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KEYWORDS	ABSTRACT
Mimicry, Identity, Immigrant, Third Space, Postcolonialism	This study examines <i>My Son the Fanatic</i> (1994) by Hanif Kureshi, focusing on the characters of Pakistani immigrants through Bhabha's postcolonial concepts of Mimicry, Identity and Third Space. The intersection of Mimicry, Identity, and third space is a compelling investigation of main characters of the short story, Pervaz and Ali. Parvez embodies the struggle of colonized subject, mimicking colonizers while grappling with their cultural values. In contrast, his son Ali represents a radical rejection of the Western values in favour of strict adherence to the Islamic fundamental roots. The qualitative descriptive study examines the impact of navigating characters' identities where they are neither fully integrated nor wholly rejected. The interplay of Mimicry, Identity, and Third space creates, an ambiguous realm where identities are not fixed in Third Space. In this regard, the results provide significant information in researching the conclusion. The finding of this study is based on dynamic nature of Mimicry, Identity, and Third Space, a dynamic interplay of mimicry & Identity, illustrating an oscillating position within the third space between total assimilation and the rejection of one's cultural heritage.
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INTRODUCTION

A postcolonial study is interdisciplinary and focuses on the colonialism and imperialism's cultural, political, and economic costs (Young, 2020). It was most actively discussed in 1960s and the 1970s; the former colonized countries were the first to describe the impact of colonial rule upon societies of the colonized (Cooper, 2020). This academic inquiry focuses on colonial histories that inform current subjectivity, politics of dominance and otherness, and culture. The roots of postcolonial studies can be marked by decolonization in 20th century, when Edward Said's seminal work *Orientalism* (1978) presented colonial discourse constructed a binary opposition between West and East, perpetuating

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stereotypes that justified imperial domination. The postcolonial narrative analyses the struggles of minorities, marginalized communities and seeks to recover silenced voices, focusing on issues such as immigration, identity & globalization (Iovine, 2022). *My Son the Fanatic* (1994) is one of significant postcolonial narratives penned by Kureshi to provide nuanced exploration of identity within the postcolonial context, mainly through lens of Mimicry, Identity, and Third space. Hanif Kureshi faces identity crisis amid two races and problems in adjustment to Western society, so his short story has an autobiographical touch as it is set against backdrop of a Pakistani immigrant family in England (Bhandari, 2022).

The narrative reflects the complexities and tensions inherent in negotiating identity crisis between the father (Pervaz) and his son (Ali) based on their perception of cultural identity; Pervaz endorses the culture where he is living at that current moment, i.e., England, while Ali prefers the culture of his real identity as Muslim (Dohan, 2023). The story centers on Parvez, a father who embodies the struggles of assimilation & his son Ali, who grapples with his own cultural identity in stark contrast to his father's experiences. So, Kureshi emphasizes the pressure of identity, importance of generating the pressure of assimilation in host country, and inability to cope in a third space. This postcolonial landscape has been taken from colonial legacy that still puts much pressure on clarifying dynamics of cultural exchange (Darraj, 2019). Through these concepts of Mimicry, Identity, and Third Space, the character Parvez, as immigrant seek to redefine themselves within a new cultural context, they confront the realities of alienation and dislocation from their roots. Equally, superiority of West is because of educated, civilized, reformed, disciplined & consider colonial master. The narrative serves as microcosm for understanding how postcolonial subjects grapple with identities amid conflicting cultural narratives.

The term Mimicry, represents imitation of anything lacking in one's life, as Bhabha suggests that this cultural replica of host is "almost the same" (p. 84), for instance, immigrants used to mimic the language, behavior, culture, politics, and lifestyle of host of country and Kureshi reveals through his work that issues of Mimicry, Identity, and Third space that dichotomizes the split of England's social structure, i.e., migrants and hosts. Homi K Bhabha derived concept of mimicry from Jacques Lacan and applied it to the multifaceted relationship of migrants and host to explore that blind mimicry is fatal as (Muller, 1985). On one hand, it shows host as inferior, frustrated, dispossessed, disillusioned, destroyed, illiterate, barbaric, primitive & ignorant (Ermawati, 2023). Mimicry acts as opportunistic pattern for migrants; they behave and copy the host to obtain the same identity that host enjoys so, immigrants or colonial subjects become confused by their original identities (Bhabha, 1984). So, the main objective of selecting this short story is to offer rich material for examining the interplay amid mimicry, Identity, and third space within postcolonial discourse. The characters' struggles reflect not only the personal conflicts but broader societal tensions surrounding identity formation in the multicultural world.

