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Hybridity and the Quest for Identity in Tayeb Salih's Season of Migration to the North (1966)

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A decorative border with intricate floral and scrollwork patterns, featuring leaves and circular motifs, framing the text.

Dedication

First of all, I Thank *ALLAH* for his Generosity

I Thank my Sunshine, my Hero and my Supporter: My Mother *YAMINA LAMRAOUI*. To My Safe Bastion: My Father *MUSTAFA LAMRAOUI*

My Dear Sisters: Djahida, Sihem, Manar.

My Beloved Brothers: Khaled, Djemoui

To my Beloved Husband: Houssef Ben Adel

To my Grandparents: Zerig, Rabeh, Djemaa, Om El khir

For my Two Angels: Malak, Aicha Salsabil, and their father Saif

For my Aunts and Uncles and their Children

For all Lamraoui, Ben Ashour families

My Second Family: my father Sultan and my mother Fatiha. Sisters: Siham, Basma, Chaima, Selma. For all Ben Adel family

Great Love for my Solemates: Chaima, Khalida, Imen, Donia, Sabrine, Basma, Yasmine, Khadidja, Hanan, Meriem, Djididi Yasmin, Nesrin

And For Every One I Love

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Introduction

Sudan is affected by colonization, people and writers from such country suffered from that process; so they protested against it by a special weapon which is literature. They addressed notions and issues such as the quest for identity, modernity, hybridity, mimicry, ambivalence ... etc. During the process of decolonization, postcolonial writers attempt either to decolonize their literature, culture, and mind or hybridize their discourse and emphasizing the multicultural atmosphere of their people.

Postcolonialism is a term which was coined to show the role of postcolonial in the world, or in other way to highlight their postcolonial identity which is different from the colonizers' identity.

Postcolonialism names a politics and philosophy of activism that contests that disparity, and so continues in a new way the anti-colonial struggles of the past. It asserts not just the right of African, Asian, and Latin American peoples to access resources and material well-being, but also the dynamic power of their cultures, cultures that are now intervening in and transforming the societies of the west. (Young 4)

The African novel is considered the best example of post-colonial literature because it is concerned with the search for identity. African literature, specifically novels, came to us from the reality of myths and stories tales, so its emergence and development took the character of the colonizer form in the hierarchical structure of the formal structure and was employed in the content of social issues. Elements that build, influence, and reshape a community's identity such as language, displacement, and otherness, etc. are always present in the work of post-colonial writers.

Tayeb Salih is known as the genius of the African novel, as he is unrivaled in Sudan, and his works have played a major role in drawing attention to Sudanese literature. Criticism, social realism and committed literature that depicts the bitter facts of life; Salih was able to separate from them and return to the roots of his culture, capturing mystery, magic realism, humor, sorrows, the ceremonies of rural life and folk religion.

Tayeb Salih's best-known work is his novel *Mawsim al-hijra ila'l-shamal* (1967; *Season of Migration to the North* in English), which received great critical attention and brought new vitality to the Arabic novel. Identity and hybridity are the central themes to postcolonial literature since the process of colonization started and eventually central to this novel, too.

After a long time of struggling with colonization, unconsciously, the colonized people find themselves integrating aspects of colonial ways into their original identity. The questioning of identity and hybridity are the main themes of postcolonial studies.

Postcolonial writers as Tayeb Salih examine the impact of decolonization, hybridity, language, and displacement on the postcolonial diaspora. The characters and heroes in postcolonial novels are almost all the time portrayed as struggling to find out who they really are, and trying to find their place between the ancient indigenous world and the imperial one.

The French thinker and linguist, Jacques Derrida, and his theory of language, Différance are the pillars Bhabha used to construct this formulation of hybridity. However the questioning for identity is widely criticized; some researchers appeal that this became writers' obsession, while others claim that identity is the

main aspect of self-understanding and getting along with society and the entire world.

In this thesis, we shall analyze and provide a clear picture about the main character's struggle to search for his lost identity, and describe the author and his protagonist's life after they became hybridized. We tend to investigate the theme of "hybridity", along with the question for identity in Salih's novel *Season of Migration to the North* and in the light of Bhabha's postcolonial theory. Shedding light on the identity of Tayeb Salih and its influence on his writings, the research question will be: in what way has Tayeb Salih's *Season of Migration to the North* presented the concepts of hybridization and the question of identity? Further, What are the effects of colonization on Tayeb Salih's persona and his fictional characters?

By using the postcolonial theory, this study intends to examine the manifestations of hybridity along with the question of the Self's quest for identity in *Season of Migration to the North* through the lenses of Homi Bahabha's concepts "hybridity" and "identity". We used analytical approach to find out how Tayeb Salih explores this subject, as a postcolonial writer, in his novel. We try to go through postcolonialism and its relation with identity and hybridity. Then we highlight all relevant words and phrases and determine if they have primary meaning in other contexts. This study believes that ideology is the writer's way to exploit the text to spread his ideas and beliefs, and even to employ them in the service of undeclared purposes.

This work will be divided into three chapters. The first chapter will establish a theoretical framework for the study; by giving definitions of postcolonialism and

other key concept. And highlight the postcolonial theory, literature, and the crisis of postcolonial identity.

The second chapter will discuss the question of identity in postcolonial literature, by showing the relationship between identity and imperialism. This chapter intends to investigate the postcolonial identity, migration, multiculturalism, and hybridity. Also give the background of the novel, and its relation to postcoloniality.

The last chapter tries to give a clear analysis about Tayeb Salih hybridity and his quest for identity. And highlight the use of hybridity, identity, multiculturalism, and otherness in the novel.

Chapter One: Literature Review & Theoretical Framework

1. Literature review:

Africa is known as a land of war and misery, and that led to remain it on the margins. In the works of postcolonial writers such as Chinua Achebe, and others, they attempt to search for their original identity. One such work is Tayeb Salih's *Season of Migration to the North*. This work tries to discuss the notion of identity and how it is shaped and constructed through the works of postcolonial writers.

Numerous critics as Roger Allen, have identified *Season of Migration* as "is the most accomplished among several works in modern Arabic literature that deal with cultures in contact ..." (Geesey 128) It is clearly recognized that the novel arises from different cultural opinions, and it engaged with political issues that contains colonialism and postmodernism. Allen adds that Mustafa's relationship with Jean Morris, a British woman whom he marries and later kills, "symbolizes the absolute clash of these two cultures within a Western context" (161) For Hassan, this novel deconstructs the stereotypes of colonial discourse itself, showing instead a variety of "in between states," and indicating a "hybridization" that undermines essentialist concepts of self and other (qtd In Parry 40)

However, John E. Davidson (1989) argues that unlike many African novels from the neocolonial period, *Season* goes beyond a simpler ejection of the European invasion and legacy. It offers a stunning critique of cultural segregationist moods by exposing in Sudanese culture the oppression that predated the British intrusion. (185)

Several critics, including Davidson, Barbara Harlow, have commented on the role of Conrad in *Season of Migration to the North*. It has been always compared to Conrad's *Heart of Darkness*. To be sure, the general theme of imperialism and neo-colonialism seems to resonate in these two works, and tell about the similarities. As example:

Davidson claims that the connection to Conrad is strongest in regard to this last text, and there are several indications that Salih is, consciously or not, "signifying" on that work. The "internal" character, Mustafa Sa'eed, is referred to by a class -mate as "the black Englishman"(Season 53), just as Razumov, the central figure in *Eyes*, is called the "Englishman" because of his austere manner at the university in St. Petersburg. (385)

It is little marvel at that point, that various critics, as Parry, have distinguished *Season of Migration to the North* as an innovative text. Susan Stanford Friedman depicts the novel as a critical illustration of "postcolonial" modernism "within the canon of twentieth-century modernisms" (Friedman 435). When she compared between Salih's novel and *Heart of Darkness*, she identified the previous as more modernist than the last mentioned, "Even more than Conrad's novel, *Season of Migration to the North* is a narrative of indeterminacy, of mysteries, lies, and truths; of mediating events through the perspectives of multiple narrators, of complex tapestries of interlocking motifs and symbols; and of pervasive irony. Stylistically speaking, Salih's novel is, for Friedman, "high modernist," having moved even further than Conrad from the conventions of realism (Friedman 435–6).

