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**Abstract**

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*This research will explore the issue of identity in postcolonial literature. In the modern world with the increase in immigrant numbers, hybrid nations, and the constitution of countries with different cultural diversities the question of identity came to the surface. The research will present and discuss those theorists' arguments about the issue of identity in the postcolonial world and how they viewed and presented their ideas about constructing identity in former colonized countries and immigrants from these countries who suffered from facing the diasporas and the dilemma of the difficulty to construct their identity. The paper will investigate postcolonial novelists, especially writers in former British colonies such as V.S. Naipaul, Sam Selvon, and Tayeb Salih. As postcolonial theorists considered the issue of identity as one of its essential discussions, novelists also exposed and expressed the conditions of identity crises that emerged in the post-colonial period. The method will undertake to apply postcolonial theories to the works of the above-mentioned novelists.*

**Keywords:** *Postcolonialism, Identity, Hybridity, Mimicry, Orientalism*



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Postcolonial is a term used for an era when colonies achieved freedom from European colonization. Bill Ashcroft *et al* state in *The Empire Writes Back*

more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism. Though there was a political change, many nations got independence and no more they are colonies, but culturally and economically there appeared many dilemmas and crises, and they were still in confusion about their culture and identity. This appearance of national and ethnic identity dilemmas and endurance in previous- present gap "defined and redefined after the collapse of the Empire, the continuous movement between margin and center (be it spatially, socially or metaphorically circumscribed), the interpretation and reinterpretation of common history. (Ashcroft *et al*.)

Colonialism was not only a power control but it was a cultural control by the colonizer, to which still colonized people were tied. The struggle of the colonized subjects for their

cultural identity and the social formation of the newly independent nations was an aspect of cultural transformation that led to a conflict with the colonizer's culture. Many of those countries were in economic and cultural crisis. What characterizes the post-colonial era is the resistance to colonialism and seeking an identity to confirm their independence. Furthermore, the population movement and migration from former colonies to the colonizer's countries created new mixed, hybrid societies that clash with each other culturally on one hand and the other hand between the citizens and migrants. Ethnic conflict is another feature of the postcolonial era left behind because of colonial policies conducted in the colonies, especially in Africa and Asia. The ethnic sectors' struggle is for independence or to be recognized as equal to each other. Colonial powers created societies in their colonies that are heterogeneous by dividing them ethnically. The inter-ethnic rivalry was exposed, specifically, in former British colonies because "the British did not effectively break down the traditional mobilizing structures that facilitate ethnic collective action" (Blanton *et al.*). Furthermore, the impact of colonization plantation continued even after decolonization that phenomenon is an image of Caribbean communities where the heterogeneous society from different cultures and ethnics brought together for labor by colonial powers. That led the Caribbean to not digest this kind of hybridity when they lost the sense of being natives or belonging to the Colonizer. In general, the postcolonial atmosphere and situation were overwhelmed with the tensions of struggling of newly independent states to achieve their cultural, political, and psychological identification reflects their privacy, established by their self-determination, not that imposed by the colonizer in which mimicked them for a long time.

The question of identity is the most controversial issue in postcolonial time and literature and it can be regarded as the most important because of its crisis exist in all postcolonial communities. Due to the circumstances of the post-colonial era and the problematic conditions that faced newly freed nations and countries in their search and formation of self-identity the crisis floated on the surface. The issue of identity is not a clear and fixed concept as it may be imagined, which led to the crisis and became a phenomenon as Mercer argues "identity only becomes an issue when it is in crisis, when something is assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty"( 43) In the following of World War II, the act of decolonization and liberation of nations under colonial rule provoked a noteworthy move in the direction of recreating social and individual identities. The period was also marked by the struggle of decolonization in all the levels of life, culture, economy, arts, etc. that demanded to regain their identity which was lost by the powers of colonization.

