

Changing Family Dynamics in Contemporary Bildungsroman: A Comparative Study of Father-Son Relationship in Hanif Kureishi's *The Buddha of Suburbia* and Khaled Hosseini's *The Kite Runner*

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Abstract

This paper explores how the father-son relationship in *The Buddha of Suburbia* and *The Kite Runner* deviates from one of the important caveats of the Bildungsroman canon that either the father passes away or the son is irrevocably alienated from him. The relationship between the fathers and sons in the selected texts ends on a conciliatory note although generational conflicts result from ideological clashes, feeling of alienation, communication gap prevails as an inter-personal or inter-generational phenomenon in the father-son genetic continuum. This marks an important stage in the evolution of the Bildungsroman genre. The special relationship between and father and son in the novels adds a compelling dynamic to both the narratives.

Keywords: Bildungsroman; Father-son relationship; Inter-generational phenomenon.

The Bildungsroman is a novelistic genre that refers to narratives that deal with the process of formation and development of its protagonist from childhood to adolescence. This genre originated in eighteenth century Germany and soon became very popular. The term Bildungsroman was coined in 1817 by Karl von Morgenstern but not commonly applied until the end of the 19th century. However, it gained currency much later with sociologist and philosopher Wilhelm Dilthey who employed the term later in and popularized it with the success of his 1906 study of *Poetry and Experience*. Although *The History of Agathon* written by Christoph Martin Wieland in 1766-67 is probably the first known example, it was Johann Wolfgang von Goethe's *Wilhelm Meister's Apprenticeship (Lehrjahre)* published in 1795 that took the form from philosophical to personal development and gave

celebrity status to the genre. It flourished through the middle decades of the nineteenth century, both in England and the United States.

The Bildungsroman intends to lead the reader to greater personal enrichment as the protagonist journeys from youth to psychological or emotional maturity. The growth and maturity occur according to a specific pattern: the sensitive, intelligent protagonist generally leaves home and undergoes stages of conflict and growth; the protagonist is tested by crises and love affairs and then finally finds the best place to use her / his unique talents. The Bildungsroman proclaims and foregrounds the individual and individuality, and reveals the psychological and emotional complexity and spiritual insight of the human being, who is capable to change and acquire a distinct identity, to emerge, to become, and complete formation. German novelists basically concentrate on internal or psychological struggle of the hero whereas English novelists complicate the protagonist's battle to establish an individual identity with various conflicts from outside the self. So the protagonist endeavors for a quest for the meaning of life or an instrument for writer's social and moral opinions as presented through the main character.

Genres tend to evolve over time, besides they are not impervious to the social, political, economic and technological changes taking places all the time. The Bildungsroman has been evolving and adjusting itself to new historical, social and literary concerns and a significant shift seems to be taking place in the area of family dynamics, particularly in the case of immigrant Bildungsroman. Subsequent to the publication of *Wilhelm Meister's Lehrjahre*, the Bildungsroman has shown remarkable development and continuity. Thomas Carlyle's translation of Goethe's work into English in eighteen twenty-four paved the way for the popularity of the genre among the novelists of the time. The newly established fictional form or subgenre flourished on the Continent in general within nineteenth-century realism, which provided its typology; the Bildungsroman continued to a lesser extent among the realists as well as modernists in the first half of the twentieth century, but it acquired a stronger voice on the contemporary literary scene, in forms as diverse as realist, postmodern, post-colonial, racial, of magical realism.

One of the important traits of Bildungsroman is the relationship between the father and son. In most Bildungsroman either the father is dead or the soon has an uneasy relationship with him which is one of the main reasons for the son to leave home. Buckley's includes the father as an important figure in the typical Bildungsroman, "A child of some sensibility grows up in the country or in the provincial town, where he finds constraints,

social and intellectual, placed upon the free imagination. His family, especially his father, proves doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions, and quite impervious to the new ideas he has gained from unprescribed reading.” (17) From Buckley’s definition it follows that the protagonist of a typical Bildungsroman finds himself at odds with the expectations of his family, especially the father, forcing him away from home in search for surrogate father figures. The father-son relationship in the texts selected for study takes on a different trajectory compared to classical Bildungsromane. Alison Hitch notes, “The theme of father-son relationships takes on new and significant meanings in a world where one’s personal sense of national identity is complex, hybrid, divided, contested, and more difficult to determine”. (7)

To understand how the relationship between fathers and sons in Bildungsroman has evolved during the last quarter of twentieth century, this paper proposes to undertake a comparative study of two novels from this genre- Hanif Kureishi’s *The Buddha of Suburbia* and Khaled Hosseini’s *The Kite Runner*. Both the narratives present a deviation in the form of changing father-son relationships. Hanif Kureishi’s *The Buddha of Suburbia* presents generational conflicts that take place between first-generation immigrants and their British-born children due to ideological differences, alienation, and absence of communication that prevails as an inter-personal or inter-generational phenomenon in the father-son genetic continuum. Khaled Hosseini’s *The Kite Runner*, on the other hand presents the characteristic father-son relationship dynamics with a difference. *The Kite Runner* tells the story of the simultaneous migration of two generations- the father and the son - to the United States. Hosseini’s admission that *The Kite Runner* is a father-son story, lends importance to the theme of father and son relationship in the narrative.