As a novel that echoes, reverses, and affiliates with Conrad's *Heart of Darkness*, *Season of Migration to the North* thematizes the

enmeshing of both European and African modernities with colonialism and the seeming ruptures brought about by the demise of European imperialism and the rise of new African nation-states like the Sudan. But Salih's novel challenges both the modernity of the West and the postcolonialism of the Sudan by deconstructing the familiar binaries of West/Rest, modern/traditional, and innovative/ imitative. Instead, he shows each location as imitative of the other; each, in other words, is engaged in mimetic encounters that intermix the modern and traditional as constitutive of modernity itself in its different locations (Friedman 435)

The harmony between the storyteller and his double endeavors to save the customs of ancestral and agrarian culture in Sudan and the results of current mechanical society in England is the third sign of their hybridization at an examination between the present and past condition of pre-colonial and post-colonial social orders. In any case, *Season of Migration* is additionally an extreme mediation in the field of postcolonial Arab talk, which has for quite some time been focused on the discussion among "traditionalism" and "Westernism." This discussion has its roots in the nineteenth century, when the philosophy of advancement started to be forced on Arab; Saree Makdessi (1992) demonstrates that:

If postcolonial Arabic discourse has been centered on the debate between traditionalism and Westernism, *Season of Migration to the North* shatters the very terms of this opposition and explodes the dualism developed before and during the Nahda. The novel lies between the traditional categories of East and West-that confusing

zone in which the culture of an imperial power clashes with that of its victims-the antithetical relationship between which provides much of its driving force. (Makdessi 807)

Season of Migration is pointed not just at the colonial time frame, yet additionally at the postcolonial period in Sudan. Without a doubt, the content directs is a screening of Sudan's postcolonial dejection that may have essentially been lifted from Frantz Fanon's *The Wretched of the Earth* (1961). As an example: Fanon asserts that decolonization was just an initial move towards genuine freedom, notice that such progression couldn't be accomplished in postcolonial African nations if those states essentially supplanted the previous ruling European bourgeoisie by an indigenous African bourgeoisie, While leaving the fundamental class of societies. "The political commentary of *Season of Migration*.....while leaving the basic class structure of the societies in place." (Daraiseh, Bouker 55) According to them:

Salih, in *Season of Migration of the North*, criticizes the decadent behavior of the postcolonial African bourgeoisie in much the same terms, though this critique is complicated in this case because it is filtered through Salih's narrator, himself a European-educated (low-level) member of that bourgeois class who works as a civil servant in postcolonial Khartoum" (Daraiseh, Bouker 55)

For many scholars commented on the role of Othello in the novel, Barbara Harlow characterizes *Season of Migration to the North* as "a rereading of Shakespeare's Othello, a restatement of the tragedy, a reshaping of the tragic figure of the Moor" (163). For Patricia Geesey (1997), "Saeed's invocation of Othello either as a weapon of seduction or as a mental note expressed in his defense is a

pivotal concept for understanding the notion of cultural contagion” (134). In addition to that, Hussein Hasan Zeidanin argues that Saeed's successive references to Othello is another marker of his hybridity. During his preliminary for charges identified with the murder of Jean Morris, Saeed announces that "I am the desert of thirst. I'm no Othello. I'm completely false. Why not sentence me to be hanged thus execute the falsehood?" (33).

At the end we can say that a lot of scholars and critics focused on the character Mustafa, the nameless narrator. Some of them compare it with Joseph Conrad's *Heart of Darkness*. *The Season* provides a critique of the cultural dissonance between East and West, in particular the disharmony between blacks and whites. The text hints at the political and cultural themes relevant to Native Americans and Arab Africans.

2. Postcolonialism and Key Concepts' Definitions:

‘Post-colonial’ as we define it does not mean ‘post-independence’, or ‘after colonialism’, for this would be to falsely ascribe an end to the colonial process. Post-colonialism, rather, begins from the very first moment of colonial contact. It is the discourse of oppositionality which colonialism brings into being. (Ashcroft et al. 117)

Postcolonialism is a specifically postmodern intellectual discourse that comprises of responses to, and investigate of, the social tradition of colonialism and imperialism. It is characterized in humanities as the relation between European

countries and zones they colonized and dominated. Postcolonialism includes a set of theories found among history, anthropology, philosophy, linguistics, literature...etc

The term “Postcolonialism” has been broadly utilized by pundits to signify the different social impacts of colonization. It has additionally been generally used to mean the political, semantic and social encounters of social orders. The colonized have been the piece of the cycles of subjugation resulting to the European development. So, Postcolonialism is utilized to cover the social field influenced by the imperial process from the moment of colonization to the current day.

If the term postcolonial is taken to signify an oppositional position or even desire, as de Alva suggests, then it has the effect of collapsing various locations so that the specificities of all of them are blurred. Moreover, thought of as an oppositional stance, ‘postcolonial’ refers to specific groups of (oppressed or dissenting) people (or individuals within them) rather than to a location or a social order, which may include such people but is not limited to them. (Loomba 20)

Robert J. C. Young in his book *Post-colonialism: a Very Short Introduction* (2003) postulates “that postcolonialism involves first of all the argument that the nations of the three non-western continents (Africa, Asia, Latin America) are largely in a situation of subordination to Europe and North America, and in a position of economic inequality.”(4) Also he added that the division between the west and the rest ultimate in the 19th century because of the domination of European empire, that resulted inequality and much of the difference falls across the broad division between those people. So, Postcolonialism comes to claim the right of all people on this earth

to the same material and cultural well-being. "Postcolonialism, as a term, describes practices and ideas as various as those within feminism or socialism" (7).

It tries to change the manner in which individuals think, the manner in which they behave, to deliver an all the more and evenhanded connection between the various people groups of the world.

Postcolonialism is a term generally used to allude to every one of the way of life influenced by imperialism from the hour of Colonization to our own time. It implies progressing issues and discussions among East and West since colonization began and it analyzes its consequence; that of reestablishing the identity of the Independent oriental countries by eliminating misguided judgments about the orientals. It incorporates literature of these countries nations which were once colonized by British Empire, such as Canada, Australia, New Zealand, Nigeria, Kenya, India, Pakistan, and Jamaica; which called Third World Countries. Critically, it examines the relationship between the colonizers and colonized, from the earliest days of exploration and colonization

Scholars claim that the 'post' in 'Postcolonialism' not the same as the 'post' in 'Postmodernism'. Poststructuralism, notwithstanding all iconoclasm, permits a re-visitation of the ordinance (particularly the law of romanticism) and to conventional types of literary criticism since it appears to bring a totally different arrangement of hypothetical devices to impact the ancient writings. While, the postcolonial artistic creation forestalls any return to the canon since the field itself transforms what we understand from literature.

When Edward Said developed *Orientalism*, he contributed to highlighting postcolonialism. However, Said himself was influenced by the writing of anti-colonial and nationalist thinkers such as Frantz Fanon and Albert Memmi, whose

works discuss the power of the other. Fanon illustrates how race is shaped and how the colonizer dealt with the colonized and vice versa by capturing how some people under colonial rule began to internalize ideas of racial difference that held that "others 'é were inferior to white Europeans. Fanon explains that the black man who made his inferiority to the white colonists. The colonizer imposes his language, culture, religion, and educational systems on the colonized, through that, the colonized came to believe that they were culturally inferior. (Nair 2)

Postcolonials share some common ground with other critical theories in this regard, and they offer a distinct approach. It combines deep anxiety with colonial history and Imperialism, and how it has been implemented to the present. Postcolonialism suggests that, in order to better understand how global class relationships may arise and be maintained, we must address ideas about why these relationships appear normal. One of the main themes of post-colonialism is that Western perceptions of non-Westerns are the result of the legacy of European colonialism and imperialism. It highlights the influence of colonial and imperial history in shaping the colonial way of thinking about the world and how Western forms of knowledge and power marginalize the non-Western world. It is concerned with inequalities in global power and why some nations and groups wield so much power over others.

“The purpose of post-colonial studies is to assist the total and absolute decolonization of societies in psychological as well as political terms, involving massive and powerful recuperations of the pre-colonial cultures (qtd in Ashcroft et al 194)

Indeed, the debate over the meaning and connotation of the term "post-colonial" that gives it its significance. Loomba believes that we have to view postcolonialism as opposition to colonial rule so that we can include postcolonial studies of people displaced by colonialism such as African Americans or people of Asian or Caribbean descent in Britain as postcolonial subjects. (Loomba 16)

The question that always arises is when did this term appear? As Ella Shohat: "when exactly, then, does the postcolonial begin?" (qtd in Loomba 08) Post-colonialism began at the beginning of colonialism. Because when the process of decolonization emerged, these peoples regained their lands, and also got rid of imperial cultural control. In addition, these decolonial people used their culture and language together to challenge and replace the culture of the colonizer.

In order to understand the term post-colonialism, we must first highlight the terms colonialism and decolonization. "The word colonialism, according to the Oxford English Dictionary (OED), comes from the Roman 'colonia' which meant 'farm' or 'settlement', and referred to Romans who settled in other lands but still retained their citizenship". (Loomba 7) "The term colony usually refers to an organized settlement that individuals from one location establish outside the borders of their place of origin" (Ahuja 238)

However, Ronald J.Horvath stated that there is general agreement that the term is a form of domination; this control is by a group or individuals over the territory or over the behavior of other individuals or groups. It also appears as a form of exploitation." colonization is that form of intergroup domination in which settlers in significant number migrate permanently to the colony from the colonizing power." (Horvath 47)

Despite direct colonialism has largely ended, we can see that the ideology of colonialism remained in the identity of the people within the public cultural sphere as well as in the institutions of political, economic and social practices. As Chris Kortright claims:

Colonization or the “colonial complex” is: (1) colonization begins with a forced, involuntary entry; (2) the colonizing power alters basically or destroys the indigenous culture; (3) members of the colonized group tends to be governed by representatives of the dominate group; and (4) the system of dominant-subordinate relationship is buttressed by a racist ideology. (qtd. In Kortright)

He added that we must understand the current social, political and economic divide we are facing, and understand the psychological problems resulting from colonialism. This colonization created identities of both colonized and colonizer with pathological effects. It destroyed the lives and cultures of the colonized and implanted the culture of destruction on all inhabitants, colonizers and colonized.