Research Problem

This paper explores process of immigrant acculturation experience of Pakistanis in England while constructing their own identity in the diasporic paradigm of culture clash. The research problem is based on issue of subjectivity in postcolonial societies, especially using Mimicry, Identity, and Third

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Space, as elaborated by Homi K. Bhabha in *The Location of Culture* (1994). The central issue lies in understanding how the characters navigate their identities within a multicultural landscape often imposing conflicting cultural expectations. The crux of matter is to identify the issue of characters' mimicry, navigating identities, and the third space in a multicultural context in which characters experience conflict of cultural norms. Despite the rich theoretical framework provided by Bhabha, there remains a gap in exploring how these concepts manifest in specific literary texts, particularly in Kureshi's work.

This study attempts to explore how mimicry works as a mode of the rationally constructed identity negotiation for immigrant characters, to what extent are identity outcomes the result of synthesis of cultural experiences, and how the theory of third space enhances a better understanding of these identity processes; the authors seek to answer the following research questions: this research aims to donate to significant discourse on postcolonial identity, offering insights into real-life experiences of immigrants as they navigate complexities of cultural belonging and self-definition in globalized world. the problem statement addresses complexities immigrant families face in negotiating their cultural identities amid conflicting societal expectations. the primary objective is to analyze how kureshi employs concepts of mimicry and identity, interplaying these two concepts to explore the third space and to illustrate the struggles of his characters, particularly Parvez and Ali, as they navigate their dual identities. by employing a qualitative descriptive method, this study aims to reveal how kureshi's narrative reflects broader themes of cultural negotiation & identity formation in a postcolonial framework, ultimately contributing to discourse on the immigrant experiences in contemporary literature.

Research Questions

1. How does mimicry manifest in the characters' behaviors and choices, and how does it affect their identities?
2. In what ways do the concepts of Identity and third space facilitate a deeper understanding of cultural Identity in the narrative?
3. How do generational differences between Parvez and Ali influence their perceptions of Identity and belonging in a multicultural society?

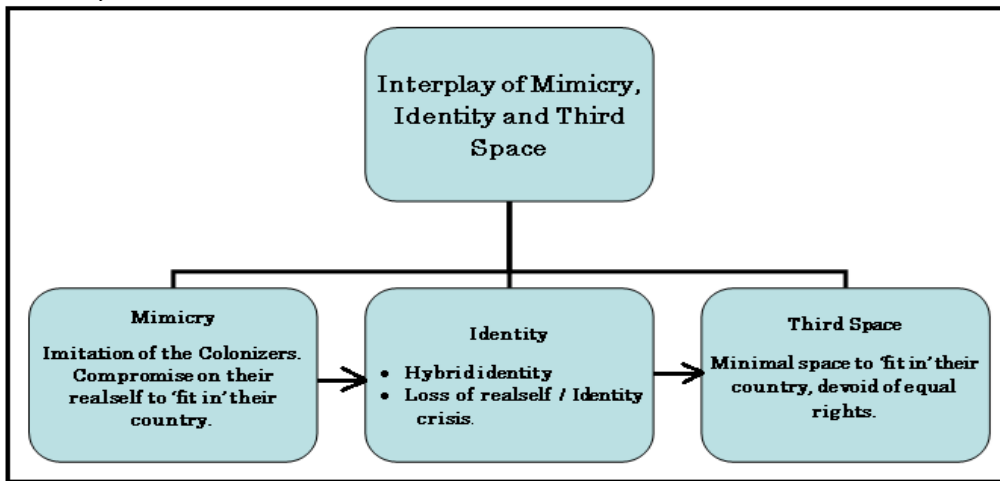
Conceptual Framework

The conceptual framework of the current study illustrates interplay based on a postcolonial study of short story *My Son the Fanatic* (1994) by Hanif Kureshi over lenses of three concepts presented by Homi K Bhabha: Mimicry, Identity, and role of third space discussed in *The Location of Culture* (1994) by Homi K Bhabha. The current study explores impact of Mimicry, Identity, and navigating Third Space in forming cultural identities, its challenging position and simultaneous negotiation in a postcolonial context. Kureshi's narrative has focused on the struggle of immigrants from various perspectives to explore an act of mimicry, hybrid identity and compromising Third Space in the globalized world.

