

Another Gulmohar Tree – A Tale of Identity and Hybridity

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Abstract

This research analyzes the novella, Another Gulmohar Tree, written by Aamer Hussain, a Pakistani writer. The aim of this study was to analyze the theme of identity crisis by applying the Theory of Hybridity and Third Space given by Homi K. Bhabha. It has been investigated how the change of culture makes a person hybrid. This research further has discussed an individual's challenges while moving from one place to another. Moreover, the mixture of eastern and western cultures also has been explained in the study concerning Hybridity. This research shows the collision of Pakistani and British cultures in Pakistani society. The individuals who migrate from one place to another experience loss of culture, norms and religious customs, resulting in a change of identity, Hybridity, and third space, along with giving way to a distorted concept of self-realization and adjusting to a new culture. The research highlights the difference between the cultures, creating a new sense of individual and their expression.

Keywords: Aamer Hussein, Another Gulmohar Tree, Hybridity, Identity, Post-colonialism

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Introduction

Colonialism refers to the period when European countries took either full or partial control over other countries. Colonizers imposed their religion, language, economics and cultural practices during colonization. Post-colonialism is a study of

colonialism's cultural, political and economic heritage. It represents the aftermath of western colonialism, as it represents a future that has the potential to overcome colonialism. Post-colonial scholars and historians have considered different directions of innovation from philosophical,

social and historical perspectives. Post-Colonialism alludes to struggles of identity, Hybridity, and cultural differences for individuals in various world regions. It is a critical theory of investigation of history, culture and literature.

Additionally, it centres on the effect of human control and exploitation of colonized individuals. Post-colonialism is a new perception of the re-creation of intercultural forms within inhabited contact zones. Traces of colonialism can also be found in post-colonial times, such as the culture and identity of once-colonized people.

The meeting and mixing of completely different cultures during the colonial era led to a major post-colonial identity crisis and fragmentation. Due to the mixture of cultures, the world is seen as a conflict between post-colonial indigenous and colonial identities. Therefore, the main themes of works written during the post-colonial era were the fragmentation and identity crises that once colonized people

experienced and the impact of colonialism on indigenous people. Post-colonial Theory deals with hybrids, identities, and cultures that affect the post-colonial people as a problematic legacy of colonialism. In this change, the colonized almost lost their unique self. The traditions and culture of the colonizers get adopted by the people living in the occupied lands.

According to research, post-colonialism analyses the metaphysical, ethical, and political concerns about cultural identity, gender, nationality, race, ethnicity, subjectivity, language and power (Mambrol, 2020). The central theme in post-colonial literature is Hybridity, introduced by Homi Kharshdji Bhaba. He was an English scholar, critical theorist and one of the most prominent figures of post-colonial studies. Bhabha introduced key concepts, i.e., Hybridity, mimicry, difference and ambivalence. Hybridity is the negotiation of two identities, which can be accompanied by a division of consciousness that is

either both or ignoring both. Post-colonial studies are based on cultural interactions between different identities in different regions, leading to the emergence of new identities.

Hybridization is extracted from the work of Edward Said, who explains the emergence of new forms of culture based on multiculturalism. Bhabha shows how colonial stories and culture are invading the present; they demand transformations and an understanding of cross-cultural relations (Beya, 2012). Edward Said believes that culture is the identification of the country, and culture is the most well-known and intended thing in society, a system of meaning and symbols. Said, on the other hand, has always linked culture to imperialism. He claims it's just greed for power, resources and land. Therefore, it ruins the culture. "Neither imperialism, nor colonialism is a simple act of accumulation and acquisition. It's not just a matter of going out there and getting a territory, and sitting on it. Both of these practices are supported and even

impelled by impressive cultural formations that include ideas that certain domains require and beseech domination. " (Sheoran, 2014). Hybridity has recurrently been used in post-colonial discourse to mean solely cross-cultural exchange, a comparison between two or more different cultures or cultural areas. The interaction of two different cultures provides an opportunity to explore other cultures, traditions, beliefs, languages and customs.