The nature of colonialism differs from establishing and controlling a region by imposing its hegemony with physical force through raids, confiscation of work and resources, imprisonment, and objective killing. The enslavement of both the indigenous people and their land was the primary goal of colonialism. The other method used to subjugate indigenous peoples is to expel cultural patterns, because the colonialists see their culture as a superior culture and in an attempt to dominate, reap economic benefits, and civilize the indigenous peoples; the colonizer dismantled their indigenous cultures by imposing their cultures by destroying their cultural

values and patterns of lives. Languages, dress, and techniques are defined and constructed by the ideology and values of the colonizer.

Ashcroft et al claim that the term 'post-colonial' has come to stand for both the material effects of colonisation and the huge diversity of everyday and sometimes hidden responses. This word, then, represents the ongoing process of oppression and imperial exchange across this diverse group of societies, in their institutions and practices.(3)

So, there is a possibility to see 'decolonization' as a reflection of the European imperial expansion process, with all its political, economic, social, cultural and linguistic consequences. Resistance to colonial rule successfully grew throughout the world as the remaining two colonial powers lost their status as great powers. Decolonization defines a specific global historical moment, but it is also a multifaceted process that took place in every region and country that got rid of colonial rule. There are alternative attempts to define this second dimension.

"The British scholar John D. Hargreaves (244) said of decolonization that 'its central theme' was 'the creation of self governing nation-states'. The American historian David Gardinier in his 1967 article defining 'decolonization' stated that it was initially a political phenomenon soon extended in meaning to include all elements incurred in the colonial experience, 'whether political, economic, cultural or psychological'. Delavignette (131) went further, arguing that decolonization fundamentally meant the rejection of the civilization of the white man."(Betts 23)

Betts added that Franz Fanon wrote in his book, *Wretched of the Earth*, which has become the most widely read book on decolonization which first sentence of the book establishes the author's blatant thesis: "Decolonization is always a

violent phenomenon.” “The naked truth of decolonization brings to us the burning bullets and the bloodstained knives that emanate from it,” he adds Deprived of the inheritance or the wretched, in their uprising against the regime, they become "new men", gaining the power and dignity they were deprived of. (Betts 27)

Traces of the concept may be found before 1950. The term, which can be attested lexically since 1836, found some theoretic elaboration in the writings of the German émigré economist Moritz Julius Bonn in the interwar period. In general, decolonization is seen as either self-government as a result of a preparation and vision negotiated by a colonial state apparatus, or a national victory from below in which power (by violence or otherwise) is wrested from the rebellious colonialists.

It is said that decolonization is the change that colonial countries go through when they become politically independent from their former colonialists. However, decolonization is not just a matter of political independence. The claim that the colonial enterprise has ceased to affect the newly decolonized country and its citizens is a misunderstanding of the extent to which the colonial enterprise has affected these countries and their citizens. In order to overcome the legacy of colonialism, it is necessary to decolonize the ideology of the decolonized country. Finally, the mind and the original identity must be decolonized, as example: in his book *Black Skin, White Masks*, Fanon believes that it is necessary for the black person to overcome the psychological effects of colonialism.

By mentioning the term identity, we have to understand its meaning and how the colonized identity suffered from damages during and after colonialism. Oxford dictionary define the term ‘identity’ as the fact of being who or what a person or thing is.

Bhabha believes that identity does not consist of a reflection of the self in human nature or a place for self-expression in culture and nature, but in its relationship to the other.

Sinha claims that identity in postcolonial conception that is difficult to define because it is a complex concept. Defining the identity of an individual, group, or nation in post-colonial terms where one notice relates to the other, meaning that they define themselves as us with the presence of the other. The other is a characteristic of identity recognition in the post-colonial era in which it also means two parts, identity and difference together, so that every other person, each difference from the other and excluded by him, is created dialectically and includes the values and meaning of the colonial culture even when it rejects its power to define.

Because of the complexity of the concept and its connection to the 'other', so 'otherness' is a key concept in defining identity by referring to how colonial and post-colonial people see each other, or more precisely how the West sees the rest and vice versa; So is how post-colonial people view themselves within their societies. Identity is 'people's concepts of who they are, of what sort of people they are, and how they relate to others' (Hogss and Abrams 2)

Erikson said that, for Freud "the consciousness of inner identity"(21) incorporates a feeling of harsh pride that individuals who are occupied and regularly loathed have kept up all through a long history of oppression. It is grounded in a specific blessing (scholarly here) that arose successful from the imperatives of threatening freedom. Simultaneously, Freud thinks about the positive personality of intense opportunity of thought with an adverse trademark in "The Peoples among

whom we Jews live", that is, "prejudices which restrict others in the use of their intellect." (21) It turns out to be obvious to us, at that point, that the character of an individual or a gathering might be identified with the character of someone else, and that pride in gaining a solid character may show an inside freedom from a more predominant gathering personality, for example, the personality of the "integrated majority".(21-2)

In postcolonial discourse, discussion of the identity of immigrants is one of the crucial issues, particularly how these immigrants negotiate and build their hybrid identities. Their multiple identities often put them 'in between', where they are forced to move around and negotiate these identities as they build their original identity. To survive and be accepted by society, they must adapt to new cultures, while at the same time preserving and preserving their "indigenous" culture from their home. Often times, this puts them in a contradictory position as the two cultures conflict with each other, creating fears and anxieties and affecting their sense of belonging, which affects the way they view themselves and thus complicate the positives of negotiating their identity. From that point the concepts of 'hybridity', 'ambivalence', and 'mimicry' emerge.

In the domain of colonial and postcolonial studies, the concept of hybridity has acquired another application, largely due to Homi K. Bhabha's insightful analysis of the ways in which hybridity is both a "product of" and a 'response to' the colonial situation by the colonized subject. Bhabha's hybridity deals with studying the identity and the culture of the self and how it comes to be mixed or hybrid. While a practice of imitation, Mimicry is the colonized's act of imitating the colonizer's culture in the hope of reaching the same level of power (Bhabha 86). Ambivalence,

on the other hand, is a state that occurs in an in-between space of individuals of multicultural identities. For the colonized, ambivalence means having contrasting feelings of repulsion and attraction towards the colonizer as they simultaneously detest and admire the colonizer's culture. Since multicultural individuals possessed both the colonized and the colonizer's culture within them it can create a crisis of identity as they have mixed feelings toward their own selves (Bhabha 75). This ambivalence ultimately may resolve in hybridity i.e. an independent new identity that is birthed from the balance met between the once-contrasting cultural identities (Bhabha 154).

Bhabha has suggested that the value of the notion of the hybrid in colonial studies is that this mixed figure implicitly rejects the passivity implied by the previously accepted notion of colonial "assimilation." Bhabha's discussion privileges the fact that hybridity evokes subversion and appropriation of dominant discursive models of power.

In Bhabha's analysis, hybridity may be seen as a strategy for returning the colonizer's gaze and for rejecting cultural paradigms of purity, singularity, and alterity: Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. He recognizes that hybridity is the sign of the productivity of colonial power, its shifting forces and fixities (112).

Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsetdes the mimetic or

narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power (112).

Also he rejects such divisions as local / migratory, and the idea of cultural purity, because he believes that the so-called "cultural difference" that divides and distinguishes between societies is in fact non-existent. It assumes that identities, regardless of how different they are, are involved in one another. As Bhabha debates, "The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge" (211).

Postcolonial writers made their main character in hybrid situations in the homeland and the host land that led him to his lost identity, which was the result of "hybridization" and "ambivalence." This lost identity makes him disappear because he is neither a colonizer nor a colonized, but a hybrid person who cannot escape from both. He argues the knowability of the colonial subject always eludes colonial discourse, and he proposes that colonial discourse produces ambivalent, fraught, psychically inflected knowledge and that such discourse says as much about the colonizer as it does about the colonized.

According to Bhabha the problem for colonial discourse is that it wants to create submissive subjects to 'mimic' the colonizer. Bhabha argues colonial discourse is forced to be ambivalent and this is too threatening. Therefore in postapartheid era the colonizer is both marginalized and encounters the result of the mimicry on the part of the colonized. That is, the colonizer will experience violence,

rape, and every kind of revenge on the part of the colonized to compensate for being colonized

As Robert Young suggests, “Bhabha exploits the ambivalence which Said denies but nevertheless demonstrates.”(10) At the centre of Bhabha’s work we find a focus on the stereotype that brought the term “ambivalence” into play as a key mode of reading colonial discourse and the role of the stereotype in that discourse. Bhabha offers a close reading of what he terms “the stereotype-as-suture” as a form of fetishistic identification.

As with his work on the stereotype, Bhabha takes up the question of colonial mimicry. It is to say that discourse of mimicry is constructed around ambivalence; in order to be effective it must continually produce its slippage, its excess, its difference.”(16) Bhabha’s explorations of the importance of a kind of disavowed mimicry for the colonizer looks at how the purported civilizing mission of British colonial expansion finds itself crossed by an anxiety – that too substantial a level of cultural and social reform would risk producing subjects that might then organize for or fight for their liberty.