Edward Said argues that it is a historical truth that nationalism-restoration of the people, declaration of identity, and coming out of new cultural practices as a mobilized political power initiated and then raised the struggle against western authority in the non-European world(Said and Imperialism). According to the Oxford English dictionary; identity is defined as "The fact of being who or what a person or thing is" but in the postcolonial context, identity is a complex concept that would be difficult to define. The identification of an individual or a group or a nation in postcolonial terms as one notices easily is linked to the "other", which means they recognize themselves as "us" with the existence of the "other". Otherness is a feature to recognize identity in the postcolonial era which also means it is twofold, "both identity and difference, so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define" (Sinha). In addition, this binary relation of otherness created a kind of identity dislocation and paved a hierarchal situation in the period. The national identity that's formed in a post-colonial state "is believed to be never fixed and is very changing according to environment and culture, because of transfer and sovereignty which leads to a confusion in identity." (Dizayi). Since the identity is not a stable and fixed notion as Hall confirms —Identity emerges as a kind of unsettled space or an unresolved question in that space, between several intersecting discourses (Karkaba and Enquiries) and the impact of colonial legacy was multi-dimensional besides there was a different consequence of colonialism in different locations, the issue of identity appeared in different shapes and forms. Collective and individual identities also differ physically and psychologically. The resistance to the decolonization process took various outlines due to countries, societies, and individuals. Therefore, identity "is not simply imposed. It is also chosen, and actively used, albeit within particular social contexts and constraints. Against dominant representations of "others" there is resistance. Within structures of dominance, there is the agency" (Goldberg). For instance, the crisis of identity in the Caribbean region "lies in the contested and interrelated process of colonization, slavery, and migration. Caribbean society bears the legacy of colonial oppression, exploitation, and marginalization."(Dizayi) also in Africa British colonialism as Bonnici confirms "took different forms and native peoples reacted to it differently(Dizayi). Furthermore, the chaos left behind by colonizers in creating a kind of ruling system in areas, especially in Africa added to the crisis of identity additional irresolvable dilemma. Mahmood Mamdani explains that " Colonialism was not just about the identity of governors, that they were white or European; it was even more so about the institutions they created to enable a minority to rule over a majority."(Rosen)

Postcolonial literature and criticism appeared during and after many countries gained or struggled for independence. The themes that both deals with are race, gender, ethnicity, identity, and culture. Postcolonial criticism as Habib in *Modern literary criticism and theory a history* argues has taken several aims: most fundamentally, to re-examine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all; to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (Habib). It is interesting to mention that from the 1950s onwards, many well-known writers and theorists did not come from Britain or America, but they were from former British colonies such as Sam Selvon, Salman Rushdie, V. S. Naipaul, Edward Said, Homi Bhabha, Gayatri Spivak, Derek Walcott, Chinua Achebe, Wole Soyinka, etc.

One of the controversial issues of postcolonialism is the question of identity and culture. In the modern world with the increase in immigrant numbers, hybrid nations, and the constitution of countries with different cultural diversities the question of identity came to the surface. In their *Narrative and Identity* Jones Brockmeier and Donal Carbaugh argue that the notions of identity stand for a large area of intellectual problems that have been studied in a variety of disciplines and from diverse theoretical points of view. The rise of the question of identity became a major theme not only in literature but in the whole area of life, also it was because of the colonial impact. In the relation of self and the other —Identity emerges as a kind of unsettled space or an unresolved question in that space, between several intersecting discourses (Hall 1989, 10). 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 to appear to the colonizer to be free of all taint of primitive native traits." (Ryan, 117-118). Edward Said's central point of identity construction, which is under the influence of Foucaultian idea of power, is the ability to resist, to recreate oneself as a postcolonial, anti-imperialist subject and this recreation of the self needs to be contextualized because it is the construction of identity that constitutes freedom and human beings are what they make themselves, even if they are subjects of repressive discourse. (Ashcroft & Ahluwalia, 112). Another postcolonial theorist is Homi Bhabha in his *The Location of Culture* who developed his theory by shifting from the binary opposition of Edward Said, which was based on the

power and knowledge of Foucault and presented the concept of hybridity, and hybrid identity for Bhabha comes from the "interweaving of elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity" (Meridith, 2). Homi Bhabha also discusses that there is a third space that is "in between the designation of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy" (Bhabha, 4). 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 (Gyssels, 2001). Moreover, Making use of theories concerning 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 a "striking connection exists between Anglophone and Francophone Caribbean representations of issues of migration, cultural identity and the uncovering of Caribbean history (Bruning, 11)