The concepts below are integrated with each other to provide substantial understanding Bhabha's postcolonial concepts in his prominent book, *The Location of Culture* (1994). He articulates in his

essay *Of Mimicry and Man*, that mimicry is a complex process over which colonized subjects imitate the culture and practices of their colonizers. Bhabha in the colonial discourse suggests that mimicry is attempt to conform to colonizer's identity and simultaneous revelation of inherent differences that undermine this conformity. Bhabha says that whenever the West talks about the East, he talks in a tongue that is forked, not false; when he uses word forked, he says there is always a double meaning associated. They want to make people civilized, but they do not want to make people same as them. However, the change they want to bring us should differ from how they look because if any colony becomes precisely like West, West will lose its rule over them. The pioneer division that the Edward Said talked about in his book *Orientalism* (1978) will exist no longer because East and West will become equal.

Figure 1 Conceptual Framework



Moreover, West does not want to make the East like them but cannibals to human beings, human to half-human, uncivilized to half-civilized, but not the same. Fundamental contradiction (Bedjaoui & Amrieh, 2024), and essential irony in colonial discourse of mimicry is the double standard that the East should become almost the same but not quite the same. Mimicry is a natural phenomenon in simple terms, but Bhabha has discussed other side of mimicry, that is complex; as per Bhabha, mimicry repeats rather than represents. Bhabha observes mimicry as a sign of a double articulation (1997) since it results in formation of new cultural identity and this act of mimicry is not controlled by colonizers. Concept of identity is complex; Bhabha has discussed this concept with relationship between migrants and hosts (colonized and colonizers), mainly related to their authentic selves (Zumara 2020). The concept of identity revolves around complexities & fluidity of cultural Identity shaped by the historical and social contexts. Bhabha's work emphasizes that identity is not fixed or singular but rather the dynamic construct influenced by the interplay of cultures, especially in the wake of colonialism.

He introduces ideas such as Mimicry and Identity to illustrate how colonized subjects navigate their identities about their colonizers, often adopting and adapting elements of dominant culture while

resisting it. He emphasizes that cultural identities are not fixed or predetermined but are formed through complex negotiations and interactions within “in-between” spaces (Bhabha 1990). Bhabha suggests that cultural identity is the process of negotiation of cultural performance, which installs a permanent interaction and swapping of representations where cultural difference is permanently recognized and redefined (Ahmed & Mahmood 2024). This perspective highlights the fluidity of Identity in postcolonial contexts, where individuals navigate their identities through the interplay of various cultural influences. Bhabha has suggested the Third Space of Enunciation (p.37), which is point where cultural differences intersect and new identities emerge, allowing for negotiation and redefinition of identity.

This new space in the cultural context is third space located in postcolonial domain. Thus, observing that this middle ground of cultural alienation gives rise to the exoticism of cultural hierarchy as the colonizer's culture is superior and the colonized culture is inferior, though always premising it with the assumption that the culture they bring is superior to that of colonized. This is the reason for their imitation, to give them the chance to have better status in the host country and perhaps get value for human rights. So, this cultural diversity also enables identity within which cultural differences may operate. Bhabha observes third space as alien territory that “may open way to conceptualizing an international culture” (p. 38). Bhabha further discussed that it is like the ‘in-between’ space that carries a new culture system that also claims a cultural, linguistic, and political change on both the colonized and the colonizer; it has been considered as carrying assimilationist policies where culture is thus concealed.

