment in which Shahid compares Deedee and his friends' religious coherence. Despite being attracted to the fanaticism of his friends, which provides him the feel of affiliation, Shahid cannot find himself between them, especially when Deedee can be seen as the opportunity to get rid of Islamic fundamentalism. The author does not give any personal point of view or take any side, but instead, he brings the ambivalence in Shahid's personality to show the two opposite themes. The author shows how it is simple to live two identities and cultures at the same time. It is only possible when one identity is hybrid. With hybrid identity, one will live life without taking care of any national identity rather than the religious one. In all his affairs, Shahid remembers Deedee; even in the most complex situations, he did not consider his friends and their stuff holiness; he attracted them just for the feel of belongingness.

The author shows Shahid happy with postmodernism, but he also remains doubtful and nervous; his sense of belonging drives him to accept the fundamental Islamic group. Ranasinha states "the characteristics of Shahid as he is uncertain whether he belongs to his friend or not" (Ranasinha, 2002, p.86). Shahid fears of being 'in no

man's land', and because of that, he strives to be a member of Muslim students to avoid any sense of loneliness. What was clear is that not only is Shahid looking for his identity, but also most people insist on the own identity, showing that without that, they will not be considered human. When Shahid enhance his relationship with Riaz, not because he loses them or because he abides of Islam, but Shahid was scare of disappearing in the translation, which refers, according to Homi, to the process of negotiation of various discourses via literal practice or literature (Bhabha, 1994, p. 37-38).

Despite being in the same exile, the difference between Shahid and Riza keeps having a different perspective about being abroad. As for Shahid, he does not understand how belongingness is already a mimicry figure. The cultural difference leads to living in a society with the idea that those white people are only insular and will not be acknowledged and accepted here. On the contrary, Riaz mentioned, "this will never be my home and cannot bear the idea of staying in this culture because he cannot understand it" (Kurieshi, 1995, p.185); people in the diaspora keep having the homeland in collective memory in their mind to return as Cohen mentioned in his book (Cohen, 1997, p.162). The matter of being in the diaspora is not fixed for everybody, and it is a relative issue that differs from one figure to another based on their belongingness and how much they have linkage to their own culture and tradition; how they accept\are accepted\are in other culture. Riza sees the right of the minority has been insulted by the arrogance of the majority. Therefore, he would not like to live here, yet, Shahid sees this society as entirely appropriate to him, and he will feel more comfortable being here. Those people in the diaspora unable to celebrate their own culture on any occasion with broker Riza see that celebration is forbidden for the minority; the diaspora, despite constituting a community, still suffers from some restrictors that prevent them from enjoying their traditions.

Therefore, diasporas will be in a very critical position either to change their tradition and assimilate in a new culture or to accept to be exploited by another group for their advantages "it is because our party supports ethnic minorities, you have my fullest assurance of that" (Kurieshi, 1995, p.188). Some social and political groups may support the minorities not to maintain their original identity despite showing that, but for their voice in the electoral battle. Politically, the diasporic people or the migrants and their position and importance are well understood by the politicians. Kindness and great

respect are unexpected from the British toward minorities. The representation of the other, according to Edward Saeed, shows other people from other cultures as totally different in terms of education, economic, civilization, and cultural aspects (Orientalism, 2003, p.21). The other always savage, barbarian, and backward; only before the dissemination of television, Western intellectuals, and academic authors have focused their writing on showing that aspect of other people. Hanif Kureishi also refers to this issue “they see us on television behaving like fools and think we are deranged” (Kurieshi,1995, p.203). However, migrants quickly adopt the western cultural identity, the family linkages and are broken and become like everybody else.

The author said that nobody would colonize ‘You’ by using the term colonialism; the author strives to play the feelings in which one is under the control of the other; the feelings of being inferior and others are superior because he knows that those people have a complex cultivated in their soul when they were under colonialism (Kurieshi,1995, p.228). The similarity between Deedee and colonialism is that both do not allow speaking one voice. Moreover, since one is inferior, not qualified to rule, one should only listen. The colonial mentality sees the other as “coolies” it is always in this way that those people are savage barbarian and should not have any opportunity to rule themselves (Kurieshi,1995, p.228). Their voice will have restricted by the authorities, which leads them to understand democracy in a very disordered way. It is time for those people to practice democracy and raise their voices (Kurieshi,1995, p.235). The cultivated supremacy of Deedee led her to talk with them in this way which they consider to represent the colonizers’ manner of dealing with the colonized. The similarity between lucifer and the colonialists is much apparent in Shahid when he remembers reading that: “The windswept sand speaks of adultery in this godless land, here lucifer and colonialists are in charge, the unveiled girls smell of the West and envy the shameless” (Kurieshi,1995, p. 245). The colonists were abuse and exploiting the colonized; the same people here represent lucifer, where the people have surrendered to him. Therefore, they are not a shame of what they do. Those practices the idea was previously the “white man burden” but now by the name of “freedom” in those West oblige others to align with the majority and consistency their culture (Benjamin, 1899 and Bhabha 1983, p. 35).

