

THE HYBRIDITY AND MIMICRY IN *MY SON THE FANATIC* SHORT STORY (A POST COLONIAL STUDY)

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Abstract : Contemporary American literature reflects the cultural, social, and political changes that occurred in the United States during this period and encompasses a wide variety of genres, styles, and themes. In the realm of contemporary American literature, short stories offer an intriguing space for exploration, particularly in the context of the concepts of hybridity and mimicry. One notable work in Contemporary American Literature is the short story *My Son the Fanatic* (1997), which presents a rich narrative about hybridity and mimicry amidst the complexities of cultural identity. This research aims to describe how the characters in the short story create complex forms of identity by combining Pakistani culture and Western cultural influences, using Homi K. Bhabha's (1994) post colonial approach, namely, hybridity and mimicry. The research results reveal that Ali attempts to express himself as a hybrid product, bridging traditional Pakistani culture and modern Western culture, while Parvez represents a more modern culture and closely imitates Western culture in an effort to adhere to existing trends and norms. The conclusions of this research underscore the significance of understanding how processes of hybridity and mimicry influence the formation of individual and community identities.

Keyword : *Hybridity, Mimicry, My Son the Fanatic, Post Colonial*

INTRODUCTION

Homi K. Bhabha, a leading postcolonial theorist, introduced the idea of cultural hybridity and the concept of third space in his seminal work, which has since been widely applied to literary and cultural analysis. This journal explores the intricacies of these concepts in the context of Hanif Kureishi's thought-provoking short story, *My Son the Fanatic* (1997). Through the lens of Bhabha's theory, we begin a journey into the complexities of cultural identity, migration, and generational clashes, as depicted in Kureishi's narrative.

My Son the Fanatic (1997) provides an in-depth exploration of the challenges and tensions that arise within an immigrant family living in a Western society, where the cultural identity of the younger generation is influenced by their heritage and the dominant Western culture. In this

narrative, we witness the development of the relationship between the protagonist, Parvez, and his son, Ali, as they grapple with the competing forces of tradition, religious fundamentalism, and the allure of Western values.

Bhabha's concept of cultural hybridity explains how diasporic individuals navigate multiple cultural influences, resulting in a complex and evolving sense of identity. As Parvez and Ali's lives become entangled in a web of conflicting beliefs and values, we are presented with a dynamic picture of how hybrid identities are formed, challenged, and ultimately negotiated.

Furthermore, third space, a concept by Bhabha, represents the interstitial space where culture and identity intersect and interact. This space becomes a battleground for conflicting worldviews and a platform for potential reconciliation.

Through our analysis of *My Son the Fanatic* (1997), we delve into the idea of this third space, where Parvez and Ali grapple with their respective positions, resulting in a narrative rich in tension, uncertainty, and the potential for insight.

Literary works are works of art produced through the use of language, words and narrative structures to express ideas, emotions or experiences. The approach and definition of literary works can vary according to literary experts, one of whom is Aristotle. In literature, the third meaning is used (Ratna, 2009: 72). According to Aristotle, literary works based on their various manifestations consist of 3 types, namely epic, lyric and drama (Aristotle in Teuw, 1984: 109). An epic is a text that partly contains descriptions (exposition of the story), and the other part contains the characters' utterances (conversations). However, the creation process involved the imagination and creativity of writers. Writers usually carry out a process of observing and understanding various life issues, then express them through language in the form of short stories, poetry, drama, novels, etc.

In this research, the author takes a short story as an object and examines the colonial post from the short story in *My Son the Fanatic* by Hanif Kureshi. The presence of literary works that represent various events of colonialism can be studied using a postcolonial approach. The theory of postcolonialism was born as a criticism of colonial culture or imperialism. That is a theoretical phenomenon built around since the middle of the 20th century. This originated from and mostly refers to the era following colonialism. The postcolonial route was established with independence of colonial countries (Appiah: 1991).