Significance of Study

The study is significant from many perspectives, as it makes significant contribution to Postcolonial studies as it examines impact of colonialism that is still affecting the lives of immigrants (Arslan & Shakeel 2023). The current study is crucial to share a thoughtful investigation relying on concepts of Homi K Bhabha to explore the contemporary issues related to mimicry, identity, migration, and third space. His concepts encounter traditional notions of colonial relationships, not merely one-dimensional but involve complex interactions between colonizers and the colonized. The choice of Bhabha's concepts is significant to provide critical insights about the mimicry, identity, and third space to explore the characters' identities are negotiating and redefining, creating the complex interplay between belonging and alienation while simultaneously subverting their authority. The short story My Son the Fanatic by Hanif Kureshi skillfully explores the struggle of characters; i.e., Pervaz and Ali amidst cultural expectations as well as personal beliefs within a diasporic context (Faheem, Latif, Iftikhar & Sadagat, 2023). Kureshi's postcolonial style in this short study serves as a rich case study for applying the Bhabha's concepts, particularly in illustrating that how mimicry manifests in the characters' endeavors to reconcile their dual identities being both British and of Pakistani descent.

LITERATURE REVIEW

The recent ostcolonial studies is an academic investigation to explore the impact of colonialism and imperialism on social, cultural, political legacies of colonies (Hall, 2023). The focus of postcolonial studies always remains on exploring the diaspora issues related to identity, migration, and complex

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dynamics impacts on immigrants' lives (Mayblin & Turner 2020). The scholars and critics, in past few years have explored significant shifts in immigration patterns globally, influenced by political, economic, and social factors. From 2020 to 2024, immigration issues have intensified, particularly in Western nations grappling with rising anti-immigrant sentiments & stringent policies. (Darraj, 2019). Hanif Kureishi's *My Son the Fanatic*, published in 1994, is one of the significant narratives to explore complexities of immigrants' lives in Western countries. In this narrative, Kureishi presents Pervaz, a Pakistani immigrant, who struggles to fit in England by mimicking their life style & compromising his real identity but does not understand his son Ali's radicalization and rejection of Western values. This story is microcosm of broader postcolonial themes, including hybridity, cultural dislocation, & generational conflict.

The past studies on Hanif Kureishi's *My Son the Fanatic* (1994) are based on global migration issues and prompt discussions on how socioeconomic factors contribute to alienation and radicalization of immigrants. So, scholars, Faheem et al. (2023), have discussed existentialist approach to exploring Kureishi's narrative style to articulate complex immigrant experiences. The most recent researches of different scholars; Zumara (2020) and Hariningsih and Kurniawan (2024), have analyzed how Kureishi's portrayal of Ali reflects current concerns about the youth radicalization amid immigrant communities. Bedjaoui and Amrieh (2024) and Khan (2023) emphasized intersectional approach to understanding Kureishi's characters. Scholars; Arslan, Haroon and Shakeel (2023) and Ahmed and Mahmood (2024) argue that Kureishi provides insight into multifaceted challenges immigrants face today by examining race, class, and religion. Kureishi illustrates the identity crisis experienced by immigrants navigating multiple cultures (Alzouabi, 2022). The interplay between mimicry and identity, as explored over Bhabha's Third Space, reveals nuanced challenges faced by immigrants and descendants. The character of Parvez embodies a blend of the traditional Pakistani values and Western influences.

At the same time, Ali's radicalization represents a rejection of this hybrid identity in favour of an extreme interpretation of Islam (Eker & Akdeniz, 2022). The father-son relationship highlights the generational divide often seen in immigrant families. Parvez's attempts to assimilate clash with Ali's desire to assert his Islamic fundamentalist identity over radicalism Bedjaoui and Amrieh (2024). Kureishi poignantly depicts the alienation immigrants feel in society that often marginalizes them. Parvez's struggles reflect broader societal issues immigrants face trying to find their place in foreign land (Ermawati, Rahmawati & Pahlavi, 2023). *My Son the Fanatic* remains a relevant text within postcolonial studies as it encapsulates struggles faced by immigrants grappling with identity and belonging amidst societal pressures. The ongoing challenges highlighted in recent years further underline standing of Kureishi's work in understanding modern immigrant experiences. As scholars continue to engage with his narratives, they lighten critical discussions adjacent concepts Mimicry, Identity and Third Space have a profound connectivity to explore the postcolonial issues in today's global context.