As with his work on the stereotype, Bhabha takes up the question of colonial mimicry the desire of the colonizer for a recognizable and controllable other who is a kind of copy of the colonizer and has internalized colonial power systems – in order to mobilize what may seem an initially unpromising aspect of colonial culture and power from which to seek dissidents and resistance. Whilst mimicry is presented as disabling for the colonized, a tool for producing a lack of center and self for the colonized subject, Bhabha returns to this demand from colonial power for a fixed and recognizable other to destabilize the model and think it differently.

Therefore, the colonialists use simulation to assimilate their domination of colonial power, but mimicry can be a kind of strategy for the colonized as well. Annie Reich says in this regard: "It is a tradition... when a child holds a newspaper like his father. It is a limitation when the child learns to read" (qtd. In Bhabha 61) the colonizer is disturbed by imitation of the other, or the weakness of the colonized. The colonizer does not intend to completely imitate the colonized or completely imitate the colonized so that it appears fake and artificial; As David Hoodart claims, "Tradition is repetition with difference, and therefore is not evidence of the subjugation of the colonized." (qtd. in Merrouche. Bourkhis 16)

3. Postcolonial Theory:

Postcolonial theory deals with the effects of colonialism on cultures and societies and the responses of those societies. The study of the dominant power of representation in colonial societies began in the 1950s with the work of Frantz Fanon and reached its climax in the late 1970s with the *Orientalism* of Edward Said. This study led to the development of colonial discourse theory in the works of critics such as Gayatri Chakravorty Spivak and Homi Bhabha.

Oxford defines postcolonial theory as a body of thought primarily concerned with calculating the political, economic, historical, and social impact of European colonial rule around the world in the eighteenth to twentieth centuries. And those who still suffer from its effects remain; She was interested in exploring and theorizing new forms of human injustice, such as environmental protection and human rights.

The 'post' prefix from 'postcolonial theory' does not suggest that colonialism is over; Rather, much of postcolonial theory is concerned with the surviving forms of colonial power after the formal end of an empire.

<https://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0069.xml>

Postcolonial theory emerges from the inability of European theory to deal effectively with the challenges and the varied cultural provenance of postcolonial writing. The theory has a contextual framework, as it is linked to race, culture and gender, settler and native. According to Young, postcolonial theory as a “political discourse” emerged mainly from experiences of oppression and struggles for freedom after the “tricontinental” awakening in Africa, Asia and Latin America: the continents associated with poverty and conflict. (383-426)

There are a number of good introductions to postcolonial theory, such as Loomba, Hook, Ghandi, and Young...etc. Postcolonial theory is unique, perhaps, in that while each introductory text explains the field and its interventions, alliances, and criticisms, it also skillfully discusses (or not) a particular variety of postcolonial criticism. Given that postcolonial theory has been attacked repeatedly from outside the field, these premises often argue the necessity of the field. Postcolonial theory builds on or responds to colonial texts.

The theory may be named postcolonialism, and the condition it addresses as best conveyed through the notion of postcoloniality. And, whatever the controversy surrounding the theory, its value must be judged in terms of its adequacy to conceptualize the complex condition which attends the aftermath of colonial occupation. Postcolonial theory formulates its critique of the social history, cultural

differences, and political discrimination practiced and normalized by colonial and imperial mechanisms. According to Young, postcolonial criticism related to history of imperialism "only to the extent that history has determined the configurations and power structures of the present." Postcolonial criticism looks at anti-colonial movements as a source and inspiration for their policies. It is defined as a dialectical discourse that broadly characterizes the historical realities of decolonization. It permits persons emerging from social, political and economic domination to regain their sovereignty; it gives them negotiating space for fairness. A number of theorists share this view, including Bhabha (1994); Spivak (1988); Ashcroft et al. (Young 57-69)

The state of hatred and desire that Memmi described poses a problem for postcolonial "oppositional" theory, which pursues the colonial past of what Benita Barry describes as "implacable enmity between native and invader" (Barry 32). The aim of this combat enterprise is to promote, in Barry's words, "the construction of a politically conscious unified revolutionary self, standing in unmitigated opposition to the oppressor" (30). Indeed, colonial archives mitigate these minor divisions by revealing the complex logic and reciprocity of desire.

Postcolonial studies theorizing focused on a number of concepts that, on the surface, did not necessarily have much to do with each other, but which proved to be synergistic. Achieving this is reciprocity, and is covered particularly in Edward Said (2003, 1935) discussion of *Orientalism*. Hybrids, associated with Homi Bhabha (1994), commitment and strategic essence, associated with Gayatri Spivak (1992). While rooting their analyses in literature and philosophy, Bhabha, Spivak, and Said brought a curriculum of cultural studies to their subjects, and thus postcolonial

studies is today known as an inherently interdisciplinary field, as at least as comfortable in the social sciences as it is (sometimes controversial) in the humanities. However, Bhabha's work is the main driver behind the creation of postcolonial perspectives. His writings bring resources from literary and cultural theory to the study of a primarily colonial archive that appears to be a simple expression of the domination of the colonized over the colonized.

4. Postcolonial literature:

Literature is not so limiting that only one interpretation is possible. We cannot all be both African and westerner, black and Caucasian. What is important, it seems to me, is that when we read a piece of non-Western literature we realize that the interpretation we make of it may be widely different from what the artist intended. (Ashcroft et al 65)

It is said that texts, more than any other social and political product, are the most important instigators and promoters of colonial power and its dual post-colonial resistance. Postcolonial literature represents all of these conditions and comes from various sources and inspirations. They include works such as *Murphy* by Samuel Beckett, *Hundred Years of Solitude* by Gabriel Garcia Marquez, Children of Salman Rushdie in the *Middle of the Night*, Chinua Achebe's *Things Fall Apart*, *Season of Migration to the North* by Tayeb Salih, and J.M. Coetzee's *Waiting for the Barbarians* among many others. Shakespeare's *Othello*, *Anthony*, *Cleopatra*, and *The Tempest* were taken as the main texts for the application of postcolonial methods of analysis. This indicates that postcolonial literature is a broad term that includes

literatures by people from the former colonial world, as well as from various minorities in the diaspora that live in the West.

Leela Gandhi claims that by reformulating postcolonial phenomena as a literary one, critics like Tiffin and Lawson are implicitly distinguishing, albeit by chance, the role and function of the post-colonial literary critic, whose academic experience suddenly provides a key to all oppositional and colonial meanings. Most postcolonial literary critics point at Raja Rao's *Kanthapura* (1971, 1938) as a classic example of the Radical Tradition. But they agree that writers like Rao - and unlike Ngugi - are a role model for their refusal to simply replace the Western cultural model with its non-Western counterpart. If Rao's "tradition" status corrupts the authority of the imperial text, it also forbids, once and for all, any appeal to the "authentic" or "essential" of the Indians. The anti-colonial nationalist writer was thus positioned as the iconic emblem of indeterminate crossbreeding, and is now indulged in a critique of cultural nationalism in the Third World. (Gandhi 150-1)

Writers and scholars, such as Homi Bhabha, Salman Rushdie and Gayatri Spivak, Edward Said from the colonial countries, took center stage, because they mixed the culture of the West and the East. Through their stories and analyzes, they tried to show the suffering and loneliness they felt. Tayeb Salih's *Season of Migration to the North* (1966) is the best example of significant and early work of postcolonial fiction.

According to Saman .A. H Dizayi the postcolonial novelists portray the hesitant cultural and national identities of communities that were endeavoring to construct their nations after being liberated from colonial control. (qtd In Dizayi 1002)

Postcolonial literature is seriously limited by the notion of textual politics favoured by postcolonial literary theory. Saman .A. H Dizayi claim that “Postcolonial literature and criticism appeared during and after many countries gained or struggling for independency. The most themes that both deal with are race, gender, ethnicity, identity and culture.” (Dizayi 1000)

5. The Crisis of Postcolonial Identity:

Migration led to the mixing of cultures and identities during the post-colonial period, as it formed a new cultural diversity. But the latter caused a dispute over the issue of identity. Therefore, the search for identity was the most important thing that the post-colonial' writers talked about.

The question of postcolonial identity is a major debate among postcolonial theorists. The central point in the construction of identity for Edward Said, which is subject to the influence of Foucault's idea of power, is the ability to resist, reconfigure the self as a post-colonial and anti-imperialist object, and this self-restoration needs context because it is the construction of the identity that shapes freedom and human beings are what They create it themselves, even if they are the subjects of oppressive speech.

Another postcolonial theorist is Homi Bhabha in his book *The Location of Culture*, who developed his theory through the shift from the binary opposition to Edward Said, which is based on the strength and knowledge of Foucault, and introduced the concept of hybridization, and the hybrid identity of its door comes from “the intertwining of elements of both the colonizer and the colonized

challenging the validity and authenticity of any essentialist cultural identity. (Dizayi 1001)

While Afaf Ahmed Hasan Al-Saidi mentions that the issue of identity is not a clear and fixed concept as it may be imagined, that led to the crisis and became a phenomena as Mercer (1995) argues that identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty (Al-Saidi 43).