Most post-colonial works were produced to describe the interactions, through description, narration, and dramatization, of European nations, and the peoples they colonized. It has been

highly defined on historical, identical, ethnic, gender, and language issues. It focuses mainly on racial and racist relations (Amina, 2019). One of the most significant scholars in the postcolonial analysis is Homi Bhabha. He has contributed a lot of testing ideas, for example, his concepts on Hybridity, Mimicry, Ambivalence, Otherness, to postcolonial theory. Every one of these ideas reflects the colonized individuals' approaches to oppose the unbound intensity of the colonizer. One of the most important scholars of postcolonial analysis is Homi K Bhabha. He presented many test ideas such as the concept of hybridity, imitation, ambivalence, otherness and postcolonial theory. All these ideas reflect the approach of the colonized individual to resist an intensity separate from the colonizer. However, this time we will only deal with the topics of hybrids and mimicry.

Hybridity

The concept of hybridity refers to the combination or combination of colonization and cultural traditions and traditional and cultural symbols. Homi K Bhabha emphasizes on cultural practices can be adapted and changed, culture is transitory, such as good, rich, powerful and oppressive (Bhabha, 1994). He emphasized that this is also important in demolishing the false image of the monolithic or unchanging nature of colonialism in this theory. Bhabha argues that in the aftermath of colonialism, there is a complex interplay between the colonized and the colonizer, leading to the emergence of hybrid identities and cultures. This hybridity challenges traditional notions of fixed identities and cultural purity. It suggests that new, dynamic identities and cultural forms can arise through the interaction and negotiation between different cultures.

Bhabha's work highlights the idea that the postcolonial world is not simply a binary opposition between the colonizer

and the colonized, but rather a space where different cultures intersect and create something new. Hybridity, in his view, is a way to understand the complexities of identity and culture in a world shaped by colonial history. Bhabha's concept of hybridity has had a profound influence on postcolonial studies and has been used to analyze literature, art, and various cultural phenomena in the context of colonial and postcolonial interactions.

Mimicry

Mimicry is the process by which the subject is produced as "almost identical". But not enough" (Bhabha 1994) to imitate the prevailing practices, customs and values. Colonialism involves ridicule and certain things. Mimicry is considered as a principle of motivated behavior: people imitate mainly because they hope to get an opportunity same power. Homi Bhabha's concept of meditation has acquired great significance. Mimicry as Bhabha explains, it is confusing. It's not just human imitation behavior, but also the thoughts and attitudes involved.

The concept of mimicry in the context of postcolonial theory is closely associated with Homi K. Bhabha. Bhabha introduced the idea of mimicry as a key element in his postcolonial discourse. In Bhabha's theory, mimicry refers to a complex process through which colonized people adopt and imitate the culture, language, and practices of the colonizers as a means of survival and social acceptance. However, this imitation is not a simple replication of the colonizer's culture but rather a form of mimicry that retains its own distinctive characteristics. Bhabha describes this phenomenon as mimicry that mocks or mimicry that subverts.

Mimicry, in Bhabha's view, reveals the ambivalence and hybridity of colonial identity. The colonized subject, while appearing to conform to the dominant colonial culture, also subtly challenges and destabilizes it. This creates a space for cultural negotiation and resistance, where

the colonized subject can assert their agency and subvert the power dynamics of colonialism.

There are several studies that are relevant to this study. The first is the journal of Cinderella, Fabiola, and Budi with the title Mimicry, Hybridity And Ambivalence In Chimamanda Ngozi Adichie's Americanah And Purple Hibiscus (2017). This research aims to describe the mimicry, hybridity and ambivalence of the main characters in Adichie's Americanah and Purple Hibiscus as a result of cultural clashes between western and eastern cultures. Second, a journal by Anggi Dian Anggraeni with the title Postcolonial Views On The Application Of Mimicry In My Name Is Khan (2022). In this journal, we will find out how mimicry is depicted in My Name is Khan and whether mimicry is a resistance or not in My Name is Khan. Third, a journal by Sultoni and Utomo with the title Hybridity, Mimicry, And Ambivalence In The Short Story Kupata And Meneer Chastelein By Rosyid H. Dimas: Poscolonial Study (2021). This research aims to find out the traces of the influence of Dutch colonialism experienced by the Indonesian people which are reflected in contemporary Indonesian short stories. By tracing the traces of colonialism in short stories, we will find out what hybridity, mimicry and ambivalence are as explained in Homi K. Bhabha's postcolonial studies theory.