Aamer Hussain was born in Karachi in 1955 and settled in London in his adolescence. His work has been published in several anthologies in several languages, including Spanish, Arabic, Japanese and Urdu. He is the author of the short story collections, *Mirror to the Sun* (1993), *This Other Salt* (1999), *Turquoise* (2002), *Cactus Town and Other Stories* (2002), *Insomnia* (2007), and the novels *Another Gulmohar Tree* (2009) and *The Cloud Messenger* (2011). He has altered a volume of stories by Pakistani ladies, *Kahani* (2005),

which incorporates his interpretations from the Urdu of Altaf Fatima, Khalida Hussain and Hijab Imtiaz Ali. He was made a Fellow of the Royal Society of Literature in 2004, and his surveys have shown up in the *Literary Review*, *The Times Literary Supplement*, and the *New Statesman*. They are routinely seen on the book pages of *The Independent*. *Another Gulmohar Tree* is a novella shortlisted for the Commonwealth Writers Prize.

The novella *Another Gulmohar Tree* is written by Aamer Hussain and is divided into three parts. The first is a collection of traditional tales. The second part is about the real intrigue of the story that unfolded in London, and the third part is about the journey of Lydia and Usman in Pakistan. The book opens with an assortment of traditional Pakistani folktales; the first one is about a child named Usman who takes care of a frog underneath a *Gulmohar* tree and receives a gold coin each time whenever he feeds him. The second is about a young

lady who has been sacrificed and given to crocodiles; later, she becomes the bride of a Crocodile King. The last one is about Rokeya, who finds and gets to know a wild deer in her front yard and decides to keep it until the deer goes away one day, leaving her dismay. The second part of the novella is the actual plot of the story, the part that takes place in London, and here we are introduced to the protagonists, i.e., Usman and Lydia. The third one is about the journey of Lydia and Usman in Pakistan and how they both had their share of life, Lydia being new to the land and Usman as a struggling writer. They tried to settle their identities individually while living together.

The novella is a true representation of identity crisis and Hybridity. Usman Ali Khan, a nineteen-year-old newly married writer from Karachi, went to *The Daily Telegraph's* foreign desk in London. He visited post-war London from Pakistan and met a young, beautiful and aggressive artist named

Lydia. She is the daughter of a half-Georgian émigré and a Scottish Catholic mother. Lydia leaves an unhappy marriage and waits for the finalization of her divorce. Usman and Lydia met at a socialist seminar in 1949, and their companionship bloomed into something more profound. However, when Usman goes to London, he understands that he has no identity and cannot be recognized there, so he returns to Pakistan. He worked in various areas and changed many jobs, from writing journals, short stories and essays; he tried to become a recognized writer in his own country but failed. He realizes that each culture has its significance and worth. Usman needed to return to Karachi, so he left Lydia behind, but both stayed in touch through letters. After two years, Lydia decided to leave London and go to Karachi, and they started to have a feeling of intimacy for each other.

Meanwhile, the first wife of Usman passed away, and he was feeling despair, looking for company.

Eventually, they both tied the knot. However, as the years passed, Usman felt a developing distance between them. He understands that he has not seen the buds of the *Gulmohar* tree spread out. Lydia and Usman also faced social contrasts. Usman faces societal problems as he tries to fit in London but fails to achieve his goal. He came to know that he was made for Pakistan. After meeting Usman, Lydia changed her name to Rokeya. She tried to fit herself into the Pakistani culture and succeeded. For this fitting into a new place, she transformed her clothing from foreign to local apparel and learnt needlework like *zardozi*, *karchob* and *salma sitara*.

In this study, the analysis of the novella, *Another Gulmohar Tree*, has been done concerning the Hybridity by Homi K. Bhabha. The interest between the two colliding cultures, i.e., Pakistani culture and British, has been portrayed in the study. It has been explored that a person belongs to the region where his identity is. If someone tries to

adjust to a new place or country, they may experience an identity crisis. As it has been analyzed in this novel, Usman goes to London but needs to get the desired recognition and worth he wishes to achieve in Pakistan. In the case of Lydia, the scenario is the opposite; she tries to adjust in Pakistan and succeeds. Although initially faced more or fewer challenges, she began to learn Pakistan's traditional values and activities.

Objectives

This study was designed to

1. Explore identity crisis in Aamer Hussain's novella *Another Gulmohar Tree*
2. Analyze the characters according to Hybridity

Research Questions

1. How is the theme of identity crisis portrayed in Aamer Hussain's novella, *Another Gulmohar Tree*?
2. How are characters analyzed according to Hybridity?