In the relation of self and the other identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses Franz Fanon in his theoretical argument about the consequences of colonialism and the change formed by the experience of immigration, "examines the experience of having to wear 'white masks' to get by Europe, of having to bend one's own identity so as to appear to the colonizer to be free of all taint of primitive native traits."(qtd in Dizayi 1001)

Chapter Two: The Question of Identity in Postcolonial Literature

Since the question of identity was an important theme in postcolonial literature, a lot of writers used it in their work because they experience the feeling of alienation, lost, and they were search for their original identity.

The imperial's effect does not affect only the land; also it causes huge problems on colonized mind and identity." Post-colonial cultures are inevitably hybridised, involving a dialectical relationship between European ontology and epistemology and the impulse to create or recreate independent local identity."(Tiffin 95)

1. Identity and Imperialism:

What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial (Ashcroft et al. 2)

Oxford dictionary defines postcolonial literature as "a category devised to replace and expand upon what was once called Commonwealth Literature. As a label, it thus covers a very wide range of writings from countries that were once colonies or dependencies of the European powers."

(<https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100339307>)

"Without denying any of this doubleness of the experience and literature of colonization, it is still possible to see a different and consequent doubleness as characterizing the post-colonial: what has been called its "bicultural vision" or "metaphysical clash" (qtd In Hutcheon 162)

There is enormous diversity in postcolonial theory that focuses on different issues such as literature, art, music, linguistics, slavery, immigration, discrimination, and historiography and discusses different types of oppression such as racism, gender, nationalism and identity. The postcolonial text serves as a vehicle to transmit the identity and national interest of a society.

“Ashcroft et al also define postcolonial theory as a discussion of migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe (...) and the fundamental experiences of speaking and writing by which all these come into being” (qtd in Chriet)

Since the disciplined academic theorist considered the issue of identity as one of the basic legacies of colonialism and imperialism, the writers also exposed and articulated the circumstances of the identity crises that emerged in the post-colonial period. Also, it is generally accepted that the main characters of postcolonial literature always struggle to build their identity; and they feeling trapped between their indigenous culture and the dominant newly hybrid culture. “It is in this abstract world of ideas that the colonizer, by creating the “other” which was to be colonized, created his own identity in opposition to that of the colonized.” (qtd in Kortright 2011)

In this context, and Brysk et al mentioned that constructive logic suggests that roles and identities are formed by shared ideas, then reproduce and modified through continuous interactions, then the transformation of the imperial into family ties is understandable. The development of international norms delegitimized possession of colonies and pushed for decolonization. But independence did not erase the bonds that developed between the European powers. (270) they added that:

“Like earlier imperialism, post-colonial links reflect rational maneuvering for greater power and security (Gilpin, 1987; Knorr, 1973; Liska, 1960). Scholarly work in a third vein, however, sees identity as crucial to explaining colonial and post-colonial ties. Many early observers were skeptical of the objective economic or geopolitical payoffs of colonial adventures. Schumpeter (1955) saw subjective identities, not objective incentives, leading Europeans abroad; if imperialism was grounded in the demands of certain social classes, these classes pursued empires out of atavistic notions of conquest rather than clear ‘interests’.”(Brysk et al 271-2)

Imperialism is a policy of expanding the rule on peoples and controlling their land, either through the use of force, such as military, or through other forms of expansion and many forms of government. It is associated with the concepts of colonialism and empire.

“Like ‘colonialism’, imperialism too is best understood not by trying to pin it down to a single semantic meaning but by relating its shifting meanings to historical processes. Early in its usage in the English language it simply means ‘command or superior power’ (Williams 1976: 131). The *OED* defines ‘imperial’ as ‘pertaining to empire’, and ‘imperialism’ as the ‘rule of an emperor, especially when despotic or arbitrary; the principal or spirit of empire; advocacy of what are held to be imperial interests’. As a matter of fact, the connection of imperial with royal authority is highly variable.”(Loomba 10)

From another perspective, Edward Said defines imperialism in two instances. First, it is: "thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others. For all kinds of reasons it attracts some people and often involves untold misery for others" (7). In the second instance, he states that: "imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory", and as "a process different from colonialism which is almost always a consequence of imperialism, is the implanting of settlements on distant territory" (9).

However, Bhabha mentioned that Green argue that The staircase becomes as a boundary space, between identity labels, a symbolic interaction process, the connective tissue that builds the difference between upper and lower, black and white. Here and there of the stairs, the temporal corridor and the passage it allows, prevent the identities at either end from settling into the primitive poles. This interstitial segment between fixed identities opens the possibility of cultural hybridization that entertains difference without a supposed or imposed hierarchy. According to Bill Ashcroft, et al "the semantic basis of the term 'post colonialism' might seem to suggest a concern only with the national culture after the departure of the imperial power" (1).

The colonized dreamed of a new social system, which would stop colonialism, and that would help bring about the birth of a new social order. But he does not see a shift in his position and identity in the new harmonious social order, which will remain the same, with his language remaining intact and the dominance of his cultural traditions, because although he hates the oppression of colonialism, he hopes to continue his identity within the abstract concepts of the prevailing culture in

a situation where the culture does not exist Prevailing. He calls for a revolution, but he rejects the idea that this revolution will upend his stature and identity. It is difficult to imagine one's end, even if you are reborn as another; especially if one is like a colonized, such a rebirth cannot be assessed.

2. Identity in Postcolonial Literature :

The issue of identity and culture has always brought conflicting opinions in postcolonial work. In today's world, where large-scale immigration is the norm, and nations form an image of multiculturalism, with countries made up of citizens of diverse nationalities, the issue of identity becomes even more important. Regarding the view put forward

Freeman and Brockmeier argue in book *Narrative and Identity* that an individual's identity in relation to the interpretative evaluation of an individual's personal past as it occurs in an autobiographical narrative, cannot be separated from normative ideas of what life is, or is supposed to be, if it is lived well. They call this notion the concepts of "the good life," and they draw attention to the fact that the narrative construction of identity not only has a psychological, social and aesthetic dimension, but also an ethical one. When discussing the distinct cultural and historical types of life narratives from Greek antiquity, Christianity, modernity, and postmodernism. This concept inevitably encompasses both the aesthetic and the ethical dimension. The authors argue that cultural notion of the good life will influence the degree of integrity of the narrative that lies in the stories people tell about their lives and, ultimately, their identities. (Freeman and Brockmeier 75-6)

One of the issues serving the concept of identity is the issue of language, and this may confuse readers because they are supposed to read, let's say, African literature, but they find themselves reading an English novel. There is another aspect which is education, because it is a very important aspect in the formation of an individual's identity. So this reinvention of identity, carried out by many postcolonial writings, serves as a guide and inspiration for readers who abandon it.

The question of identity is one of the most debatable issues of the post-colonial era and literature and can be considered the most important because of its crises present in all postcolonial societies. Because of the postcolonial conditions that newly liberated nations faced in their research and formation of self-identity. The identity issue is not a clear and fixed concept, which is what led to the crisis. In the aftermath of World War II, the act of decolonizing peoples under colonial rule sparked a noteworthy move toward re-establishing social and individual identities. This period was also marked by decolonization struggle at all levels of life, culture, economy, arts, etc., which demanded the restoration of their lost identities from colonialism.

3. Migration, Multiculturalism, and Hybridity:

Migration and diaspora are the product of many social, political and economic conditions that in turn lead to social, economic and cultural marginalization. Migration is playing an increasingly important role in relation to basic social foundations such as politics, economics, geography and culture. However, human movement and anxiety had a noticeable effect on literature as a specific cultural product as well. The emergence of a new type of writing, called literature of migration is a manifestation of this influence.

The term immigrant literature indicates that the topic will be about immigration, the culture, and traditions of the host country. However, the truth is that although the description of migration experience and the difficulties of adjustment play a fundamental role in this literature, in reality, immigrant literature can be very diverse, either objectively or structurally. Postcoloniality and its theorists have contributed greatly to migration literature by defining a framework of features and principles either objectively or stylistically for them. The characteristic inherent in this literature, with its naivety its primary focus on the marginal group of every society, they put them under the shades of postcolonial theory.

The two characterizing highlights of postcolonialism are Edward Said and Homi Bhabha who, alongside others, made numerous commitments to forming the standards of movement. The main attribute of this writing is taken from the "hybridization" of its Bhabha and stresses the way that the individual outsider is esteemed, in the current world, not through his adherence to ethnic morals and past social practices, yet through "strength" the custom should be re-portrayed through states of crisis and logical inconsistency. Who worried about the existences of the individuals who are in the minority"(Bhabha, 2) Thus, the human personality, the strategies used by settler personalities in their new places of life, the questions and weaknesses they suffer, and correspondence issues are the primary topics of the movement's work. What should be noted is that the happy memories of the lost country and the pain that worker figures feel for their past existence are less crowded in the writings of the movement. The hero in temporary action permanently reshapes himself. Through they experience with the social complexities and the harmful experience of being among the minorities, she rises above her personality which is flashbacks and reaches a kind of development.