Shahid was severe to find his identity when he prefers to follow his friends of the religious group, but he would not complete this road, and he goes back to his girlfriend. One reason that leads him to went back to his girlfriend is that his friends who impose on him the fanatics values and offering national dress to him; when Shahid wears that salwar, he feels abnormal as a member of a religious group. "Shahid's friends recite stories in a religious form about the origin of everything by stories they want to improve their identity. The stories were old and useful, except today they could easily be mocked and undermined by more demonstrable tales, which perhaps made those who held to ancient ones even more determined" (Kureishi,1995, p.133). Shahid sees these stories as an "artificial story that could be right and false. Those stories were only exercising imagination or what William Blake called "the divine body in every man" (Kureishi,1995, p.143). Shahid has fallen again into ambivalence while he wants to link with this Islamic group for belonging simultaneously; he does not believe in their fixed history and stories. Some refer to this ambivalence in Shahid's personality, like Frederich M. Holmes; he thinks that even when Shahid chooses Deedee over his friends, there is still a need for fidelity (Thomas, 2005, p. 108).

Shahid's relationship with Islam was not spiritual but rather to avoid any loss in the postmodernist world. Therefore, he does not have any higher values. Due to that, at the end of the novel, Shahid was convinced that he could not agree with the religious society and prefers Deedee's ways of life what was seen in Shahid character is that he chooses to be a hybrid which gives him the freedom to move between two cultures and identities. The in-between space he creates to stuff his needs, whether it the sense of belonging, follow his fundamentalist friends whereas following the postmodernist Deedee for his sexual desire; the two ambivalent groups. It is impossible to find out one specific national identity in a plurality society that was what Shahid fell in.

Even after years, the diasporic people or migrants still maintain the same coherence to their culture and identity; they still feel inferior and less than the second-class people. In the exile, they should give up on their culture, and they should assimilate and, even while doing so, still see them like savage uncivilized based on the old created picture about them by the West. Those people were under the double-faced law that considers them the only variable that has to change. Shahid stated that "we are third-class citizens, even lower than the white working-class" (Kureishi, 1995, p.220). After

all these years in exile, “we were not accepted”. They are ranging between two cultures not accepted by both. According to most theorists like Cohen, Diaspora’s main characteristics refer to “they believe they are not – and perhaps can never be – fully accepted in their host societies and so remain partly separate” (Global Diaspora, 2008, p.6). Loss of equality and racial and violence all lead to the sentiment of not belonging where they live, which led to unexpected reactions. “She kills herself: that is what happens when somebody does not know who they are” (Kurieshi,1995, p.240)—this Chad’s comment about the death of the nameless girl after she disappeared.

Hanif mentioned that those in the homeland have no complete image of what life looks like in England. They knew nothing about the cold and rain and the abuse and homesickness. A society where one lives and the surrounding society is quite essential to how the identity form. They feel insulted when they heard the word Pakistani, “it was the word I do not want to use about myself. I could not tolerate being myself”. Kurieshi represents himself in Shahid’s role as second-generation immigrants. Moreover, how people do not think that they belong to the British. The same can be said about the rest of the novel’s characters. The hypocrisy of civilized western beliefs teaches people equality and considers themselves superior to others. Osgood believes in equality and maybe tolerates others once they forget their origin and identity.

Through his protagonist Shahid, the author strives to proclaim that there is not one fixed identity and people could change according to their surrounding environment, especially away from their society. Those people could be affected by the general and particular state policy toward foreigners. The religion and creed are not apart from the change that what have seen in Shahid’s story; he was isolated from his friends and religion. The question “how can anyone confine to one system and creed”, raised at the end by Shahid, could lead to discovering what he believes in, that the absolute result of diaspora is to be mixed identity and hybrid according to Bhabha definition of hybridity (Kurieshi,1995, 285).