Significance of the Study

The novella *Another Gulmohar Tree* is a story about an identity crisis. This research will examine the aspect of Hybridity through the novella. The Theory of Hybridity by Homi K. Bhabha from Post-colonialism has been applied to this study. This research will help determine how a nation's variation affects people. The significance of this research is that through the analysis of this text, the study aims to highlight the identity and hybridity problems of individuals migrating from one place to another. People will learn the importance of identity and individuality from the following research. After going through this study, individuals will become aware of the value and meaning of their identities and discover how changing their country affects people's recognition and culture.

Research Gap

A major research gap exists regarding the identity crisis in the novella *Another Gulmohar Tree* is concerned; since it is a relatively new work and as important as its subject

matter is, there have been a few literary types of research done on this work. In that regard, this research aims to initiate the investigation concerning *Another Gulmohar Tree*. There is a reasonable amount of Pakistani literature, which means that research work analyzing Pakistani society's problems needs to be revised in its numbers. This research addresses that gap by discussing Hybridity in *Another Gulmohar Tree*.

Literature Review

Post-colonialism is a critical scholarly study of colonialism and imperialism's political, cultural and economic legacy. It emphasizes the impact of human dominance and exploitation on colonized people and their lands. Post-colonial writers have been convinced to deconstruct the power of signs by showing its insignificant claim to be a fixed idea of truth in Western realist narratives in the nineteenth century as MacCarthy claims, "One of the primary head distractions of these essayists, in their fictions or non-fiction, is the subject of —Hybridity

and irresoluteness towards the got custom, values and character. Focusing on the all-over fights for control among societies and the crossing point of societies brings about multiculturalism. Post-colonialism analyzes metaphysical, ethical and political concerns related to cultural identity, gender, nationality, race, ethnicity, subjectivity, language and power. It embraces cultural identity through separatism, nativism, cultural syncretism, Hybridity, mimicry, active participation and assimilation. The most important theoretical studies in post-colonial Theory include *The Wretched of the Earth* (1961) by Franz Fanon, *Orientalism* (1978) by Edward Said, *In Other Worlds* (1987) by Gayatri Spivak, *The Empire Writes Back* (1989) by Bill Ashcroft et al., *Nation and Narration* (1990) by Homi K Bhabha, and *Culture and Imperialism* (1993) by Edward Said.

Homi K. Bhabha, in his article "Portrayal and the Post-colonial Text," censured explanatory models

that treat writing as a window to the unmediated nature of reality. Bhabha proclaimed historicism and authenticity as fundamental fictions that, unfortunately, trusted greatly in their need and too minimal in their fictionality. Furthermore, he criticized imperialistic talks like authenticity, denying their material and authentic development. Bhabha's contention became the premise for a basic inclination for reluctant, parodic, and antimimetic composing, which was dared to be inherently revolutionary to the extent that it foreswore endeavours to portray the genuine past. (Bhabha, 1997).

The famous psychologist, Erik Erikson, attributed the term identity crises. According to him, an identity crisis is a developmental event that involves a person questioning one's sense of self. Erikson believed that identity formation was one of the greatest conflicts one faces (Cherry, 2021). The topic of identity is the most questionable issue in Post-colonial times and writing. It can be regarded as the most important

because of its crisis in all Post-colonial communities. A person's identity is formed by interacting with people, their lifestyle and society. In her article *Hybridity and Identity Crisis*, Rani says that according to Erikson's description, identity has many factors contributing to its development, which vary from one person to another.

On the other hand, an identity crisis originates for an immigrant when his original identity gets obtained from his homeland; it smashes with demands of a new identity in the new land (Rani np). The crisis has surfaced due to the post-colonial era and the dangerous situations faced by the recently liberated nations in their quest and formation of self-identity. The problem arose because the concept of identity needs to be clarified and fixed and has become a phenomenon. As Mercer argues, identity only becomes an issue in crisis when something assumed to be fixed, coherent and stable is displaced by

the experience of doubt and uncertainty (Dizayi, 2015).