Of course, the phenomenon of immigration affected a lot of aspects of social and cultural life, among of them was literature. Authors and poets have drawn from their stories, novels and poems what it means to be uprooted, voluntarily or forcibly, as well as the problems of adapting to an entirely new environment. This tradition has a long record in the history of literature and is considered one of the social and cultural issues affecting every society. Edward said, the Palestinian literary theorist and public intellectual who is a founding figure of the critical field of post colonialism, migrated to America in his youth and is known to world through his powerful storytelling of the characters who are migrant like himself, and for his fundamental role in the struggles of the Palestinian people to regain their cultural identity. (Pourjafari & Vahidpour 681) That how emerged a new type of literature called migration literature, which aims to clarify the different narratives of the social, cultural, economic and political aspects of the lives of immigrants in their strange circumstances in their societies.

The protagonist in the migratory work repeats himself endlessly through his confrontations with the cultural complexities and the discriminatory experience of being a minority, which leads to his identity to transcend memories of the past and reach a kind of maturity. Objectively speaking, immigration literature depicts characters trying to cope with immigration in a different way. Bhabha's concept of hybridity has now become the basic characteristics of classifying a literary work as migration literature. These abilities of immigrant literature make him the protagonist of current novels. A new type of literature that deals with multiple and volatile identities, replace old identities of stability and belonging.

Immigrant literature is of particular interest because it illustrates the way in which an immigrant's sense of self can be disrupted by changes in transition from one country to another. This style of literature reveals the fragmentation of the self and the generation of emotions that migration can evoke. Some of these feelings include ambivalence, alienation, etc. Migration literature is often seen as the result of tensions between self-desire and opportunity as a reflection of past conditions and future expectations. This causes ambivalence for the immigrant unless the struggles reconcile after the adjustment process is complete and arrive at a hybrid and heterogeneous personality.

Scholarship points to recurrent themes of borders, citizenship, belonging, change (and ambivalence to change), biopolitics, identity, stereotypes, gender, flight, otherness, exile, separation, generational differences, (un)inhabitability, dislocation, bureaucracy, abandonment and return. Sellman and Woolley have suggested that migration literature has shifted its form and content in line with wider societal changes. (Burge 10)

Multiculturalism refers to (1) the state of a society or the world in which there exists numerous distinct ethnic and cultural groups seen to be politically relevant; and (2) a program or policy promoting such a society. Political philosophers aspire to deal with the challenges posed by multiculturalism fairly – but there is deep disagreement about what constitutes fair treatment. Multiculturalism might entail the granting of rights (individual or collective) on the grounds of the value cultures have for individuals, or even society as a whole. A multicultural state then might be one in which different forms of recognition are granted to cultural groups to secure the

valuable goods cultural membership provides equally and avoid unfairly privileging dominant groups. On the other hand, it can be argued that precisely because of deep social and cultural diversity, the state should remain neutral between groups and ensure that basic liberal rights are fairly and consistently applied across cultural differences. (Ivison 22-7)

Multiculturalism is the coexistence of diverse cultures, where culture includes ethnic, religious or cultural groups and is manifested in customary behaviors, assumptions, and cultural values, patterns of thinking and methods of communication.

<https://www.ifla.org/publications/defining-multiculturalism>

So multiculturalism is a moving goal, a continuous cultural flow and institutional arrangement, and an object of criticism or reform program. Multiculturalism is a discourse that discusses group boundaries. It deals with the fundamental theme of the politics and discourse of group boundaries.

In postcolonial discourses, one of the central issues is to talk about the identity of immigrants, especially how these immigrants arrange and construct their dual or multicultural identities. Their different identities, as immigrants, regularly place them in a space of 'in between', where they are forced to explore and negotiate these identities as they construct their true identity.

“identity negotiation is a set of strategical processes that someone, tangled in multicultural background, conducts in constructing who they are, undergoing decisions on what to absorb and exude”(qtd in Nurcahyani & Kamil 95) he added that through negotiation and waiver of the different cultures that they own, can multicultural individuals put themselves in certain cultural environments.

Postcolonial scholars have been distracted with issues of hybridity, ambivalent, and in-betweenness, diasporas, portability and cross-over of thoughts and personalities created by imperialism. “Bhabha’s formulations tend to focus on language and to present hybridity as consisting of two equally weighted cultures, whose interaction creates an ‘in-between’ or ‘third’ space, in which a speaker positions himself or herself.”(Innes 38) The term Hybridity of Homi Bhabha is especially significant and is right now it is important for postcolonial critics. It alludes to the political and social arrangement between the colonizer and the colonized.

A fourth critic and theorist whose name frequently recurs in discussions of postcolonial literary and cultural studies is Homi Bhabha. Drawing on psychoanalytical theory with particular reference to Sigmund Freud and Lacan, Bhabha has elaborated the key concepts of mimicry and hybridity... Bhabha celebrates the ‘hybridity’ of postcolonial cultures, seeing their embrace of European as well as indigenous traditions as a positive advantage which allows their writers and critics to understand and critique the West as both insiders and outsiders.(Innes 12)

As we mentioned before that for Bhabha, hybridity is presented as evidence of colonial anxiety. The main goal is the hybridization of colonial identity, a cultural form that made colonial resistance ambivalent, and as a result changed its power and identity.

However, Geesey argue that if we want to understand hybridity from the point of view of another field of study reveals new insight into Salih's undertaking in *Season of Migration to the North*. In the field of organic science or creature hereditary qualities, the half and half is the aftereffect of intersection two species; the term

likewise hints any item or individual of blended starting points. Botanists and geneticists show that in nature, the exacting half breed is frequently in a difficult situation due to its double legacy: "Hybrid zones give rise to maladapted individuals that survive poorly in both parental environments" (Price 75). In the area of pioneer and postcolonial contemplates, the idea of hybridity has procured another application, to a great extent because of Homi K. Bhabha's quick examination of the manners by which hybridity is both a "product of" and a reaction to the pioneer circumstance by the colonized subject.(Geesey 129)

But Saman A. H Dizayi mentioned in his thesis, Homi Bhabha also discusses that there is a third space which is " in between the designation of identity" ,and "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy." Glissant for his part in *Caribbean Discourse: Selected Essays* stresses instead the idea of continuously shifting identity, with his rhizomatic theory of culture: the construction of identity is an ongoing process and the result is an unpredictable, fractalizing hybrid. Moreover, Making use of theories concern francophone colonies related to the interrelation between both in respect of cultural identity and representation as it is emphasized by Angela Bruning in her dissertation that" striking connection exists between Anglophone and Francophone Caribbean representations of issues of migration, cultural identity and the uncovering of Caribbean history. (qtd in Dizayi 1001)

As a result, when people of a certain culture and nation leave their homes and travel, they always carry a sense of loss with them. As a result, people begin to envision their homelands through fragments of the past; this condition of imagination

is referred to by Bhabha as the "third space."(Chattoraj 82) As a result, living in the third space in order to "restage the past"(Chattoraj 82) creates a sense of hybridity and ambiguity for the individual.

In his book *The Location of Culture*, Bhabha introduces "Hybridity" is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal that is, the production of discriminatory identities that secure the 'pure' and original identity of authority. "Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination." (Bhabha 112)

In fact, "hybridity" arises when a person is trapped between two distinct things, typically two different cultures, which leads to a double vision or "double consciousness" (Innes 5) and eventually a merged or even a lost identity. People from a specific culture have their own unique clothing, language, religion, and other characteristics that identify them as members of that culture and ultimately distinguish them from other cultures. As a result, when a person leaves his original home and travels to another, he faces new peoples, culture, language... which lead him to dual life, and that make him confused about his identity.

All in all, Hybridity examines the ascending of new transcultural structures occurred by the effect of colonization and has been most as of late connected with crafted by Homi K. Bhabha. Bhabha centers on the relations between the colonizer and the colonized, their association and the shared development of their subjectivities.

As far as he might be concerned, social inferences, codes and frameworks have a development in the third space of articulation. It is a disjointed and irresolute space wherein social personality consistently comes out. For Bhabha hybridity “is a third space that is neither one nor the other because the translation or encounter between different cultural forms occurs in a context where both these spaces are already preoccupied.”(Farahbakhsh & Ranjbar 108)

4. Season of Migration to the North’s Background and Postcoloniality:

The Arabic novel by Tayeb Salih, Sudanese novelist, *Season of Migration to the North* (Mawsim ALHijra ila Shamal, in Arabic) was published in 1966 in Beirut. Edward Said chose it as one of the six greatest novels in Arabic literature. This novel has been translated into more than 20 languages; the most important one was in English by Dennis Johnson-Davis. Salih's novel, *Season of Migration to the North*, analyzes the impact of British expansion on Africa in general, and the Sudanese character in particular. It narrates the difficulties that Sudan went through during colonization and even after it, which means postcolonial period. And quest for the Sudanese identity, which became mixed and confused between the original culture and the colonizer one. Mona T. Amyuni said that:

“Yet *Season* is a major event in his literary career just as it is a turning point in the history of the modern Arabic novel. It illustrates Salih's artistic maturity, his perfect assimilation of Arabic and Western cultures, and a technical mastery of his material that is quite unique in the Arab world. It is the epitome in fiction of the three-

stage dialectical interaction between East and West, Black and White, Muslim and Christian.” (Amyuni 2)

Tayeb Salih's novel, *Season of Migration to the North*, depicts a town at a bend in the Nile in the years following the freedom allowed by the British, who left issues of recuperating life in high contrast between the south and the north. Unlike many African books from the postcolonial period, *Season* goes past a straightforward dismissal of the European intrusion and inheritance. It offers a dazzling evaluation of social segregationist temperaments by uncovering in Sudanese culture the abuse that originated before the British interruption. *Season of Migration to the North* imagines the effect of advancement on Sudan and, especially, in Wad Hamid, and thinks that such modernity is a positive side of colonization.