Critical Summary of *My Son, the Fanatic*

The title of short story; *My Son, the Fanatic* carries a serious connotation because the term "fanatic" stands for essential Islamic people who are so serious about Islamic ideologies (Eker & Akdeniz,

2022). Hanif Kureshi uses the same term for his character to expose the reality of fanatic behavior when a son of Pakistani immigrants negates to adopt Western culture like his father and devotes his life according to his Islamic teachings. The title sets the stage for impression that every Muslim carries as a mark of cultural and ideological clashes, within context of immigrant experiences and identity crises (Hariningsih & Kurniawan 2024). Hanif Kureshi narrates middle-class Pakistani immigrant family in England, Parvez who work as a taxi cab driver, has embraced the American way of life, while his son, Ali, who adopt an Islamic value in radical way that starkly contrasts with his father's lifestyle.

As the story develops, Parvez feels an unusual change in Ali's behavior. At first, he finds himself encouraged by what he thinks are the signs of the maturity and wakes up one day to find his son disregarding his friends and spitting on all things Western. Due to change of heart and embracing of Islamic fundamentalism, Ali begins to condemn his father's drinking and lack of adherence to Islamic laws. About generational differences, play captures the struggle & dilemma of immigrant families concerning poles of Americanization and cultural maintenance (Khan, 2023). To explain conflict between Parvez and Ali, Kureshi illustrates the struggles between Parvez and Ali to attain success through assimilation, which is met with resistance from Ali, who views Western culture as oppressive. The story climax is that, finally, there is physical conflict, Ali demonstrates his reaction to his father's aggression by asking, "So who's the fanatic now?" (Kureshi). The story is a microcosm of immigrant experience, revealing how deeply rooted cultural tensions can manifest in personal relationships.

RESEARCH METHODOLOGY

This qualitative research investigates the complex dynamics of Mimicry, Identity, and Third space presented by Homi K Bhabha, in his book *The Location of Culture* (1994). Methodology employed on the selected short story by Hanif Kureshi's *My Son Fanatic* (1994) to investigate the characters of short story through the lens of Mimicry, Identity, and Third space. The interplay of these concepts explores the character development as an immigrants' experiences particularly the act of imitating colonizers' culture (Mimicry), the compromise of their real identity (Hybrid Identity) and their minimal space to spent their lives devoid of the equal citizen's rights in the western country (Third Space). The analysis focuses on the relationship between Parvez and Ali, which serves as a microcosm for understanding how cultural identities are constructed, contested, and redefined in a postcolonial context.

Data Collection & Sampling

For the current study, data has been collected from a prominent British-Pakistani award-winning writer Hanif Kureshi (b. 1954), known for his postcolonial narratives based on the race, identity, and cultural conflict. His works include *Buddha of Suburbia* (1990), *My Beautiful Laundrette* (1985), and *Intimacy* (1998), dealing with postcolonial issues like identity, and cultural hybridity. Kureshi adeptly illustrates fusion of Eastern and Western cultures, mainly presenting character's struggle with how characters navigate their identities in multicultural contexts. This narrative explores the tension amid immigrants' beliefs and colonizers' culture and contemporary impact on immigrants' lives. The writer provides a critique in form of immigrants' imitation, and their identity crisis in the

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third space of a new country. The primary objective of this study is to investigate the short story *My Son the Fanatic* (1994) by Hanif Kureshi, initially published in *The New Yorker* in year 1994 and subsequently included in Kureshi's compilation of short stories *Love in a Blue Time* (1997). Kureshi is significant in analyzing postcolonial aspects because his narratives carry authentic examples of postcolonial perspectives, frequently contemplating the intricacies of the immigrants' existence in interpersonal connections.

DISCUSSION & ANALYSIS

The impression of colonialism and its consequences has been showed in *My Son the Fanatic* (1994), through character of Parvez, seeking his assimilation into Western society and embracing customs and principles in order to be acknowledged and establish influence in a fresh setting of England. This mimicry is not merely superficial; it reflects a more profound ambivalence where Parvez seeks to navigate his dual identity as immigrant and participant in Western society. The issue of mimicry in the host country generates psychological pressure that Pervaz has to do best in England as he says we have to fit in (p.213). So, Pervaz and Ali's personal spaces create perturbation in the host country. Parvez feels proud of his hybrid identity in liminal space. He prefers to work at night (p.34); what Britishers do in day, he mimics at night, like playing cards at night, exchanging lascivious stories, and discussing politics and their problems. Parvez mimics, and Ali mocks his father's lifestyle; both father and son are poles apart, as Bhabha suggests that mimicry is a kind of imitation of behaviors and practices colonizers by colonized. So, it refers to how colonized subjects imitate the behaviors and practices of colonizers, often resulting in an ambivalent relationship where cultural Identity is embraced and resisted.