In the post-colonial context, identity is a complex concept to be understood. According to Edward Said, it is a historical fact that the struggle against western dominance in the non-European globe began with nationalism, which Said defines as the restoration of the people, a proclamation of identity, and the emergence of new cultural practices as a constituted political power. (Said, 2012). Identifying an individual, a group or a nation is linked to "other", meaning they recognize themselves as "us". Others are dialectically created and include the value and meaning of colonial culture. Otherness is the ability to acknowledge identity in the Post-colonial era and is a reciprocal phenomenon of identity and difference. As Hull asserts, identity is not a stable and fixed concept; it manifests itself as an unexplained space or question in the area between a series of intersecting discourses (Dizayi, 2015). The effect of the colonial legacy was multi-faceted,

and there was diverse consequence of colonialism in different locations. The theme of identity has emerged in many ways. Overall and personal personalities also differ realistically and mentally. The obstacles to the decolonization process envisioned different frameworks for the country, social order, and people. In this era of cultural chaos and identity crisis, location and expulsion are central themes of post-colonial literature. Ashcroft, Griffiths, and Tiffin argue that it is at the point of displacement that a "post-colonial crisis of identity" emerges (Ashcroft et al. 2003).

Dream on a Monkey Island, written by Derek Walcott, is one of the best examples of an identity crisis. It is determined by the characters' social and racial dilemmas. Makak, the play's hero, is self-conscious about his dark complexion and the need to appear white. The quest for and recognition of one's character is central to *Dream on Monkey Mountain*. When Makak is addressed near the beginning of the play, he cannot tell Corporal Lestrade his true

name or much about himself. When asked about his race, Makak says he is tired. He admits to Corporals Tigre and Srith that he hasn't seen them in 30 years. He hides his identity. The identity crisis theme presented in the novel is linked to the Identity Crisis of *Another Gulmohar Tree*.

Kamila Shamsie's *Burnt Shadows* explores the themes of multiple identities and the tensions it creates when the story of the main character, Hiroko, spans various cultures and timeframes through 9/11. With her child Raza, we enter the Afghan Jihadi camps during the 1980s, the burning hot remains of the World Trade Center in New York, and lastly, the Canadian boundary as Raza Conrad Ashraf himself replaces the Afghan, Abdullah, and is taken to Guantanamo.

A hybrid crosses two distinct races, plants, or cultures. A mixture has been combined, and Hybridity is simply the combination of cultures. The concept of Hybridity is not a new cultural or historical phenomenon. From the Greeks and Romans to the

present, it has been a feature of all civilizations since ancient times. (Rani, 2021). Loomba explains that Hybridity has become an arguable issue for many Post-colonial theorists and writers. The lack of objective reality in colonial and Post-colonial matters has been widely understood as Hybridity. Hybridity is a key issue in the ongoing debate on post-colonial studies.

Hanif Kureshi, in his short story, *My Son the Fanatic*, deals with the element of identity crisis and Hybridity from a different perspective. Parvez, a first-generation Punjabi Pakistani immigrant to England, notices that his son Ali has begun to throw away his possessions and withdraw from his friends. Everyone begins to believe that Ali's strange behaviour is due to drug addiction. Parvez later discovers that Ali's new behaviours result from a renewed devotion to a radical and Fundamentalist interpretation of Islam. Parvez tries to persuade his son to change his extreme beliefs throughout the story. He wants him to

get his past life back on track, but Ali refuses and sticks to his beliefs. Ali opposes Western culture, which is full of hatred for Islam, superficial, materialistic, shy, and interested solely in joy. Ali demands that his father be prohibited from drinking, gambling, or eating pork by the basic rules of the Quran. "But it's forbidden," said the boy. Parvez shrugged. "I know." And so is gambling. 'Yes. But aren't we just humans? He does not change his father's words and tells him he will sacrifice his life for jihad.

Research Methodology

Qualitative data analysis has been used to analyze the novella *Another Gulmohar Tree* by Aamer Hussain. Qualitative methods are the procedures that produce descriptive data in either written or oral form. The choice of qualitative method in this study is not only preferred, but it is also performed. Qualitative research demands a watchful eye for the understanding of effective perceptions. The novella's text will be analyzed in this study, highlighting

the main issues of this research. Different readers and critics were studied to learn about the problems present in this study. The topic of Hybridity was also investigated to understand the concept of identity. The secondary source was the information collected on the topic, and the primary source of the research was the novella *Another Gulmohar Tree*. The reliability of the study has been enhanced by going through the novella several times and finding the points that match the Theory. The imposition of context in terms of the creation of self and individuality was imperative. The major theme of the novel focused on in this research is identity crisis and Hybridity. The themes were analyzed and explored in this research concerning Post-Colonial Theory. This dissertation was attempted to explain the correlation between identity and Hybridity in Post-colonial literature.