... refers to a number of classic works of Western literature Othello, The Tempest but primarily it engages with Conrad. The question is important for me, so let me take it a little further: even though Salih wrote the book in Arabic, he was still a Western-educated man who spent most of his life in London. To the Sudanese, he may be closer than an Englishman, but he isn't exactly one of them, and of course few actual Englishmen would consider him one of their own. He is seen by both sides as the other. Even though his work might sound foreign to most Western readers, his foreignness is the tip of the iceberg, that humongous iceberg of the other. Or, if there is such a thing as an otherness scale, then Salih falls at a point along this scale, but not at the far end, and maybe a lot closer than you think. (Harper's Magazine)

While Idir argue that: Culturally hybrid, Salih's characters are representative of what Fanon has qualified as *Black Skin/White Masks*; of African origin, Salih's characters adopt the western frame of mind in such a way that accounts for the fact that colonial identities are in a perpetual flux, particularly in the postcolonial world (Idir 26)

However, Rebecca M. Lorins see that critics have typically treated *Season* as a novel that explores the colonial encounter between Britain and Sudan as a cosmic contradiction that supersedes all local differentiations. While my analysis does not, and cannot, ignore this colonial encounter, I shift our attention from a fixation on the imperial metropolis and ask what happens when we re-situate and re-trace the narrative conflicts back to the location of narration – that is, to Sudan as a specific historical geography. I argue that a postcolonial approach invested in reading the novel as solely reflective of colonial dynamics and assuming the homogeneity of either the colonial project or the national space may be willfully blind to evidence of other conflictive undercurrents in the story. (47-8)

So at the end we can recognize that as El-Hussari claims “*Season of Migration to the North*, as a postcolonial narrative text cannot be fully apprehended outside the colonial context in which *Heart of Darkness* is purposely set to say something significant about the demise of the empire and the moral degeneration one of its representative envoys,” (El-Hussari 110) In addition, he state that *Season* of Salih brings the complexity of the North-South relationship into levels of suspicion, mistrust, and adversity, all of which ultimately reap victims and lead to tragic consequences.(116)

All those scholars came to an agreement that colonization affected the original identities and that caused mixed cultures. These influences expanded to the narrative texts such as novels, which came to discuss the relationship between colonizer and colonized, East and West, self and other.

Artwork is the expression of the writer's personal and mental content. Moreover much of Salih's work is on an autobiographical basis, and even superficially, the relationship between his work, life, and personal beliefs is obvious. He often incorporates his personal experiences and discoveries into his writing and this novel is no exception. Somehow, the novel looks as autobiography; since the story is very similar to the writer. Because when Salih started learning English in the 2nd stage of his studies in Sudan, he fell in love with it. And when he started learning it, he felt like he had entered a new world full of decoded symbols, he attended Khartoum University with a Bachelor of Science degree before going to University of London in England. Coming from small farmers and religious teachers' background, his original goal was to work in agriculture and popular religion. At a time when social criticism, the bitter realities of life, and literary engagement dominated Arabic literature, it broke the monotony of ideologies differing in their cultural origin and religion. Salih's novel fascinates, not only with its archetypal aspect of the journey into the unknown and the search for identity, but also with the resistance efforts of the other's point of view.

Idriss Y. Ali Abdullah argues that: His novel, *Season of Migration to the North* (1968), hereinafter referred to as 'Season', addresses the idea of the Sudanese nation by narrating the people's difference, the process of forging a sense of communion between the nation's members as well as

the national pitfalls; the challenge of reinventing the difference and the danger of fragmentation. (Abdullah 118)

Season of Migration to the North is considered as the best work admired by Arab analysts and writers, because it contains a mixture of originality and modernity. In 2001, it was chosen as the best work of the 20th century.

Chapter Three: Tayeb Salih and the Question of Identity

The experience of colonization affected the identity of colonized people. And that led them to search for their real identity which become hybrid and mixed with whites' culture.

The question of identity was a crucial issue in Tayeb Salih's identity. As we mentioned before, Saleh was living in exile. Through contact with Western peoples, he unconsciously lost his original identity.

1. Salih's Hybridity and Quest for Identity:

The "genius" of the Arabic novel (Al hilali et al 3) Tayeb Salih is a Sudanese novelist who became famous through his novel *Season of Migration to the North*. He came from a poor farming environment with a simple religious educational background. Tayeb Salih began his novel by describing the environment and rural life in which he grew up. Salih came to break social criticism of the poor reality of social life along with committed literature, through his exceptional beliefs and ideas emanating from his cultural background and religious upbringing.

He began literary writing when he was working for *AlMajalla*, an Arabic magazine in London, and most of his fiction writing was about rural life and the complex relationships between rural people in northern Sudan; although he spent most of his life abroad.

Salih's work is understood "in term of inner conflict and the search for the affirmation of individual identity" (El-Nour 8). Salih confirms that "The foundation of my work, for what it is worth lies is what I am: a

Sudanese Muslim Arab who was born at a certain time, in a certain place” (Sharif). His “deep concern with the exploration of identity is what gives Salih’s work its coherence and gives it its special place in Sudanese literature. (qtd in Al hilali et al 3)

In this context, Tayeb Salih’s *Season of Migration to the North* spoke about exile, so he denied his protagonist and his narrator. Because he left his homeland to settle in England, he wrote everything he feels through the hero of his novel. He created an identity crisis in the protagonist and narrator of the novel. Moreover, anxiety, as they both feel lost due to being put in limbo on the colonizer's lands. Indeed, the forced migration to which both persons are subjected will create a sense of confusion and dilemma in their quest for a moral and material home. And this crisis and anxiety is what Tayeb Salih was feeling.

As mentioned above, the cultural conflict exacerbated by immigration whether wanted or forced which appeared in the colonial period and beyond, gave rise to the hybrid man who lost any sense of belonging and thus begins to search for his true identity; in addition to his search for his homeland.

Therefore, since literature is a means of self-expression, inculcating cultural values, and helping people define themselves towards their community and the world, so both the protagonist and narrator in Saleh's novel act as a hybrid, and as a parody of history sharing the desire to appear as "authentic" through "sexual colonialism". Hybrid, according to Bhabha, subverts the narratives of colonial power and dominant cultures. Thus, the dominant culture is polluted by the cultural and ethnic differences of the original self. (qtd in Ait Youcef , Maoui 1147)

In the novel, Salih depicts his cultural and ideological clash and his quest for his real identity by showing that when the colonizer removed the hero's sense of place and history from his homeland to the land of his exile, the hero of Salih's novel was filled with obsessive revenge against the British Empire of Sudan. Therefore, the conscious and imaginary identity of Mustafa Saeed with Britain and the West became psychologically affecting him in a number of interrelated ways, which led him to despair and self-destruction.

2. Hybridity and Identity in Season of Migration to the North:

In the modern world with the increase of immigrant numbers, hybrid nations, and constitution of countries with different cultural diversities the question of identity came to the surface. The rise of the question of identity became a major theme not only in literature but in the whole area of life.

Season of Migration to the North was the best example which offers points of view on the hybrid identities and the issue of the damaged "mixed race" or "in between" initially having a place with one country and living "abroad or exile". Characters are stuck between two spaces and societies. These characters have created, in an unexpected way, crossover personalities, conflicted perspectives, and copy acts through living as hybrid, ambivalent, mimic. Salih's *Season of Migration to the North* is the best and famous work that offer a fascinating point of view on postcolonial subjects who obviously show hybrid identity and ambivalent personalities. These thoughts can

clearly appear on Salih's unnamed narrator and the protagonist of Mustapha Sa'eed. This narrator and Mustapha were hybrid and fragmented in the exile, so they were confused and stuck "in between" cultural hybridity.

In the same context, Hybridity remains the defining characteristic of the postcolonial subjects' identity in Salih's novel as follows: he aims to transcend the classical view of identity. It is deconstructed on the basis of postmodern and postcolonial thought because identities are in a state of constant change, and the connection between self and the other is always in a state of becoming. For example, as previously mentioned, the novel deals with the subject of the clash between England and Sudan, and this is evidenced by Mustafa Saeed, a young Sudanese "I was born in Khartoum"(Salih 9) who goes to London to complete his education, and then makes a brilliant academic career as an economist, but is derailed when he kills his white English wife , Jane Morris, who is just one of a string of self-destructive white women with whom he has sexual relations that drive them crazy, Sa'eed seduced and led to despair and suicide three women. His marriage to Jean Maurice was violent from the start till the end when he sticking a knife in her chest during intercourse with her. "This is untrue, a fabrication. It was I who killed them. I am the desert of thirst. I am no Othello. I am a lie. Why don't you sentence me to be hanged and so kill the lie?" (Salih 14) Mostafa moved to Cairo and then to London, where he moved further and further into the heart of British domination with each stage of his admirable educational life.