The last, wrote the third novel Ali (2018) called Identity Crisis in My Child Fanatic by Hanif Kureshi. Inside newspaper, explained in Hanif Kureshi's story shows such characteristics of Asian search and European countries as representatives of Western culture. And he explained and this story reveals who he is orientals who touched culture rules, so they usually do copy, imitate and even learn this identity without thinking. Colonial rule the subject is reconstructed in all social contexts the domain of

tradition, practice, style behavior and language to destroy the British Country. Meanwhile, this research uses postcolonial theory by discussing mimicry and heredity with Homi K Bhabha's theory in the short story *My Son The Fanatic*.

In this journal, we embark on a journey that goes beyond traditional cultural boundaries. By applying Homi K. Bhabha's theory to *My Son the Fanatic* (1997), we aim to gain a deeper understanding of the complex interrelationships between cultural identity, migration, and generational conflict in the modern global world. As we explore the nuances of this short story, we are invited to reflect on the broader implications of these themes in our contemporary society.

RESEARCH METHOD

This study is a type of qualitative research in the form of data literature. The main data objects used in this study are from in *My Son the Fanatic* short story by Hanif Kureish. The method of analysis is content analysis (content analysis) (L. J. Moleong, 2006: 76) using Homi K Bhabha postcolonialism , which is part of the deconstructive postmodern method of textual interpretation. Once the data is collected, the data is classified into two categories: aspects of cultural transformation and aspects of hybridity. The data were then analyzed in three stages, which were carried out: identification, classification and interpretation (K. Krispendoff, 1993: 17).

FINDINGS AND DISCUSSION

The results and discussion of the forms of hybridity and mimicry according to Homi K. Bhabha in the short story *My Son the Fanatic* are as follows:

Hybridity in *My Son the Fanatic*

The practice of colonialism has been present since ancient times, and even in the present day, when someone lives as an immigrant, consciously or unconsciously, this practice continues to permeate the

lives of immigrants. It continues to colonize and discriminate in their lives, sometimes even overtly. This, in turn, affects the thinking of those colonized by its colonialism and shifts them away from their original culture, leaning more towards the culture of their colonizers. This is similar to Parvez in the short story *My Son the Fanatic*, who follows the European culture and forgets his original Pakistani culture.

Parvez was a taxi driver for about 20 years, half of which he worked for the company. He and other Punjabis preferred to work at night there.

Immigrants from Punjab complained about their fate in England and relied solely on their mindset, which was prepared to work in any field. Hybridity is a form of cross-cultural blending that creates a new culture. In this context, Parvez adopts the Western way of thinking and working to earn a living and lead a prosperous life, just as Westerners do. However, in reality, he still struggles to find decent employment despite adopting the lifestyle and mindset of Westerners. Parvez works as a taxi driver, which is a job that is generally considered a working class job, but he tries to adopt a Western way of thinking and working in order to achieve financial success. This creates hybridity in his mindset.

Ali's rejection of Western values and return to traditional Pakistani customs.

Ali's rejection of Western values and return to traditional Pakistani customs. Ali's actions represent a hybrid identity because he is simultaneously engaged with both Pakistani and English cultures. In this quote, Ali rejects Western cultures, namely English, which do not align with his original Pakistani culture.