Conceptual Framework

Post-colonial literature often addresses the problems and consequences of the decolonization of

a country. Post-colonialism is a set of ideas primarily related to explaining the political, aesthetic, economic, historical and social impacts of European colonial rule worldwide in the 18th and 20th centuries. Post-colonialism is an important academic study of colonialism and imperialism's cultural, political, and economic legacies, focusing on the impact of human dominance and exploitation on colonized people and their lands. The themes of post-colonial literature are Hybridity, language, displacement, identity, and colonialism.

The characters of the novella *Another Gulmohar Tree*, Lydia and Usman, go through different difficulties when they decide to change their countries. Both of them go through an identity crisis and Hybridity. Lydia creates her own space to adjust to the new government, i.e., Pakistan. She moulds herself according to the customs and traditions of the new place.

Results and Discussion

The novella, *Another Gulmohar Tree*, was composed by Aamer Hussain. *The Gulmohar* tree is one the most beautiful trees in the world as it is a unique and oldest ornamental tree. *Gulmohar*, also known as Royal Poinciana, was discovered in the nineteenth century in Madagascar by a botanist Wesnel Bojer. The tree has been planted in several tropical and sub-tropical countries and can thrive in almost all climate conditions. The flowers of the *Gulmohar* appear in clusters, and the colour of the flowers varies from light orange to red and deep scarlet shades. Each shade of *Gulmohar* represents a different feeling, i.e., red symbolizes life, health, love, and anger, whereas orange is associated with joy, warmth, creativity, success and determination. *The Gulmohar* tree is also considered one of the most colourful trees in the world.

In the novella, Usman is a Pakistani writer who travelled from Pakistan to post-war London. He met a young aspiring artist named Lydia,

who just came out of an unfortunate marriage like him. They both became friends, eventually having an intimate relationship. Just as the friendship of lonely strangers started to develop deeper, Usman was forced to return to Karachi, leaving Lydia behind. Two years later, Lydia gave up her life in London and embarked on a ship to Karachi. After Usman returned to Pakistan, Lydia followed in his footsteps, and both got married, leaving Lydia to change her name to Rokeya. Lydia's changing of the name to Rokeya is clear evidence that to fit in Pakistani society, she had to wear the cap of a new culture, eventually compromising her existing identity. But as her year flies past Usman, she feels the distance between them widen. He was unaware that the buds of the *Gulmohar* tree were open and that he had lost sight of his love for his wife. Usman goes to London but needs to be recognized, and eventually realizes he has no identity there, so he returns to Pakistan.

The title of the novel *Another Gulmohar Tree* provides great importance to the story by giving a clear idea of change in culture and identity as it signifies the character of Lydia when she came to Pakistan and got herself adjusted according to the norms and culture of a new land. The novella deals with pre and post-partition times, yet the character of Lydia develops an intimacy of changing her culture for a land that is still fighting for its existence. The other side of the coin must be addressed where although Lydia changed her country yet her roots remained in London, where she belonged to. The *Gulmohar* tree is closely associated with Lydia as wherever the tree is located, whether, in Madagascar or any other country, its roots would remain the same as its origin. After settling in Pakistan, Lydia successfully adopted Pakistan's culture, norms and language but could not deny her original existence. This very phenomenon can be observed in the language of Lydia. She tries to speak Urdu, but somewhere, her

English language strikes. Lydia does not signify the specific *gulmohar* tree planted in a particular location, but rather 'another' tree that was shifted to some foreign land, yet its roots remained entrenched in the place it belonged to. It represents how she moved from Britain to Pakistan for love and in search of her identity; although it was not lost yet, something was missing that led her to find the puzzle jigsaw of her life. The missing puzzle love made her change their identity and culture. Even though Lydia faced different challenges and displacement crises, she tried to adjust to the Pakistani environment opposite to what she already had. Lydia tried to modify herself according to the culture of Pakistan, and later, Pakistan provided her with a proper place and platform to show her talent resulting in her success.

Aamer Hussein (2012) has chosen the Urdu word *gulmohar* instead of Royal Poinciana because Lydia can easily be associated with *gulmohar*. Lydia was an English lady

who changed herself into a local Pakistani. The writer has shown a connection between the *gulmohar* and Lydia. An Urdu name has been chosen for the tree, concerning Lydia because she came and settled in Pakistan also by changing her identity. Her adjustment to a new environment and country is linked with the title of the novella, and this could be taken as a reason for using a tree's Urdu name language instead of English.