Although *The Buddha of Suburbia* describes the events taking place in the Britain of 1970s while *The Kite Runner* is a story that moves between two countries- Afghanistan of the 70s and America & Afghanistan of 90s, what makes the comparison between the two novels tenable is that both signal a significant departure from the canonical father-son relationship in the contemporary Bildungsroman. Another common ground for comparison that both the novels share is religion – Islam. The protagonists of both the novels come from Muslim families.

Family relationships play a very important role in the lives of human beings. The family, being the basic construct of human relationships plays a major role in the formation and development of one’s identity. How the familial relationships influence the identity of a member has

been a topic of study for many years. Sexuality, gender identity and depression are some of the important aspects of development where the impact of parental relationships has been most significant. In recent times, the parent-child relationship and the unique way in which each parent contributes to the development of a child has drawn a lot of attention, especially the impact of father on the male child.

Since both the narratives have Islamic background, an understanding of the family dynamics in the Islamic society is in order. An important difference between Western culture and Islam is the role religion plays in Islamic societies. Basit draws attention to the fact that "Family life is the basis and cornerstone of Islamic society and obedience and respect for the parents is constantly stressed in Islamic teachings". (425-440) and "It is expected in Arab Muslim families that children will reorganize their needs and wants to fit the family's expectations" (Henry, Stiles, Biran & Hinkle 28-34). Bingham observes, "Together, the strong collectivist nature of the religion and the foundation that seep into every aspect of a Muslim's life sets up a structure for entrenched conflict on a variety of issues between Western non-Muslims and moderate to strict Muslims. In both the narratives the parental expectation is seen but the fathers seem to belong to moderate Muslim group" (3). In *The Kite Runner*, Baba cannot understand Amir's ambition to be a writer, similarly in *The Buddha of Suburbia* Haroon wants Karim to be a doctor although both the fathers end up accepting their sons' choices of career.

But representation of fathers in twentieth century Bildungsroman showed a marked difference from its predecessors and the texts in question are no exception. Alison Hitch points out, "As power dynamics shifted throughout the twentieth century and what the father represented changed, the representation of fathers in literature necessarily shifted as well".(62) Amir's father Baba and Karim's father Haroon do not wholly represent an older generation of fathers. Karim's father Haroon's identity is in a flux; he has experienced hybridity while Amir's father does not quite settle down to the Western way of life but he is not a typical traditional father in many ways. In both the narratives, the fathers do not seem to be much concerned about being "good" Muslims. Baba is a liberal, rational parent who believes in being a good human rather than a "good" Muslim; he makes fun of religious bigotry and Islamic teachings of Muslim clerics.

Karim the protagonist of *The Buddha of Suburbia* is a mixed-race teenager; his father is an Indian Muslim and mother a British. He is a second generation migrant who is desperate to get away from his home

in a South London suburb to experience the life of elite London society in the 1970s. When theatre presents itself as a possibility, he immediately seizes it. His next stop is New York and then he returns to London to take up a role in a television soap opera. He works with two theatre companies which gives him exposure to new people from different backgrounds: Welshman Terry, an active Trotskyite, or Karim's upper middle-class beloved Eleanor pretending to be working-class.

The Buddha of Suburbia begins with London's high society's sudden discovery of the Buddha like guru Haroon. Haroon is a first generation Indian immigrant, a boring bureaucrat who lives with his family in a London suburb. Life for Haroon finally begins to change when he decides to take a different route to success and social recognition. This happens when his decision to cast away his attempts at assimilation and donning the role of a spiritual guide coincides with the entry of the upwardly mobile, ambitious socialite Eva into his life. Now instead of trying to fit in the British society, Haroon begins exploiting the occidental weakness for oriental exotica. He uses his Indian background to his advantage by making it a tool for gaining respect as an Eastern spiritual teacher, instead of being a victim. He exaggerates his accent, changes his sartorial choice and employs his skills as a yoga teacher or guru, and playing on the mystery of the Orient, he manages to win the recognition that he has eluded for so long.