Ali's rejection of Western values is a pivotal moment in the story. He distances himself from English culture, which he sees as incompatible with his original Pakistani culture and, more specifically, his deepening devotion to Islam. This

rejection of Western values is a form of resistance to assimilation into the dominant Western culture, highlighting his desire to maintain a connection to his roots and the traditions of his homeland. Ali's actions, such as growing a beard, wearing traditional clothing, and becoming more religiously observant, mark a return to traditional Pakistani customs. These changes symbolize his commitment to a purer form of his cultural and religious identity, which he believes has been compromised by Western influences.

Ali's transformation represents a hybrid identity, he doesn't completely abandon his English surroundings but rather seeks to carve out a unique identity that combines elements of both worlds. This hybridity is evident in his daily life, where he interacts with his family, who have adopted Western values to varying degrees, while also practicing his faith and customs in a way that aligns with his interpretation of authentic Pakistani culture.

The tension between Ali's rejection of Western values and his embrace of traditional Pakistani customs serves as a powerful representation of the complexities of hybrid identity. His struggle mirrors the larger issues faced by many immigrants and their descendants in a multicultural society. It also illustrates the desire to reconcile the cultural and religious heritage of one's homeland with the pressures of assimilation and adaptation to a dominant Western culture. In the context of the story, Ali's journey symbolizes the quest for authenticity and belonging in a world marked by cultural diversity and change.

Parvez's British friends and their influences.

Parvez has friends with a Western lifestyle and culture, and this greatly influences his life. They represent the dominant culture in the Western society where he resides, and as such, their influence cannot be underestimated.

Parvez, who is originally from Pakistan, has been living in England for a considerable amount of time and has developed close friendships with these individuals. He becomes hybridized by Western culture and adopts their way of life. Parvez's social circle of British friends contributes to his hybrid cultural identity as he engages with different cultural influences.

As a result of his social connections, Parvez becomes hybridized by Western culture. He adopts elements of their way of life, incorporating Western values, norms, and customs into his daily existence. This adaptation is evident in various aspects of his life. Parvez works as a taxi driver, which is a common occupation among many immigrants. However, his British friends likely influenced his choice of profession or contributed to his understanding of the job and the Western work ethic. In lifestyle, Parvez enjoys socializing with his British friends, participating in activities like drinking alcohol and attending social gatherings. This reflects his integration into Western social norms and customs. Parvez's clothing and appearance may be influenced by the fashion and grooming practices of his British friends. This can be seen as a manifestation of the hybrid identity he is developing. Besides that, Parvez likely adopts some Western slang and colloquialisms through his interactions with British friends, showcasing the integration of linguistic elements into his identity. His interactions with Western friends may have influenced his values and worldview, impacting how he perceives societal issues, religion, and cultural practices.

Parvez's social circle of Western friends contributes significantly to his hybrid cultural identity. He is constantly engaged with different cultural influences, which lead to a blending of his Pakistani heritage with Western elements. This hybridity results from the negotiation

between his original cultural identity and the new culture he has embraced. It also reflects the broader experience of many immigrants who navigate the balance between preserving their cultural heritage and adapting to the culture of their host country.

Ali then reminded Parvez that he had ordered his own wife to cook pork sausages, saying to her, 'You're not in the village now, this is England. We have to fit in.'

Parvez received bad treatment when he lived in his hometown while studying religion. Then he took it out on him by embracing western culture which deviated from the teachings of the religion he adhered to as a form of disapproval of being treated like that.

This argument is not the only one that Parvez used to explain the lack of religious teachings. He knows law well, having studied it since childhood. Instead, ideologies and hybrid thinking change the way we think and act. The intersection of culture that forms this way of thinking continues to build the paradigm that Western culture is a culturally superior culture. He saw this food as a form of cultural appropriation and an attempt to enter the colonial state. On the other hand, the religious teachings that forbid eating and drinking, a way of thinking, are built on the understanding that Eastern culture is an inferior culture. This can always be seen in Parvez's daily life in England. He tried to imitate Western behavior and culture and despised his home culture. In other words, the disguise experienced by Parvez reinforces the recognition of the superiority and inferiority of the East. In this case, however, facing the west, playing with space and remaining isolated.