Another Gulmohar Tree, by Aamer Hussain, deals with an identity crisis. Identity is who a person is and where he belongs to. The trait qualities or beliefs distinguish and differentiate an individual's character or personality. An identity crisis is a period of uncertainty or confusion in a person's life. The problem occurs when a person's identity becomes insecure and unstable; it is formed when an individual interacts with people and society. Post-colonial identities are based on cultural interactions between different identities, including cultural, national,

ethnic, and gender factors, as portrayed in Usman and Lydia's characters. He was born, he told her, in a village in Punjab, and brought up by his maternal grandparents in Multan, as his mother had died when he was a child and his father refused to know him. In the novella, the characters have been going through an identity crisis, Usman was brought up by his maternal grandparents in Multan as his mother passed away and his father refused to take his custody. When Usman was twelve years old, he was sent to his father in Rawalpindi after the death of his maternal grandfather. He lived in Multan, but later on, he moved to Rawalpindi. Similarly, when he moved to London and then returned to Pakistan, he did not know where he belonged or his real place to live. This situation shows the identity crisis because Usman does not have an identity of his own; he neither belongs to his grandparents nor his father.

Bapsi Sidhwa deals with the idea of identity crisis from a different

perspective. The novel, *Ice Candy Man*, throws light on the concerns of Parsi in the contemporary sub-continent and their feelings of alienation and loss of belongingness in a foreign land amidst different warring communities. The novel's characters are unable to identify themselves in the story as it has been seen that the ice candy man keeps changing his appearance according to the situation. In general, Hybridity refers to the mixing of something. Concerning Post-colonialism, Hybridity is the mixture of eastern and western cultures and their attributes. Cultural identity always emerges in contradictory and ambivalent spaces, as Homi K. Bhabha states that the in-between space carries the significance of culture. He presented the ideas of Hybridity. According to him, when discussing Hybridity, contemporary cultural discourse cannot escape the connection with the racial categories of the past in which Hybridity had such a clear racial meaning. In Post-colonialism, Hybridity is the cross-cultural exchange and the collision of

two cultures. In this novella, the culture of London and Pakistan collide. Both countries' beliefs, cultures, religious values and identity get overlapped. Hybrid cultural perspectives are associated with colonialism and globalization.

Usman, the protagonist was a Pakistani writer who wrote stories and articles for journals in Pakistan. He went to London to earn as much money as he could to upgrade his living. People are humdrum about achieving the best, no matter what sacrifices they have to endure and can even demand sacrifices on a personal and societal level; a man also sacrifices his self-respect. Accordingly, Usman also had to face all these troubles to achieve his goals; while going to London, he met an identity crisis and Hybridity.

At the time of partition in 1947, twelve million people were displaced only in the divided province of Punjab; up to twenty million people migrated to the sub-continent. This was one of the largest and most rapid migrations in human history.

"In 1947 he'd seen some rich Sindhi Hindus leave for Bombay, and some wealthy Muslims from Bombay, the United Provinces, and Hyderabad take their homes and their position. But what had touched him most were the accounts of the ignorant and the simple who travelled enormous distances..." (Hussein, 2012). It has been analyzed that people who migrated from Pakistan to India and vice versa faced many troubles during displacement. Firstly, they went through an identity crisis; they could not recognize themselves, whether Pakistani or Indian. And had to sacrifice their land and families and compromise their identities to get a place to survive. Secondly, they faced Hybridity, the mixture of both states' cultures and traditions. Many questions began to arise regarding the identification of people who they were and where did they belong. Everyone had to create his own identity ignoring being rich or poor. This reflects the challenges faced by people who travelled enormous distances that Usman had witnessed.

Sadat Hasan Manto has portrayed the themes of identity, separation and partition in his story, *Toba Tek Singh*, where the nationality of people is being questioned. This tragic story is set in a mental asylum and is a powerful satire on the relationship between India and Pakistan. He proposed that after the division of the Indian administration was so chaotic, many individuals needed to hold on to find out if they had to resettle in India or Pakistan. The story revolves around identity, Hybridity and confusion. Bishen Singh is a character who wants to know which country Toba Tek Singh belongs to. This is the most important issue for Bishen, but more importantly, Bishen represents the people of India and Pakistan who remain stateless in their resettlement. Manto may be ridiculing both governments over their handling of repatriation. He is exploring the theme of identity; the people are searching for their individuality, whether they belong to Pakistan or India.