Bill Ashcroft in *The Empire Writes Back* argues that the literature offers one of the most important ways in which the postcolonial period's perceptions are expressed and the day-to-day realities experienced by colonized peoples have been powerfully encoded and so profoundly influential. (1) Postcolonial novelists especially writers in former British colonies, which is the focus of the present dissertation, have attracted the attention of readers and literary prize organizers. And as Christopher O'Reilly in *Post-Colonial Literature* states "The label 'post-colonial' demands a shift in focus, away from British literature (literature produced by British writers) to world literature in English." (O'Reilly 7). As a result of this shift, it was inevitable for the postcolonial novel to move from the traditional previous novel style and themes to ways of expressing issues concerning peoples, societies, and individuals of the time. Postcolonial novelist inclines to "discrepant approaches to heal the effects that the colonial experience left on the colonized peoples." (Tas 101) Postcolonial novel finds itself engaged with questions and issues such as resistance, nationalism, Diasporas, and identity construction and its crisis. Postcolonial novelists form their novel in a counter-discourse of resistance to the forms, styles, and themes of English Literature" indifference rather than the ambivalent form of mimicry; a difference, moreover, which enables them, in Rushdie's words, to "straddle two cultures" with the ease of long acquaintance." (Joel Kuortti and Jopi Nyman - *Reconstructing Hybridity in Transition Post-Colonial Studies* p.71) in this way the novel is as Siddiq tells|| But the novel is by no means a hapless victim in the often-violent drama it repeatedly stages

and critiques. Though primarily a literary genre, it nonetheless doubles as an agent of cultural and historical change."(xiii) The postcolonial novel also engaged with depicting the problematic situation of immigrants which was one of the results of colonial politics and one of the obvious aftermaths of the postcolonial world. The racist experiences and displacement and Diasporas are reflected in the many postcolonial novelists such as Sam Selvon, V.S. Naipaul. It is fact that most postcolonial novel is written as writer back to the legacy of colonial literature and politics and that is confirmed by many theorists and critics such Franz Fanon, Bill Ashcroft, and Salman Rushdie, and others. Thus the postcolonial novel is "a reply on a minor scale to the dominating power, the literature produced by natives becomes differentiated and makes itself into a will to particularism."( Fanon, 237). The question of identity in the postcolonial novel is a focal point in which imaging the crisis and the conflict of the colonized' s struggle to find a way the identification between the previous native heritage and history and the power of the dominant culture that's imposed by the colonizers. This idea is discussed by Edward Said that the national re-establishment of society, affirmation of identity, and the appearance of new cultural practices instigated as mobilized force and then advanced the struggle against Western domination everywhere in the non-European world. (Said, 1993: 218)

The foremost themes of the postcolonial novels are varied but mainly depict the struggles of native peoples against the difficulty to establish their identification, besides the flux of economy and cultural confusion. So, the postcolonial novelists portray the hesitant cultural and national identities of communities that we are endeavoring to construct their nations after being liberated from colonial control. On a psychological level, many novels explored the tension of keeping the equilibrium between the former colonized ' lives and the immigrant's live in the face of the struggle between their new ruling system and the European's standards of living. Besides, the theme of homelessness and expressing the conflict of the immigrant's experience in colonizers' places and cities is one of the considerable faces of postcolonial novels that writes included in a wide range of their writing.

But this re interpretability extends to the novel's retrospective construction of the Windrush moment, which is rendered now not pristinely but through the decades of racist politics and immigration legislation that was to follow the violence of Nottingham and Notting Hill. The migrant experience recorded so disjunctively by Lamming and Selvon itself becomes a part of the material of British literary tradition, though now expanded to include the aspirations and actions of women, both white and black. But this history has not thereby been rendered 'safe' or inert for the present. ( p.162)

Post-colonial studies have been with us for the last forty years and at present, they are foremost in any program of Literature in English. Perhaps the most interesting thing is that the current literature in English is heavily relying on the literature coming from post-colonial topics and post-colonial writers living in British ex-colonies or living in Britain or the United States but were born and bred in colonized countries.