Bettina said gently to Ali, "Where have you been?" "The mosque," he said

In this textual data, Ali has Muslim friends and attends prayer groups at the mosque, but also maintains social relationships with people outside the

Muslim community such as his college friends. This creates hybridity in the social environment.

Ali's response to Bettina's question reveals that he spends a significant amount of his time at the mosque. This suggests his strong commitment to his Muslim faith and community. His involvement in the mosque, which often includes prayer groups and gatherings, reflects his desire to maintain and deepen his connection to traditional Pakistani customs and religious practices. It is also an assertion of his identity as a devout Muslim. However, it is essential to note that Ali's social life is not confined solely to the Muslim community. He still maintains social relationships with people outside the Muslim community, like his college friends. This duality in his social interactions exemplifies the concept of hybridity in the social environment.

Ali's engagement with non-Muslim friends, such as those at college, signifies his ability to navigate and coexist within a multicultural society. This interaction allows him to blend elements of his Pakistani heritage and the broader Western culture he is exposed to through his education and social connections. He negotiates between these two worlds, merging the values, beliefs, and customs of both cultures to create a unique social identity.

The hybridity in Ali's social environment reflects the broader experience of many individuals in multicultural societies. They often move between different cultural spheres, adapting and integrating aspects of each into their lives. Ali's ability to maintain friendships both within and outside the Muslim community showcases his efforts to strike a balance between preserving his heritage and participating in the wider society. Ali's social hybridity serves as a microcosm of the larger cultural dynamics at play. It underscores the complexities and challenges faced by individuals who seek to reconcile multiple cultural

influences in their daily lives, illustrating how identities can evolve and adapt within a diverse and ever-changing social landscape. Ali's character is a vivid portrayal of the nuanced ways in which people negotiate their sense of self within multicultural settings.

Mimicry in *My Son the Fanatic*

A product of later cultural crossbreeding Bhabha was later treated as a hybrid gives rise to the identity of the imitator. Mimicry is reproduction tainted colonial subjectivity in a colonial environment that is both inauthentic and transmitted its origin and sensitivity were reset and the specific concerns of colonialism. The mimic form is with glorifies Western culture in conversation colonialism gives way to colonial states share a built-in sense of superiority. This is how the hierarchy of Western supremacy deepens reinforced by cultural engagement.

Parvez had grown up in Lahore where all the boys had been taught the Koran. To stop him falling asleep when he studied, the Maulvi had attached a piece of string to the ceiling and tied it to Parvez's hair, so that if his head fell forward, he would instantly awake. After this indignity Parvez had avoided all religions. Not that the other taxi drivers had more respect. In fact they made jokes about the local mullahs walking around with their caps and beards, thinking they could tell people how to live, while their eyes roved over the boys and girls in their care.

Parvez received bad treatment when he lived in his hometown while studying religion and he have traumatic. Then he took it out on him by embracing western culture which deviated from the teachings of the religion he adhered to as a form of disapproval of being treated like that. As a result of this traumatic experience, Parvez developed a resentment toward religious practices and authority figures. He rejected the religious education and became disillusioned with the teachings he had

been exposed to. He distanced himself from religion, symbolized by his avoidance of religious activities and practices.

Furthermore, when he moved to England and became a taxi driver, he encountered a different cultural environment. He surrounded himself with fellow taxi drivers, many of whom shared his sense of irreverence for religious figures and religious authority. They made jokes about the local mullahs (Islamic scholars or religious leaders) and their appearances while insinuating that these religious figures were hypocritical in their moral teachings. This camaraderie with his colleagues contributed to his detachment from his religious upbringing and his embrace of Western culture as a means of distancing himself from the religion he once adhered to.