Since they are in a foreign country, why should they commit to one identity in this multicultural society? The identity here is flexible and may mutate according to necessity and emergencies. One cope strategy is undertaken here, but also innumerable ways and processes would use in the world. The diasporic people choose assimilation and mimicry in the host community as the best option to be practice in the host of the

free world. The novel characters, the fanatic Riaz, offensive Chad, progressive Deedee Osgood, and contrasted Shahid, seem to be captured in a tangle of thoughts and ideologies. They try to create a place for themselves in British society, each in their way, but the difficulties are a reality. At the end of the novel, Shahid chooses Deedee Osgood, who promises him a fun lifestyle and freedom of speech. In the novel *The Black Album*, as Kaleta suggests: “Shahid oscillates between different views, beliefs, and worship; between intellectual pleasures of the body, between cultural assimilation and cultural identity” (Kaleta, 1998). However, he chooses the correct option by imitating the host people to mitigate their impact on him, according to Bhabha.

Conclusion

The study was an attempt to analyze writing on diaspora concepts in two novels. It underlined the conceptual understanding and framework of the diaspora and its role in shaping identities of immigrants. Through contextual analysis of the two novels *The Black Album* by Hanif Kureishi and *Season of Migration to the North* by Tayeb Salih, the study examined identity, culture, and acculturation from the diaspora perspective. The study attempted to specify a precise and reliable definition of terms like diaspora, culture, identity and acculturation and the impact of being in a diaspora community. Then, it analyzed these two novels to find the impact and presence of being abroad in different parts of the stories.

The various types of diaspora and several definitions ranging from traditional group/people to 'voluntary migration' indicating, an attachment to several nations/stories have one thing in common; in all these categories, the underlying premise underlying diaspora issues entails concepts of identity, belonging and cultural diversity. Identity in general and national identity in particular continue to be an integral part of immigrants and help differentiate them from other diasporic communities. This study aimed to determine the impact upon the people's identity, which can be seen in the diaspora people portrayed in the chosen novels. Being in exile or confrontation with the foreigners (Other) would lead to mimic or imitate the superiors, which can be seen in a shape of hybridity identity. The loss of identity and mixed identity is the central dilemma people encounter as lost between two worlds. The issue has been under extensive research from several disciplines. However, postcolonial theory is the leading method in discussing identity problems. Those people become aliens in both worlds despite their best attempts to assimilate into the host environment.

It was seen in both novels how the characters had been affected by other people's culture, whether consciously or unconsciously, by an intentional authority like colonizer or by being abroad and influenced by the multicultural policy assigned by government regulation. In standard, multicultural policy influences people and culture and the host community's behavior and reflections on dislocating people. The acculturation or the copy strategies followed by migrants, displacements, and diasporic community rests on several features: firstly, their education, the reason of migration, host community conducts, multicultural policy, and also an economic factor. In this thesis, the aim was

to exhibit the hidden diasporic identity crises that the characters experience in contact with 'Other'. The characters of the two novels, namely Shahid, Saeed, the narrator, Riaz, and Hosna, where the victim of the colonial discourse that derive them to the in-between space where new disfigured identity and culture emerge.

In Salih's work, the title of the novel reflects the binary of geography, where migration to the north means the binary of the absent party, the south, and it is extensive to include every south facing every north, indicating from the first moment that a clash between the self and the other is inevitable. Thus, it rests on the mixed and confused identity, they are suffering from due to their existence abroad and spring from the host community's treatment toward the migrants. Therefore, the reaction of the characters was based on hybridity, mimicry, and ambivalent identity.

Salih's work thus rests on ambivalence and hybridity, which cover the monolithic structure of Kureishi's work. Through constant struggle, self-doubt, and self-fashioning, Shahid establishes a hybrid identity utilizing mimicry and assimilation. With hybrid identity, one could easily cope with the host people. Shahid was able to mimicry the authority of the colonizer by mastering his knowledge. Riaz chooses the other side because he fails to mimic the colonizer by the more straightforward issues. The character's identity has been affected; however, they would rather use violence instead of mimicry and assimilation as a means of resistance.

Furthermore, the hypocrisy of civilized Western beliefs, teaches 'Other' equality, yet practice superior over them. West believes in equality and maybe tolerates 'Others' once they forget their origin and identity. As much as Jean Morris when she destroys Saeed's Eastern symbols metaphor of identity and culture. The similarity between Deedee, Jean Morris, and colonialism is that both do not allow a subaltern to speak. Due to the inferiority as not qualified to rule, 'you should listen' (Kureishi, 1995, p. 228). The cultivated supremacy of Deedee led her to talk with others in this way which they consider representing the colonizers' manner of dealing with the colonized. Jean Morris, the European aristocracy, who represents the superior western civilization, who is aware of precisely this superiority and size, turned Saeed on his legs for years, insulted his pride, and refused, even after her marriage to him obey him except under her conditions.