Is this where our paths separate, then, Mr Usman? In three days, he would leave. 'Or is there somewhere left for us to go?' 'I am eleven years older than you. 'he'd been quiet for a quarter of an hour, so long that she thought he'd taken her words literally, and she hadn't tried to fill the silence with a question or a quip. 'And even though I've been separated from my wife for more than ever lived with her, she and my sons are still my responsibility...

(Hussein, 2012).

Being a tree so engrossed in his roots, Usman could not deny his responsibilities towards his family, but at the same time, the fruit of Lydia's love was ripening on the branches of Usman's heart. He felt that he could not fit in London; his identity and origin were from Pakistan, and how he could settle in Pakistan cannot make him pay in London. Usman is a hybrid character who returns to his homeland. Even though he was in London, he spent

time with Lydia there but was still worried about his children and wife. Wherever a person physically is in this world, he is always anxious for his family and their future because a tree cannot survive without its roots, regardless of its wide and healthy branches. Survival of Usman in London became difficult as he was not customary to live there and decided to return to his traditional life and strengthen the roots of his tree. A major difference between the culture of Pakistan and London is the family bond that is a utopia for people living in London.

Lydia being half Georgian and Scottish, was also a hybrid. The diversity of her parents was also the reason for her combination, as her parents belonged to two different backgrounds. "She told him about his comfortable childhood, spent between Chiswick and Hamisphere, though she felt there was little to tell... Her Scottish mother was devoutly Catholic..." (Hussein, 2012). Her uncertainty ended not just at being hybrid at birth but after getting

married to a Pakistani and living in a new place, leaving her more tattered. Lydia can also be compared with *the Gulmohar* tree, which lives elsewhere but belongs to another land.

Usman being naive, decided to search for his identity in another country. He went to London, finding the success he had always dreamt of. Every person has desires that he wants to be fulfilled. The situation reveals that one should first be able to learn the language of his motherland. Instead of finding his identity in London, Usman should have searched for it in his own country. "I just couldn't convey the voices in my head in English, he answered. 'And who'd want to know about my people here? ...'" (Hussein, 2012). He had sharp expertise in English, but the identity, worth, and belief that Pakistan had provided him, no other place would give him. Usman had to compromise his self-respect as well as his identity in the exploration of his goals. He also compromised his relationships when he left his wife and children behind in search of his identity. Later,

he realized that Pakistan was his place, his motherland, not London. The opportunities which a native country can provide a person cannot find such chances somewhere else.

Marriage is the decision of a person's life that one should take according to his own will. Two people personally recognize this relationship; it establishes rights and obligations between them. "But would the church recognize her marriage? Her mother never had. Her father was an agnostic born into the Orthodox sect; she had married Mark in registry office, promising, because of her mother's pleas, to convert her Protestant husband into Catholicism..." (Hussein, 2012). After getting married, the woman's identity gets linked with her husband's essence. She gets known by the name of her husband. Lydia had married Mark according to her own will in a registry office. It depends upon a person's destiny and what will happen next. The parents, Lydia were not happy with her decision, they wanted her to convert her Protestant

husband to Catholicism, but Lydia already connected with Mark and is identified as his wife. Lydia was known as Mark's wife; it was her identity that she belonged to Mark. She was known by her husband's name and his identity. Their parents of Lydia wanted her to marry according to their cultural and religious rituals in the church. This shows that every person has the right to choose their religion and beliefs; no one can be forced to accept a religion. Lydia's parents were strict Catholics and belonged to different places; due to their hybridity issues, Lydia also wanted to escape from all these circumstances. On the other hand, her toxic husband was the reason for her divorce, which was also why Lydia decided to leave the country and go to Usman to escape from this toxicity of life.

An individual adopts the culture and traditions according to his society and adjusts to a new environment by exploring the horizons. Even after fitting into a new environment, a person still stays

connected with his background from he belongs to. "Usman looked like a gipsy, another remarked how well he used his fork and knife considering, and yet another that he sounded like a Scotsman and Russian." (Hussein, 2012). Similarly, in the case of Usman, it is clear that he changed himself, according to the society of London. He upgraded his life so that even the English people were surprised how a Pakistani man could adapt to the habits in such a short period. They feel astonished when they see that Usman is eating in a sophisticated manner, just like the English people do. At that time, Asians were not as educated as English people. His dress, way of speaking, and attire were upgraded; this was the element that surprised the English how a Pakistani person is an expert in developing the manners of English people.