Pervaz always attempts to assimilate into the Western culture. However, his son conversely not only rejects it, but his embrace of fundamentalist Islam represents a counter-narrative to Parvez's hybrid identity, illustrating complexities of cultural preservation amidst pressures to conform. This study focusses on the intergenerational confrontation between father and son, that can be analyzed by Bhabha's concept of third space, liminal space where diverse cultural selves intersect, frequently resulting in discord and tension. The main focus of this study is to investigate the issue of identity, basically emerged due to mimicry providing a liminal space for immigrants in the host country. The aim of this study is to analyze characters of Pervaz and Ali who navigate their hybrid identities, Parvez is very keen to adopt Western culture while with Ali's struggle contrasts sharply by clinging to his Islamic roots. As Bhabha postulates that concept of identity enables the emergence of new cultural expressions that are neither entirely one nor the other but exist in state of constant change. This study brings to light inherent constraints and boundaries associated with the act of mimicry; although it might provide a way to be embraced by colonizer's culture or it also result in a rejection from one's cultural.

Kureshi carefully reveals the transformation of identity of his characters' identities are constructed through negotiation and internal struggles, Parvez's efforts to imitate Westerns, strive to construct a new identity, harmonizing his previous experiences with the present state. In contrast, Ali's rebellion against his father's mimicry and traditional Pakistani values underscores the complexities second-generation immigrants face. This dynamic interplay reflects Bhabha's assertion cultural identities

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are not static but continuously evolving within their socio-political contexts. Their life in England is on societal margins, and their assimilation into that culture becomes 'rootless.' Alternatively, they may have little choice but to live in a third space, which is not always easy (Bhabha, 1997). Parvez, a Pakistani immigrant, always dreamt of 'doing well in England' (p. 49). Though both characters are fixed in their considerations of Britain, Parvez is a symbol of perfect life while his son Ali considers it as a "bottomless pit" of corruption, sexuality, and sin, oppressing Muslims and other nations for their so-called civilization around the world. Pervaz, traumatized by religious education, considers his life in the East under a violent religious authentication and strict bounding. His views about Mullahs are not different from those of the West as they consider Islam and Muslims Fanatic in their rules and lifestyle.

So, he gains his freedom in London, forgets his true Identity, and mimics the lifestyle of Britishers by drinking alcohol, eating pork, and developing his relationship with a prostitute, Bettina. Thus, the practice of mimicry at a third pace reveals the hybrid personality of the migrant. It constructs a sense of the superiority and confuses the host and the migrant. In this short story, Bettina, who is a prostitute but behaves like the host, and Parvez, who behaves like an immigrant, respect Bettina and take her help and guidance to find the reason for the changed behavior of his son. On the other hand, Ali is more inclined to the religious beliefs, making Parvez worried. Swinging to the Islamic religion will keep Ali from the significant Western opportunities for his bright future. Pervaz not only adopts Western norms and ignores his real Identity but is also involved in fornication, drinking, and eating pork dishes. He feels no shame in imitating the Western people because he has to fit into Western civilization. This is also shown by the character of Parvez, who is very oriented toward the West through his attitudes, actions, and habits. In this short story, Kureshi presents the problematic issues of mimicry, hybridity, and liminality. Mimicry, hybridity, and liminality clash between belief and true Identity.