“But I remained as lifeless as a heap of ashes. Professor Maxwell Foster- Keen continued to draw a distinctive picture of the mind of a genius whom circumstances had driven to killing in a moment of mad

passion. He related to them how I had been appointed a lecturer in economics at London University at the age of twenty-four” (Salih 14).

Most critics viewed Mustafa as an example of taking revenge from Britain through these English women. However, the unnamed narrator confess that Sudan suffer from the British colonization but there was a positive sides such as the water pumps which make irrigation from the Nile much easier for the local farmers.

Moving to the narrator of Season of Migration, who lefts his Sudanese village to study in England as the character of Mustafa Saeed. Much parts of Sa’eed's life fits with narrator's life, so the narrator becomes increasingly obsessed with Sa’eed's past and the meaning of his tormented life; He is, in fact, so distracted by Sa’eed's hybridity that he can barely distinguish between his and Sa’eed's identity. The narrator was similarly affected by the cultural conflict between England and Sudan, but at first he was unwilling to admit this fact "I returned to my people, gentlemen, after a long absence: seven years, to be precise, during which time I was studying in Europe." (Salih 1) But when he discovered Sa’eed's life, he realized his nature, hybrid identity and the extent of the impact of colonization on it.

He obtained a doctorate in English literature, but he went to Khartoum and taught pre-Islamic Arabic poetry at the secondary level.

I am from here ... And if the British came to our villages, I don't know why, does this mean that we must poison our present and our future? They will leave our country sooner or later, just as other people have left other countries throughout history. The railways and the ships, the

hospitals and the factories, will be ours; and we will use their language without feeling guilt or gratitude. We shall be as we are: normal people; and if we shall be lies, we shall be lies of our own making.
(Salih 53)

Also the description of the narrator to his return to the village after his Ph.D. in English poetry reveals his primary fear of becoming a hybrid. He is trying to reassure himself that his years in England have not shaken his unique and deeply rooted sense of identity.

The important thing is that I returned with a great yearning for my people in that small village at the bend of the Nile. For seven years I had longed for them, had dreamed of them, and it was an extraordinary moment when I at last found myself standing amongst them (Salih 1)

So, the novel portrays the dilemma of the unnamed narrator and Mustafa Sa'eed, who are stuck between their true identity and the western one.

3. Multiculturalism and Otherness in the Novel:

Postcolonial novelists prove that identity is hybrid and fluid. They can come to terms with their roots and history, be open to different cultures, and be willing to acknowledge their differences from others. By doing so, it offers hope to develop and build a hybrid identity and a viable chain between two worlds and two cultures. Salih's novel depicts the inner conflict of the narrator and the protagonist.

The most important question now is does the reader see Mustafa Saeed and the unnamed narrator as a cultural hybrid resulting from the British colonial clash with the African Arab nation in Sudan? The introduction of the novel already indicates that Sa'eed represents a less than happy mixture of East and West. The narrator is also similarly influenced by the cultural contact between England and Sudan, which he discovered after learning about the story of Saeed.

Sa'eed was African and Arab "I'm like Othello - Arab - African" (Salih 39). This reflects the situation experienced by Africans in the West, they are rootless and suffering from a feeling of not belonging to their families and places; this causes a painful identity crisis. They experience a marginal presence as aliens due to their hybrid culture, as it mentioned above Sa'eed identified himself as an Arab, but was identified as African by others because of his colour. "the black Englishman"(Salih 53)

Those who deny their past, history, and original identity for the sake of Western identity, hoping to be considered among them, but receive rejection and marginalization from them, and consider them as others. When they return home, they receive the same reactions from their community. And this is what Mustafa and the narrator faced. "At the latter end of the night the foreign voices would reach my ears as though they were those of my people out here. I must be one of those birds that exist only in one region of the world."(Salih 49)

The larger part of scholars and critics has related the complication of identity issues to the colonial effect, as Pieterse (2002) argues: at the season of decolonization, when imperial identities were decentered,

the subject of identity became a basic and noticeable topic” (7).

Theoretically, identity is argued primarily in the connection between self and other and where instability resides inside of the confinement of the space between identities (Dizayi 79)

The development of otherness in postcolonial writing is apparent in Tayeb Salih's *Season of Migration to the North*. Such idea of otherness appears to involve solidarity and immaculateness of the two elements of self and other as they are attributed two obvious kinds of characteristics that draw a flawless division among them, and deny any impact that one may have on the other, to be specific in minutes and spaces of experience and arrangement. However, during and after pioneer and social experiences and transient cycles that the world has encountered, such idea of other is considered as being mistaken; for personalities, an intricate idea for sure, have been in a ceaseless transition to the point that hybridity is the predominant quality of provincial and postcolonial subjects. In this line of thought, hybridity will in general expose the arrangement of binarism which is erroneously sent in the portrayal of other.

Jane Morris describe Sa'eed as an ugly "You're ugly I have never seen a face uglier than yours." (Salih 33) As mentioned earlier, Mustafa Sa'eed represents the East or "the other", and the Arab world in particular in its struggle with the imperialist West that colonized the East. He plundered his land, his true identity. Through Sa'eed, we know that we are reasserting that the West is superior in its violence rather than its ideas.

Sa'eed marriage with a white woman gives him the British nationality, and his contact with her made him with two identities and become a multicultural one "Mustafa

Sa'eed was the first Sudanese to marry an English woman, in fact he was the first to marry a European of any kind...he took himself off abroad long ago. He married in England and took British nationality" (Salih 55- 6)

... go beyond the essentialist way of seeing identities as pure "selves" and pure "others". Salih's text thus rests on ambivalence and hybridity which refute the monolithic perception of identities, and underline the fact that the self's and other's identities are complementary. The argument here foregrounds the role that the other plays 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. Seen in this light, no less striking is, as the above passage evidences, the narrator's tendency to negotiate identity beyond the scope that the essentialist Manichean thought has drawn. (Idir 28)

Indeed, every site in Salih's story, Village, London, Sa'eed's room, the Nile River, is a place where the relationship between self and the other is generally dictated by space. Sa'eed's room in London is the site of his Eastern victories. The protagonist uses it as a place to defend and take revenge for himself and his country, and his room was decorated with a conscious oriental taste. His sexual conquests in London allow him to control the other. Sa'eed's orient indicates a possible or imaginary violation of the Western prohibition, by imposing his own orientalism on a hostile European environment; in other words, Said's attempt to impose his African and oriental identity in the heart of the Western world.

Salih's novel provides a critical account of how migration emerged as a direct result of colonial history through personal experiences and exploration of the narrator and hero Mustafa Saeed who confront two opposing cultures, emphasizing the issue of migration and its dangerous implications for migrants. Salih introduces the complexities of being multicultural into one solid culture, and suggests that a new hybrid culture is crowded into the gaps between its fixed shaping factors. To be a hybrid is more complex than simply to be made up of biculturalism or multiculturalism

Conclusion

Postcolonialism is concerned with the impact of colonial and imperial history in shaping colonial thinking around the world; and how Western forms of knowledge and power marginalize the non-Western world. In other words, post colonialism came as an opposition to colonial rule. It is an anti-colonial reaction that exercises power over the indigenous population and exploits their wealth and cultural products influenced by imperialism from the moment of colonialism until today.

Postcolonial literature depicts the truth of postcolonial subjects as being in consistent pursuit of their identity, and literature like society has been affected by colonization impacted by the way of life of the colonialist, postcolonial writers find up themselves confused between their original identity and affected one.

Immigrant Writers of postcolonial literature, the works of those immigrant writers are viewed as consistently investigating the other world and introducing the local culture and thought to the other as imperialism and displacement have led to this new class of individuals who mixed identities and cultures. Their characters also are trapped between two spaces and two cultures. Displaced, marginalized, and estranged in places filled with pain and strangeness, these characters have developed mixed identities, ambivalent attitudes, and mimetic acts in various ways.

Identity is therefore a central theme in postcolonial literature. The majority of postcolonial writers attempt to deal with world and their societies through their writing. Not only that, if we take African writers specifically, they try to describe the African experience to the world and show the world what a true African identity is like and

portray the main features that influence it, among them the impact of colonialism and the social and cultural changes which take place after it.

Since Salih's identity is characterized as hybrid and ambivalent , we find him narrating the stories of the protagonist of his novel and its narrator with the same hybridization and dispersion. As he suffered from alienation and marginalization by his society, he also made them suffer and get stuck in a cultural hybridity that leads them to lose themselves; hence their tragic endings.

The results of this study can help in proving that Tayeb Salih tries to find out his identity by his characters, and giving a clear picture about the impact of colonization on colonized people. We hope that this study can also serve as a model to analyse other postcolonial works or other writers belonging to the same period.

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