Postcolonial theorists and critics considered the issue of identity as one of its essential discussions, and as Sheoran states " the major themes in the works written in the postcolonial period have been the fragmentation and identity crisis experienced by the once colonized peoples and the important impacts of colonialism on the indigenous (Sheoran1). Thus, novelists exposed and expressed the conditions of identity crises that emerged in the postcolonial period. Their novels rarely avoided or escaped from the presence of diasporas and exile and matters that connected to identity. The novelists and writers in the postcolonial era have been inclined to deconstruct the sign power by showing its insignificance claim of being a fixed idea of truth in western realist novels in the nineteenth century as MacCarthy claims "One of the main principal preoccupations of these writers, in their fictions or non-fiction, is the theme of —hybridity and ambivalence towards the received tradition, values and identity|| (McCarthy *et al.* 250) Novelists such as V.S. Naipaul, Salman Rushdi and Sam Selvon and others depicted the dilemma of immigrants pictured the search of those immigrants of meaning and identity. V.S. Naipaul's *The Mimic Men* and Sam Selvon's *The Lonely Londoners* present how immigrants struggle for the creation and resistance of their threatened identity. From another perspective and in connection to British imperial power in many postcolonial novels London became an important setting beside the above-mentioned novels Tayeb Salih' *Season of Migration to the North* and other novels the events take place in London as a symbol of imperial power, expectations, fears, and multicultural image of the new world. (Halloran,121) Rebecca Dyer argues that Selvon in *The Lonely Londoners* by imaging actual London sites and placing migrant characters within them, Selvon stakes hisand other colonial migrants' claim to the geographical location most symbolic of British imperialism and culture. (Dyer, 108). Selvon's novel *The Lonely Londoners* depict the experience of Trinidadian migrants in London and portrays how they face the feeling of displacement and losing identity Graham Macphee in *Postwar British Literature and Postcolonial Studies* argues this requires a sensitivity to the displaced and often submerged ways, . . . ., informs conceptions of individual and collective identity." (Macphee, 3). In Tayeb Salih's novel *Season of Migration to the North* the crises of identity-related to the imperial power legacy by revealing the idea of otherness, "the characters

of *Seasons of Migration* show how colonial power dismantled and transformed modes of identification as such, leaving deeper chasms in how people experienced life and community." (Hughes, 1) the selected postcolonial novels of this dissertation, depicts procolonized people's dilemma in constructing or seeking their own identity that differentiate them from what the colonial system gave them. Besides, the novels express the immigrant's search for identity while they are facing feeling unhomey and dilemma of recognition and struggling to prove their identity through behavior and tradition. Many literary critics regard *The Lonely Londoners* as a textual space that is concerned with picturing the specific experiences of a marginalized and diasporic group of individuals encountering the colonial 'center' of London. In Selvon's novel, as Andrew Teverson argues, European-derived traditions take their place alongside other traditions and work to express either Caribbean identity within the West Indies or Caribbean identity within European diasporas (Teverson, 204). In *Atlantic Passages* Mark Looker, suggests that Sam Selvon was the first black writer to construct a representation of the experiences and lives of black immigrants in London in the fifties. This process necessarily involves an element of experimental inventiveness in terms of the construction of a specific subcultural identity. (Bentley, 41). The novel is a fertile area for applying postcolonial theory, especially in the arguments that concern the crises of identity in subcultural immigrant communities. Tayeb Salih's *Season of Migration to the North* (*Mawsim al-hijra ila al-shimal*) The novel is significant, not only for its appropriation of the "topoi—the journey into the unknown, the quest for self-identity, but also for its efforts to resist, reinterpret, and revise from the perspective of the colonized Other" (Krishnan, 7). *The Season of Migration to The North*, is concerned with the confrontation between East and West in the form of its main protagonist, "Mustafa Saeed, and was hailed by many as an outstanding contribution to literature." (Young, 81). In the novel the protagonist's sense of place-relation lacks a sense of home or belonging to a group; the duality of his English identity contorts place-sense as Mike Velez suggests that England offers no place of refuge, as Bhabha refers to as unhomey, as one of those who cannot easily be accommodated in the familiar divisions of social and cultural life (Bhabha, 9) The Imperial gaze of his colleagues distorts his self-identity while his hazy efforts to push back against Imperialism via philandering cloud his ability to envision London as a home, further frustrating his place-sense and place-relation. (Bhabha, 196) in his essay "Of Mimicry and Man: The ambivalence of colonial discourse." So, according to that " Saeed's apartment and study each appears ludicrous on their surface; however, Saeed's mimicry of Africa in England (and vice versa) bear out "Bhabha's observation that such mimicry is