So that clash becomes more arduous, and both father and son are engaged in the severe dispute; Kureshi employs the violent behavior exhibited by Pervaz to illustrate helplessness of the native or immigrant endures. Kureshi exposes compulsion to adopt the culture of host, and make adjustments in the liminal space in host country. Parvez has conservative views about religion and its preaching, eastern ideology as a repressive tool for Muslims, and lacking freedom in their lives. On the other hand, he has become liberal in England, lives a Western life, and loves crispy bacon smothered with the mushrooms (p. 210). So, when he gets rid of all these Eastern aspects that create hindrance in his Western life, he becomes happy with his hybrid Identity, liminal space, but life becomes pathetic when he comes to know that his only son Ali has withdrawn from his hybrid living style. Ali endeavored to change his lifestyle and opposed his father's lifestyle. Parvez works very hard till night so that his son can get all the opportunities of natives, but when Ali adopts Islamic ideology and stops behaving like Western people then, Parvez is "too ashamed," and he is 'afraid too' (p. 40). His dreams, his enjoyment, everything else are linked with Ali. However, Ali eventually adopts his true Identity and accuses his father of groveling to Britishers and being 'too implicated in Western civilization' (p. 215).

Ali recognizes the teaching of Islam and dislikes all his father's habits as the conversation between

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father and son shows the negotiation between two cultures; both father and son are poles apart, one mimics the natives, and the other sticks to Muslim Identity. When Ali aggressively asks his father whether he is spending his life on Islamic teachings, Parvez says no more. Pervaz lives a hybrid life and feels pride in living in a third space; he knows the reality but does not want to see it, he thinks of himself, and he has a conscience (p. 200); according to him, there are few things which he feels ashamed of otherwise, he has been living a decent life (p. 201). Ali chooses to change his lifestyle opposite to his father, adopting Islamic ideology and his true Identity. Pervaz forgets that his true Identity is Islam; he does not understand his "intermediate space" as Bhabha (1994) discovers a space between the migrant and host, a loose space that allows two to interact, resist, and develop a hybrid identity. The host country means living in a liminal space that allows migrants to mimic, and Bhabha argues that the mimicry is the displacement from its origins and reconfiguring the hybrid Identity. In *Of Mimicry and Man* (1997), Bhabha argues that mimicry is a double-edged sword in colonial discourse.

While it enables the colonized to adopt aspects of the colonizer's culture, it simultaneously reveals the inherent contradictions and hollowness of colonial authority. As an immigrant from Pakistan, Parvez exemplifies Bhabha's notion of mimicry; he strives to assimilate into Western culture in England, adopting its values and lifestyle. He embraces the Western principles and customs to fit in, reflects Bhabha's idea of mimicry as an act of cultural imitation fraught with identity. The internal struggle of Pervaz illustrates the ongoing struggle he faces in reconciling his inherent cultural identity with overwhelming demands to assimilate into Western norms and values. On the other side, Ali's radical response to colonial influence is extreme in that he not only rejects his father's attempts at assimilation but embraces a fundamentalist interpretation of Islam, in this way; both characters' identities are interpreted as questioning legitimacy of traditional rule. In this linking, it also explores a potential subversive function by revealing the contradictions within colonial power structures in diverse circumstances. So, this study explores through the lens of mimicry that Parvez's pessimistic emotions towards his own culture, his feelings of disappointment with his son's change of faith are basically because of his previous experiences in Pakistan and his reason for adopting the Western culture.

This concept of identity addresses Pervaz's hybrid situation which is neither fully Pakistani nor fully British, encapsulating Bhabha's concept that colonial subjects are constantly engaged in a state of perpetual negotiation between cultures, while his son, Ali demonstrates the conflicting feelings regarding Western culture and its ideology. The concept of Third Space, as Bhabha suggests that the colonized subject tries to fit in space provided by the colonizers, navigating between different cultural identities. His negation of Western culture signifies his resistance to adopting new identity in a third space, shaped by colonial masters. This struggle reveals whole dynamics of the short story, Kureshi exposes the inner conflicts of identity formation in a postcolonial context, Parvez and Ali illustrate the identity crisis as one is struggling to adopt Western values and the other is resisting Western values. This interplay reinforces Bhabha's argument about the dual nature of mimicry—wherein lies both potential for subversion & challenge of cultural identity in postcolonial societies. The character of Pervaz represents Pakistani community, and it shares experience of all immigrants

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related to West, as a country that is civilized, free, educated, and great is increasingly affirming the superiority of the West.