Shahid creates the in-between space to stuff his needs and desire, whether it is the sense of belonging to his fundamentalist friends or being modern for Deedee for his

sexual desire; both are ambivalent groups. Shahid's mimicry drives him to marry or at least choosing Deedee. However, the mimicry of Saeed leads to violence. Nonetheless, both characters experience hybridity to the same extent; Saeed's hybridity made him get married to the colonizer (Jean Morris) but killed her at the end. Meanwhile, Shahid's hybridity leads him to follow his girlfriend for nothing but fun, which is a critical issue for fun and happiness are not permanent. It is impossible to find one specific national identity in a plural society where Shahid, Saeed, and other characters live. Based on these findings, more studies are required to include more themes focusing on the impact of surrounding people's behaviors and the general aura on migrants and diasporic people's behavior.

The core discussion of this work rests on the view that characters' development of hybrid identities springs essentially from cultural and colonial clashes and displacement in different spaces. The 'Other' plays an essential role in defining the 'Self', hence the idea of the complementarity of identities" (Ait Idir, 2019, p. 33). Nevertheless, as the review of Salih's characters has been exposed, the hybrid and ambivalent identities have appeared in characters' struggles with themselves and with the surrounding society. Indeed, characters' ambivalence intensifies a feeling of alienation, exile, desperation, and dislocation, all of which, as the case of Saeed evidence, has led to the characters' loss of self, hence to their sorrowful end.

Thousands of dispersed people around the world practice their own cultures and show their real identity. However, at the same time, this identity is not free of impurities; these impurities refer to the impact of other cultures. It is not only people who leave their homeland will affect by other cultures, but also people who sit in their house 'locked doors' will be affected employing cultural transportation like social media and literature. The impact of being abroad will affect their own culture and identity, respectively. Whether they are a group of people or individuals, the identity of diasporic people is troubled and mingled of two cultures by mimicry. The main findings can be summarized through the following points:

- The main difference between the two novels is that the novels were written in two different contexts in different time, as for Salih, the novel was written before the development of the postcolonial theory.

- The authors strive to proclaim that no one has a fixed identity and people could change according to their surrounding environment, especially away from their aboriginal society.
- The characters formulate their identity through violence rather than mimicry to relieve from its impact.
- The reason behind racism is to drive the minority to imitate the host culture and be assimilated.
- Hybrid people suffer for dual humiliation one from their people another from the host community.
- The result of marginalization is the feeling of rootlessness and lost. Humiliation and racism are not causing for mimicry but fundamentalism.
- The integration raised by the West is nothing but assimilation and identity loss.
- Using the language of the 'Other' is identity remover.
- The West is brought up to rule and the East to be ruled.
- Imperialism is not dead, and the West strives to generalize and its intellectual model and ideology.
- The important role of affiliation is a big image of belonging.
- Hybrid identity is what allows people to switch from one behavior to another.
- Without clear and stable identity those people will disappear in the translation of cultures as the process of negotiation of various discourses.
- Colonial mentality can also be seen in ordinary people's actions.
- Ambivalence provides the reason to reject fixity and hybridity is the appropriate way to shift between cultures, and no one can be confined to one system and creed.
- There is no victory in the battle/struggle of identity.
- Neither migration nor displacement movement could be the only reason behind mixed /hybrid identity, but it comes from what Geesey (1997) named the notion of "cultural contagion" (p. 65).
- It is only through displacement and mentality disjunction rather than violence and resistance that the process of hybridization comes into fruition.

In the end, it seems that the presence of millions of foreigners in Europe for various reasons and different titles and keeping their cultural and social identity is

nothing but evidence that what was odd years ago has become familiar in Western societies. The difference is the way of accepting the Other in the West. What disappeared is not only pre-colonial societies and their ways of life, but the West itself also changed. All parties paid the price of colonialism and its consequences: victors and defeated. Europe no longer maintains its so-called pure identity in the postcolonial world. Finally, colonizers cannot colonize the world and sit comfortably at a far end while maintaining happiness with their values in their worlds. The change of some countries, its methods of dealing with refugees, transforming the coexistence and the acculturation strategy between individuals from melting on the other and removing identity to a plurality of cultures and multicultural society is nothing but an acknowledgment by the West of its influence. Other societies have replaced postcolonial societies. Eastern or Western? Both, or rather none of them, there is no West or East after colonialism. In Salih's novel, Mustafa Saeed (East) disappeared, but the European Jean Morris (West) also died.

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