Karim's growth in *The Buddha of Suburbia* is linked with Haroon's choices after Eva enters his life. With the sentence "We are growing up together" (Kureishi, 22), Haroon acknowledges that the direction his life is taking will involve Karim and enable him to fulfill his aspirations. Karim admits that Haroon sees him as a fellow traveler on this quest for a new identity: It was as if [Dad] saw us as having one life between us. I was the second half, an extension of him . . ." (Kureishi, 110).

Haroon provides Karim an opportunity to break out of his humdrum existence, leave the family and home and look for opportunities. The life of both the father and the son appears to run along parallel lines. This shows the kind of influence Haroon has on Karim and the important role he plays in his son's life. They are both similar in another way too- they are acting out their stereotypical roles to reach out and gain recognition in the eyes of the London society.

Karim picks up the technique of speech alteration and tips for performance from his father even when he is quite young. Karim watches and follows his father and appears to become rightful heir to his mastery of serving to the English what is expected of them. Max Vega-Ritter observes that Karim

“decides to follow the father and even to confuse himself with him” (qtd. in Thomas 81-2). “Father and son function together. When he makes love to Eleanor, Karim remembers his father and identifies with him” (qtd. in Thomas 82). This scene, when seen in conjunction with the sex scene between Haroon and Eva, which was followed by Karim’s sexual encounter with Charlie, reveals the closeness of the father-son relationship. Even in his most private moments, Karim is aware of his father as the main source of his growing up process.

Freud proposes that sons try to attain an identity similar to that of their fathers so that they may avoid castration when the father comes to realize the son’s desire for the mother. The boy tries to strengthen his relationship with the father. Freud refers to this as gender consolidation; “The young boy deals with his father by identifying himself with him” (qtd. in Butler 75). Therefore, in Freudian scheme of things, the son’s imitation of his father works as a defense mechanism. Crackenthorpe supports the view adding, “More striking for a study of identity is the recurrence of emphasis on the father’s histrionic nature or capacity, as though the son must work through a number of shifting parts played by his father in order to fix the identity he needs for himself”. (23-30)

Apparently, Haroon has created a number of identities for himself that Karim will need to negotiate. Karim’s acting career and his ambiguous national identity is a result of his father’s imitation. Karim, like his father, is quick to realize the social value attached to dialect. It is from his father that Karim has learned that for the sake of upward social mobility one needs to align one’s identity in accordance with the demands of society they live in. As John Clement Ballnotes, “father and son both become faux-Indians, successfully marketing back to the English warmed-over versions of their own popular appropriations of Indian culture” (233).

Although Haroon is only too happy to see Karim following him as a role model, their ways diverge when it comes to the question of Karim’s career. Karim frees himself from his father’s influence and then from the rest of his family after the separation of his parents. Despite his differences with Karim, Haroon never tries to exert his parental authority over Karim. “Karim sees identity as something one invents and as something one may chose (sic) to inherit on the other”. (Yousaf, 49) He does not hold his father wholly responsible for his ambiguous identity because his father never tries to force an identity on him the way the whites did.

The Kite Runner tells the story of Amir, a young boy from Kabul, whose closest friend is Hassan, son of a servant of the family Ali who comes from underprivileged, ethnic minority- the Hajaras. The story has for its

background a series of tumultuous events Afghanistan: the fall of monarchy; the Russian military intervention; the forced migration of refugees to Pakistan and the United States, and the rise of the Taliban regime. The narrative primarily spans three stages in Amir's life: first, his childhood in Kabul, second, migration to the United States and first years as immigrants in 1980s, and third and last, Amir's return to Taliban-ruled Afghanistan.

Amir's mother died during his birth and he has been brought by his aristocratic, flamboyant father whom he calls Baba. Baba comes across as a person who is torn between Amir and Hassan. Hassan is Baba's illegitimate son from Sanaubar, his childhood friend and servant Ali's wife. He never openly admits his love for Hassan but he feels guilty for not being able to adopt Hassan as his child. Later Rahim Khan, Baba's best friend and business partner, confides to Amir that Baba built the orphanage, which at first glance appears to be a simple act of charity, to actually make up for his guilt and his lack of courage to acknowledge Hassan as his son. Baba is hesitant in expressing his emotions and this is the reason why Amir always complains of not being able to know his father completely. Towards the last days of his life his relation with Amir improves and the two come closer which allows Baba to die happily as he finds at least one of his sons with him.