rooted in a double-consciousness that blurs norms of "authenticity" for both the colonizer and the colonized"(89-90). Salih's parodic settings frame Bhabha's philosophical sense of the ironies inherent in colonial mimicry in a fictional context."(Velez, 202). The presentation of identity and its crisis in the novel is open for reading on many levels, it is "an important novel describing the manifestations of colonial policies and how these policies have become embodied by those who have studied in Western systems of education and thus have been under the tutelage of a specific type of power and knowledge."(Hughes, 4). The crisis of identity to Nobel prize winner's novel V.S. Naipaul *The Mimic Men* (1967) is exposed as the main theme. Naipaul's protagonist in *The Mimic Men*, "a survivor of the colonial era, faces the problem of being utterly unable to create an original identity caught between helplessly imitating the colonizer in an attempt at originality, or returning to the roles that colonization has imposed on the likes of him." (Tsao, 2005). The notion of mimicry is an important terminology in postcolonial literature and theory which is pictured in many literary texts and given a space for discussion by the theorists specially Homi Bhabha. The impact of colonialism on an individual's ambivalence and the loss of identity leads to an imitation of colonizers' identity in this way *The Mimic Men* as Reeta Harode suggests "The title of the novel signifies the condition of colonized men who imitates and reflects colonizers' lifestyle and views." (Harode, 1). So, the theme of identity and its complication is the most important one that novelists in the postcolonial era depicted and expressed in their works, in which it is impossible to exclude the theme and became the main feature of postcolonial novels and literature.

Sir Vidiadhar Suraiprasad Naipaul was born in Trinidad and educated first at Queen's Royal College in Trinidad, and later educated at University College, Oxford in England, after he won a government scholarship. He stayed in England since that time and He lives in Wiltshire . V. S. Naipaul was knighted in 1989. He was awarded many literary prizes and titles such as the David Cohen British Literature Prize by the Arts Council of England in 1993, WH Smith Literary Award for his novel *The Mimic Men*, Nobel Prize for Literature in 2001, and other awards and prizes. He also holds honorary doctorates from Cambridge University and Columbia University in New York, and honorary degrees from the universities of Cambridge, London, and Oxford. V.S. Naipaul, in general, is well known and a leading figure as a novelist of the English-speaking Caribbean. In his writings, Naipaul tackles subjects and themes of the Third World's cultural uncertainty and the setback of the outsiders which is an aspect of his personal experience as an Indian in the Caribbean, even for " his first twenty years in England he never felt at home and is still aware of himself as an outsider" (King, 3).

His most famous novels are *The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), *Miguel Street* (1959), *A House for Mr. Biswas* (1961), *The Mimic Men* (1967), *Guerrillas* (1975), *A Bend in the River* (1979). Besides, he has contributed to writing nonfiction works such as *India: A Wounded Civilization* (1977), *India: A Million Mutinies Now* (1990) *Beyond Belief: Islamic Excursions* (1998), and other works. Naipaul's works according to critics are a kind of reflection of his "fragile exilic condition and his dissonant socio-political and cultural history" which "reverberate with histories of otherness: the displaced, the marginalized and the minoritarian"(Cader, 10). Naipaul portrayed the impact of colonialism on an individual's ambivalence and the loss of identity that created an imitation of colonizers' identity especially in his novel *The Mimic Men* as Reeta Harode suggests the title of the novel signifies the condition of colonized men who imitate and reflects colonizers' lifestyle and views."(Harode,1).In Naipaul's dealing with questions of postcolonial identity, there is an instant correlation with the literary tradition of English literature. According to Ashcroft *et al* Naipaul has written particular works from the English canon to restructure European realities in post-colonial terms, not simply by reversing the hierarchal order but by interrogating the philosophical assumptions on which that order was based. (Ashcroft *et al*,32) The importance of Naipaul as a writer is that he is one of the writers who came from Commonwealth that "made the English aware that the new immigrant communities consisted of more than laborers, musicians, and politicians. His writings include a history of the problems of coming to terms with life as an immigrant."(King, 21) He is one of the postcolonial novelists with a former colony background to deduce his subject matters from the postcolonial world transitioning from the past Trinidad, the place he was grown in to make England his orientation a place where he was feeling an outsider. Despite the themes and ideas Naipaul expressed in his novels and writings concerning postcolonial societies, but always criticized for his Eurocentric vision because of this he was always out of the anti-colonial circles and he" is blamed and even hated for having no loyalty, as it is claimed, to his home country and his ethnicity."(Tas, 112). Naipaul satirizes governing figures of Caribbean countries and it is obvious that he expressed grief for the influence of the aggressive history of colonialism in the other hand, some of Naipaul's critics confirm that " he, in his attitudes towards Africans, West Indians, and Indians, is an example of one who admits loudly and intelligibly the supremacy of the white man's values"(Innes, 43). Naipaul's view about identity construction, as a result of what was mentioned above, concerns the alienation of individuals' dilemma after the colonial period that confused them to find the way between their traditional roots and the new colonial legacy. In