Parvez's rejection of his religious background and his adoption of Western culture can be seen as a form of rebellion or disapproval of the way he was treated during his religious education. The traumatic incident with the string tied to his hair left a lasting impression on him and influenced his worldview. This character development is essential to the story, as it not only shapes Parvez's personal beliefs and behaviors but also plays a significant role in the conflict that arises between him and his son, Ali, who chooses to embrace a more devout form of their shared religion. The clash between their differing interpretations of faith becomes a central point of tension in the narrative.

"The problem is this," the boy said. He leaned across the table. For the first time that night his eyes were alive. "You are too implicated in Western civilisation." Parvez burped; he thought he was going to choke. "Implicated!" he said. "But we live here!"

At this point, Ali was angry with Parvez, who had begun to be influenced by western culture by drinking and

committing adultery and not conforming to the culture of his hometown, which adheres to Islam.

Ali's use of the word "implicated" is significant. It suggests that he sees his father, Parvez, as not merely influenced by Western culture, but deeply entangled or involved in it. It's as if Ali believes that Parvez has strayed so far from their traditional values and religious beliefs that he is now an active participant in the Western way of life.

Ali's frustration and anger stem from the fact that he perceives his father as having abandoned their cultural and religious roots. Parvez's actions, such as drinking and committing adultery, signify a departure from the values of their hometown, where adherence to Islamic principles is expected. Ali, who has embraced a more devout interpretation of their shared religion, feels deeply disappointed and alienated from his father as a result of these deviations. For Parvez, who has been living in England for an extended period, his transformation reflects his adaptation to Western culture. It's not uncommon for immigrants to experience a degree of cultural assimilation as they become more integrated into their adopted society. Parvez's indulgence in Western behaviors might be seen as his attempt to fit in and enjoy the lifestyle of his new homeland.

However, for Ali, who has grown up in a multicultural environment, the changes in his father's behavior symbolize a breach of trust and a departure from their cultural and religious heritage. He feels that his father is losing touch with their traditional values and embracing a culture that he sees as fundamentally at odds with their faith.

This pivotal moment in the story represents a deeper conflict that many immigrants families face. The tension between the older generation's desire to adapt and the younger generation's commitment to preserving cultural and

religious traditions often leads to misunderstandings, disagreements, and, in some cases, estrangement. It also raises questions about the balance between assimilation into a new culture and the preservation of one's cultural and religious identity.

In summary, Ali's accusation that Parvez is too implicated in Western civilization highlights the profound generational and cultural divide within their family. Ali's anger is a response to his perception of his father's deviation from their cultural and religious values, emphasizing the complexities of assimilation and adaptation within a multicultural society. This moment is central to the story's exploration of identity and cultural conflict.

"But I love England," said Parvez, looking at his son in the mirror.

The essence of mimicry is glorifying Western culture and liking Western culture over one's own culture. In this case, Parvez revealed that he really likes England and all its deviant culture and that it is very far from the culture of his home country.

Parvez, an immigrant from Pakistan living in England, reveals his deep attachment to his adopted country, England, with this statement. It's a pivotal declaration that not only highlights his affection for Western culture but also showcases the theme of mimicry, as discussed in postcolonial theory.

Mimicry, in postcolonial discourse, refers to the imitation or emulation of the dominant Western culture by those who were colonized or are part of marginalized communities. In this context, Parvez's declaration of love for England represents his embrace of Western culture, even if it entails distancing himself from aspects of his own culture.

Parvez's love for England signifies his desire for assimilation and acceptance in his new homeland. It's not uncommon for immigrants to develop a strong sense of

loyalty and attachment to their adopted country. This can be driven by various factors, including the pursuit of better opportunities, economic stability, and the desire to belong to the mainstream society. Parvez's admiration for England reflects his willingness to adapt to the Western way of life, which includes embracing deviant cultural norms and practices. Deviant culture suggests that Parvez acknowledges the differences between the culture of his home country (Pakistan) and the culture of his adopted country (England). He might perceive some elements of Western culture as unconventional or at odds with his cultural upbringing, yet he still finds himself drawn to it. This internal conflict between love for England and the challenges of navigating a multicultural identity is a central theme in the story.