Pervaz always has a feeling of shame when he is labeled as inferior being a colonized or non-native so here is the point when non-natives start thinking about it, adopting their way of life. Parvez, oriented towards the West through his attitudes, actions, and habits, feels superior in acting like Western people. Parvez has been treated as inferior by not giving him equal rights of earning and he started thinking about his son being like natives and maintaining his position with them as natives. Despite that Ali has adopted his Muslim and claims to be Islamic, but he does not know how to behave with his parents or handle the critical situation patiently by acting as an expression of Eastern Identity. The result reader finds are third space for Ali & Pervaz. The process of assimilation that Parvez undergoes can be interpreted as his endeavor to be acknowledged and integrated into British society, yet it simultaneously undermines his authenticity as he distances himself from his roots. Bhabha's theories provide framework for understanding the complexities of cultural Identity in a postcolonial context, particularly as they relate to characters Parvez and Ali. Bhabha's concept of mimicry highlights how colonized subjects adopt aspects of the colonizer's culture, which can lead to a complicated relationship with their identity. The character of Pervaz mimics assimilating into the Western culture with the conviction that improves his prosperous future for both himself and his family.

Nevertheless, this form of mimicry is not solely focused on replicating actions but also a deep feeling of emptiness about his Pakistani heritage, revealing that his attempts to assimilate lead to growing alienation from his native traditions and customs. On the other side, Ali, takes entirely an opposite stance by rejecting Western influences & embracing Islamic values, navigates his Muslim identity. So, study explores that Parvez and Ali exist in third space, hybrid identity formed from experiences as immigrants in a Western society. This study provides opportunity to analyze characters in Third Space; for negotiation and transformation of identity, characters fully represent neither Pakistani nor British culture, but rather exist in Third Space. Ali's radical beliefs pose a challenge to father's attempts to assimilate and prevailing dominance of Western culture, indicating that the concept of identity is not fixed but rather dynamic. As Pervaz and Ali, navigate their differing perspectives on culture and identity; Third Space becomes battleground for competing ideologies, Parvez's desire for assimilation clashes with Ali's quest for genuine identity. This negotiation is the emblematic of broader immigrant experience of the immigrants to reconcile their cultural background with the expectations of their new place. Kureshi ultimately suggests through story that this third space can be both a site of conflict and potential reconciliation, offering avenues for immigrants to assert their identities with pride.

CONCLUSION

The interplay of Mimicry and Identity and Third Space support the prior arguments of the current study, to conclude that My Son Fanatic by Hanif Kureshi explicates Bhabha postcolonial concepts; i.e., mimicry as a tool for Identity formation and this new identity place immigrants on third space in the Western countries, as presented through the character of Pervaz. Parvez's attempts to assimilate

into Western society lead to a fragmented sense of self, believing that it will help him integrate into British society; this reflects desire to navigate his identity in dominant culture while simultaneously revealing the limitations of such mimicry, as it does not lead to complete acceptance or belonging. In contrast, Ali's refusal to embrace those identical principles underscores conflict between staying true to his real identity and beliefs, place him on same minimal space like his father. Furthermore, these concepts of Mimicry, Identity and Third Space show the dynamic nature of cultural identities, highlighting mimicry to transform their real selves into others and this ongoing process of changing their real shape.

This transitional space delves into the internal struggles and cultural dichotomies associated with their mimicry, identity, and third-space issues, demonstrating that this struggle is not merely about being recognized but spectrum of how individuals are impacted and shaped. So, study concludes that process of mimicry and identity is not one-dimensional construct, it places individual to Third Space which affect his ethnicity, and social and political environment in which these individuals exist. This dynamic exemplifies how mimicry complicates identity formation, creating a sense of dislocation and uncertainty, this this dislocation is Third Space as discussed by Bhabha, reflecting the complexities of immigrant experiences in contemporary society. Lastly, this interplay between mimicry & identity in *My Son Fanatic* reveals how cultural tensions can lead to identity reclamation in Thid Space. Ali's radicalization can be seen as a response to his father's mimicry; he seeks to assert identity by rejecting Western values altogether. Though both neither fully accepted nor rejected by natives, fluidity aligns with Bhabha's claim that identities are formed over on-going negotiation within third space, allowing for continuous reinterpretation and adaptation in response to changing social landscapes. So, the study effectively illustrates the interplay of mimicry and identity through Bhabha's theoretical lens, showcasing how characters navigate their complex identities within a postcolonial framework.

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