his novels, one can find out that Naipaul believes that the solution of identity establishment cannot be merely based on one's origins and detaching from the colonial heritage of marginalization. In his novels, as also Tas concludes by the means of satire and irony, Naipaul tries to give a sense of alienation to the formerly colonized individuals in a form of normlessness in which "they will be able to leap into a phase of creativity which will consequently supply them with original and authentic identities of their own." (Tas, 118).

Samuel Dickson Selvon was born Trinidad. He belongs to an East Indian family; his father was a Christian immigrant from Madras and his mother was Scottish-Indian. He received education at San Fernando, Naparima College till the age of fourteen, then left it for the sake of working. He worked in Royal Navy as a wireless operator during World War II on ships that patrolled the Caribbean. In 1946 Selvon worked at the Trinidad Guardian and in 1950 he worked as a clerk at the Indian Embassy in London. Also, he worked at BBC which produced some TV scripts. He went to England at the beginning of post-war migration in 1950 "being lulled into complacency and acceptance of the carefree and apathetic life around me" (Nasta & Rutherford, 58). Selvon emigrated to Canada in 1978 after he spent about thirty years in England. Selvon became known as a writer after his move to London, he published his first novel in 1952 entitled *A Brighter Sun*, which was about peasant life in Trinidad. In 1956 he published *The Lonely Londoners* which is regarded as his best novel that was about the experience of naive immigrants in London. He has written novels and short stories such as *Turn Again Tiger* (1958), *Ways of Sunlight* (1958), *I Hear Thunder* (1962), *The Housing Lark* (1965), *Moses Ascending* (1975), *Moses Migrating* (1983), and a collection of plays under the title *Highway in the Sun* (1991). The contribution of Samuel Dickson Selvon as a writer to Caribbean Literature is various. As a novelist, he was prolific that presented some of the most unforgettable characters in the Caribbean writing such as Moses. In addition, Selvon was an adventurous leader in using folk idioms of such cleverness and absolute talent that influenced many following writers. His style of combining humor and empathy became one of the characteristics of literary writing in West India. Nick Bentley writes "When Sam Selvon moved to Britain from the Caribbean in the 1950s he was part of a group of writers including E.K. Brathwaite, George Lamming, V.S. Naipaul, Andrew Salkey, and Derek Walcott that began to make an impact on the London literary scene" (67) and it is essential to read the context of Selvon's writings to understand the characteristics of postcolonial aura —from the perspective of postwar British fiction in general|| (Looker, 19). The novel Sam Selvon portrays "the complex role of labor in the cultural construction of colonial migrants." (Macphee, 48). Besides