The Reluctant Fundamentalist, written by Mohsin Hamid, is another example of hybridity and identity crisis. The hybrid nature of Pakistani culture and identity is portrayed in the

novel. The writer has compared the culture of Pakistan with the American culture; he has dealt with the issue of identity through the interaction of two people, Erica who belonged to America and Changez who belonged to Pakistan. Erica is used as a metaphor for American culture and colonialist ideology. Both of them stand for their respective cultures. The relationship between love and hatred between the American and Pakistani cultures has been shown. Hamid has raised questions about the civilization of America. Changez shows the obsession of Pakistani culture and individuals for American culture by saying that these girls wear T-shirts and jeans in mimicry of American culture. He reflects the flexible cultural attitude of the people of Pakistan.

In the morning, she saw him off, dry-eyed, at Waterloo station. Going to the port and watching him board his ship would have meant too much. They exchanged their addresses at dawn, over squares of buttered

toasts and cups of the tea he'd stewed with milk and sugar until it tasted like syrup. They'd said they'd keep in regular touch. That was the only promise.

(Hussein, 2012)

Usman realized he had failed to find his identity in London and decided to return to Pakistan. He started feeling disconnected from the country and learned he was made for his homeland. He made his decision to go back to his own country. The author describes a very emotional scene in the novella in which Lydia and Usman get separated. Lydia sees him off to the port, where they promise each other to stay in regular touch. Usman is a hybrid, as later he chooses to return to his own country. He became a joined individual with an incredible experience as an English individual and Pakistani. Lydia and Usman kept in contact through letters after he got back to Pakistan. Usman started to work in better places; they changed many of his positions, attempting to make progress in his calling, yet he still

needed to become a successful essayist.

Conclusion

An individual's identity is created when interacting with his society and people. When a person changes his country to search for his identity, he faces an identity crisis and hybridity issues. A person has to modify himself according to the society where he tries to fit in and adopt a particular place's culture, traditions and norms. This research aimed to find Hybridity and search for identity in *Another Gulmohar Tree*, a novella by Aamer Hussein (2012). This study has analyzed the effect of identity crisis on the characters of Usman and Lydia.

Moreover, it establishes how both of the characters are hybrids. They changed their identification as they came to set in a new place. Usman went to London aiming to become a successful writer there, but as he was not able to achieve his goals in Western society, he decided to return back to Pakistan, his motherland. On the other hand, Lydia,

an English lady, developed her interest in a Pakistani boy, Usman, and she decided to move to Pakistan in search of her identity. Lydia finds her identity in Pakistan and changes her religion, language, clothes, and everything. She moulds herself into the new society and challenges everything she faces.

This study also explored Hybridity in the novella characters concerning the Theory of Homi K. Bhabha. It discusses how the characters tried to create their own space in their respective societies. Usman searched for identity in London, but he failed in doing so; this made him realize the importance and significance of his homeland. The essence of an individual, which is continuously being affected by society, is something one must discover through reflection and negotiations. They disclosed how the sociocultural forces, ethnicity, and genders have influenced the expatriate characters to bring out anxieties, Hybridity, alienation, and identity crisis that they have to face.

Lydia changed herself according to Pakistani society; she adopted the cultures and traditions of the new environment by making a space for herself and overcame all the challenges she experienced to take place in the new country. The study reveals the blending of elements of two different cultures. She struggled a lot and followed the traditional values of Pakistan by interacting with people there. Lydia was so indulged in Pakistani society that she never wished to return to London.

Hybrid identity emerges when identity challenges any culture or identity. Their identity of Lydia developed with time. In the beginning, she was just an English girl named Lydia living in London, she was not even an illustrator at that time because she had not disclosed it. After going to Pakistan and getting married to Usman Ali, she changed her religion and name to an Islamic name, Rokeya. Her interests gradually developed in the traditional activities she had learnt from others. Later, along with making her own space, she

adjusted to the Pakistani atmosphere and started to bring her talent out. Lydia became a recognized artist in Pakistan in search of her identity.

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