Parvez's declaration of love for England encapsulates the complexity of cultural identity and assimilation. It reflects the concept of mimicry, where individuals from non-Western backgrounds may glorify and adopt Western culture as a means of integration and adaptation in their adopted homeland. This theme is central to the story and underscores the tensions and challenges faced by immigrants and their descendants in multicultural societies. It also serves as a catalyst for the conflict between Parvez and his son, Ali, who represent different approaches to navigating their cultural and religious identities.

"The Western materialists hate us," Ali said. "Papa, how can you love something which hates you?"

Ali's choice of the word "Papa" in addressing his father is significant. In Pakistani culture, it is more common to use terms like "Abba" or "Baba" when referring to one's father. However, by using the term "Papa," Ali reflects the influence of British culture and language in his life. It's a subtle example of

mimicry, which is a concept discussed by postcolonial theorist Homi K. Bhabha.

Mimicry, in the context of cultural studies, refers to the process by which colonized or marginalized individuals adopt elements of the dominant culture. In Ali's case, he not only adopts the language but also the questioning of values and beliefs associated with Western culture. Ali's question to his father reflects his struggle to reconcile these different cultural influences. He questions how Parvez can love Western culture, which he sees as not fully embracing or accepting people like them, immigrants from Pakistan. This question touches upon the complexities of cultural identity and the challenges faced by individuals who grapple with a dual cultural heritage. It also hints at the generational gap, as Ali's perspective is influenced by his experiences growing up in a multicultural society, which may be different from the experiences of his father.

CONCLUSION

This research reveals that these concepts help in understanding how the characters in the short story *My Son the Fanatic* (1997) confront challenges of identity and culture in the dynamic post-colonial world. Based on the analysis of relevant post-colonial texts and theories, we conclude that both of these concepts play a crucial role in shaping individual identity within the context of the relationship between native and colonial cultures, as well as the processes of adaptation and resistance associated with them.

The research findings indicate that the concept of hybridity in this story reflects Ali's attempt to express himself as a mixed product of traditional Pakistani culture and modern Western culture. Ali strives to find a middle ground between the values upheld by his father, Parvez, representing Pakistani tradition, and the Western values he cherishes. Ali endeavors to navigate these two worlds, creating a unique

identity that reflects the blend of different cultures and values. Furthermore, the concept of mimicry in the story shows that Ali also undergoes a process of mimicking Western culture. He attempts to imitate or mimic Western culture as a form of adaptation, which can be seen in his choices of clothing and living in accordance with Western norms. This mimicry is Ali's response to the strong allure of Western culture in post-colonial society.

The conflict between hybridity and mimicry depicts the characters' journey in navigating the uncertainties and tensions of identity in the post-colonial world. Ali faces deep inner conflict as he tries to maintain a relationship with his father while attempting to embrace the more liberal Western culture. This conflict reflects the complex dynamics in post-colonial society, where individuals are pressured to uphold their cultural identity while being open to the influences of new cultures. Additionally, the story illustrates the impact of colonization and globalization on post-colonial society. The strong influence of Western culture is evident in the characters' daily lives, such as alcohol consumption and Western clothing. Globalization has transformed the social and cultural fabric of Pakistan, leading to shifts in values and norms upheld by the community.

In conclusion, this research portrays the complexity of individual identity formation in the post-colonial world with a focus on the concepts of hybridity and mimicry. Ali creates a complex identity through the amalgamation of native and colonial cultures, while Parvez represents the colonial culture. The conflict between these two concepts creates tension in the narrative, reflecting the dynamic and evolving nature of the post-colonial world. This research underscores the importance of understanding how individuals and communities confront cultural challenges in the post-colonial context and how these

concepts can help us comprehend the changing identities in a continually evolving society.

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