post-war West Indian writers such as V.S. Naipaul and Derek Walcott, Selvon participated in giving a new aspect to the English novel; his novels became part of many postcolonial theoretical arguments and analyses such as his *The Lonely Londoners*. The importance of Selvon's writings in postcolonial literature especially the issues of immigrants and their dilemma is that he "depicts the pros and cons of living in London where the intersections of many races, ethnicities, and religions can be seen." (Kalpakli, 245) As a South Asian Trinidadian, Sam Selvon portrayed his characters and picked them from African Trinidad "exhibiting a highly tolerant, broadminded attitude considering the often divisive racial climate of the island where he grew up, Selvon did not situate himself in a racial pecking order among migrants to Britain. (Dyer, 114) Selvon's *The Lonely Londoners* is a literary achievement for it maintains a harmonious, satirical tone that sets to "endear the West Indians to the reader without ridiculing the British too much" (De Certeau, 217). Selvon's novel as Bently states is not only contextualized in terms of postcolonial writing, but also relation to prevailing trends in the English writing of the era. (Bently, 67) that's what characterizes Selvon's fiction in which European derived traditions as Andrew Teverson argues, take their place alongside other traditions and work to express either Caribbean identity within the West Indies or Caribbean identity within European diasporas (204).

Tayeb Salih was an iconic Sudanese novelist well known not only in Arab speaking countries but in the world literary arena as an important postcolonial writer. He was born in 1929 in North Sudan and died on February 17, 2009, in England. He earned his bachelor's degree in Sudan at the University of Khartoum and then moved to the UK for receiving a degree in the field of international affairs. Tayeb Saleh while staying in England worked at the Arabic Service of BBC the British Broadcasting Corporation. Later he worked in Qatar for Information Ministry and then at UNESCO in Paris. Salih received an international reputation after the publication of his famous novel *Season of Migration to the North* (Mawsim al-hijra ila'l-shamal) in 1966. The novel been translated into about thirty languages in the world which caught the attention of readers and scholars throughout Sudan and outside. Besides, the novel was selected as the most important novel in Arabic literature in 2001 by the Damascus-based Arab Literary Academy. Undoubtedly, the novel perhaps pictures the political and cultural shift scene of Sudan since the British colonized the country. Besides *The Season of Migration to the North* Salih published some other works including *Doumat wad Hamid* (1960) *'Urs al-Zayn* (1964) *A Handful of Dates* (short story 1964) *Daw al-Bayt* (1971) (Bandarshah I) *Maryud* (1976) (Bandarshah II). The orientation and the themes of Salih's novel is the depiction

of new atmosphere after decolonization period, the reaction towards the legacy of imperialism and heading towards constructing a national and individual identity. Salih's refusal of colonial ideology is in its echo of a "national and cultural identity, the need for the Empire's former colonies to shape their future" (Krishnan, 14). In *Season of Migration to the North* Tayeb Salih is involved with destroying the English imperialism's controlling discourse, the characters as McInnis argues crack the repressive structures that emphasize the advantaged standpoint of the colonizers and deny representation to the colonized Other. The novel's central obsession is its examination of the manners of Sudanese Others within English culture. (McInnis, 86-92) The importance of Tayeb Salih as a novelist relates to his *Season of Migration to the North* was the first instance of a non- Western novel M. Kolk confirms treating the experience of exile and colonial disgrace, with the loss of identity of a 'native outsider', both in the European diaspora and the homeland." (131) Tayeb salih in his novel, tries to recreate and bring back the Sudanese history as Africans, not from the colonizer's imposed view, but in the natives the once colonized's will. Then the novel is "an example of 'writing back' to the colonial power that once ruled Sudan"(Makdisi, 535). In addition, Salih in his writing presents another important subject of the postcolonial period which is cultural hybridity. But, he uses the cultural hybridity as a way of resistance to the power of colonial domination as stated by Patricia Greesey it suggests that hybridity is not always a negative nuisance to the colonized while it can be altered into an instrument of counter- colonialism; reversing the discursive practices of the colonizer. (192)

To conclude, searching for own identity is one of the important issues that newly freed nations from colonial authorities obsessed with. Different perspectives and arguments are presented by the theorists and novelists themselves about the issue of identity. But, in all cases there is general agreement that crises are one of the aftermaths of colonialism and its policy which was conducted during their ruling of colonized countries. The crises in one way or another also related to the fact that societies and individuals once were colonized, now they are confused to find their real identities. They find themselves between past and present, they feel they are detached from the previous history and not attached to the present atmosphere of decolonization.

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