Baba shows a slight preference for his other son, Hassan, a fact that Amir finds difficult to understand. Amir believes that Baba is not very happy with him first because of his mother and then because he is not the kind of boy who will develop into a manly citizen that the nation of Afghanistan requires. To get into the good books of Baba he betrays his best companion when he watches Hassan raped by Assef and does nothing to help him. What is worse he deludes himself by fabricating a justification for not helping Hassan. His fear is the main reason but he tries to convince himself that he was trying to make a mark on Baba's mind.

Amir's father's failure to own Hassan as his son causes much damage to their relationship. Amir suffers emotionally and feels insecure because of his father's frustration and guilt resulting from his failure to give Hassan his due. Baba's frustration is heightened by the fact that Hassan has all the qualities that he admires and expects in Amir, unfortunately, Amir has none. Baba hates to see his son remain buried in books and moving around the house aimlessly. On the other hand, the indifference of Baba towards Amir causes him anguish, makes him feel insecure and crave for attention. Amir's father's indifference greatly confuses and affects his personality and his relationship with him. Amir begins to feel that at times, it seems

like Baba prefers Hassan to him.

The fear of disappointing his father is uppermost in the mind of Amir. Amir cannot live up to his father's expectations. He is not the specimen of model Afghan masculinity that his father finds Hassan. Amir knows that his love of reading and writing really disappoints his father. Nydell notes that, "Parents most often use shaming and comparison with others as ways of discipline, and stress conformity to social norms as a reason to modify behavior" (qtd. in Bingham 13). Barakat states that because children are taught that family is the most important commitment they have, they often feel "guilt feelings" if they somehow disappoint their parents (qtd. in Bingham 13). The psychological strain of a father and son relationship is associated not only with the evolving stages as the father and son both grow older, but also due to different expectations that they have of themselves. After migrating to America, Baba begins to incline more towards Amir as he is the only person who sympathizes with him entirely, loves him and cares for him in a country where Baba is learning to adjust.

Dr. Williams' theory of the life cycle of father-son relationship provides valuable insights into the way it evolves in both the narratives. He argues that the relationship between a father and son is not linear and changes and alters as the child grows older and matures emotionally and intellectually. In his opinion, father-son relationship moves in following stages: Idolizing, Discord, Evolving, Accepting and Legacy (IDEAL). (1-2)

The relationship of both Karim and Amir with their fathers can be examined as very much falling into the same pattern as proposed by Williams. In the first stage the son idolizes the father and wants to imitate the behaviour of his father: the way he walks, talks or even dresses. At this stage, the son's first priority is to please his father. Karim enjoys a very happy relationship with his father initially; he adores him though at times, he is not able to understand his Eastern ways. The affectionate intimacy between the father and son conveyed in many of the passages at the beginning of the novel is what Zadie Smith most admires about *The Buddha of Suburbia*: "I owe a lot, both personally and professionally, to Kureishi's account of the strange relationship that can exist between first-generation immigrants and their children" (239). The protagonist of *The Kite Runner*, Amir, fails to live up to his father's expectations. Through the father and son relationship Hosseini explores the qualities traditionally associated with Afghan men: physical strength and courage, the ability to judge right and wrong, and the conviction to stand up against injustice. Getting Baba's attention and pleasing him remains Amir's life-long obsession. The narrator describes Baba as an independent, proud, determined and sometimes

emotionally detached person. When a father is a role model and fails to provide his son emotional security, he may cause emotional disturbance to his son, which is precisely what Amir experiences.

In the second stage 'Discord', conflict begins to manifest between the father and the son. Differences in expectations, values and directions begin to crop up between them. This stage may extend into the son's early twenties at which point of life the son begins to notice a hint of a rebellious streak in himself. When Karim sees through his father's efforts to find recognition by donning, what he deems, a false eastern persona, the second phase of their relationship 'discord' sets in. Karim's admiration for his father starts to wane when he finds Haroon in adulterous relationship with Eva. Karim no longer cares for his father's counsel but he is still not totally indifferent to what his father says or the actions he performs. He is disappointed to discover that his father is an ordinary human being and suffers from frailties and weaknesses of the common man. Amir in *The Kite Runner* gets to know of his father's adultery and his illegitimate son when is a grown up, married adult, and this discovery enables him to understand his father's inexplicable affection for Hassan. Baba doesn't approve of Amir's scholarly leanings; his lack of courage; his inability to stand up for himself. When Amir thinks that children of the orphanage are getting all of Baba's attention, he tells Baba that he has cancer but Baba merely shrugs it off as Amir's attention seeking tactic. He does get Baba's approval when he wins the kite-fighting contest, but because of his cowardice in not doing anything to rescue or help Hassan and the resulting sense of guilt for having betrayed his best friend, it proves to be a pyrrhic victory for him, failing to give him unalloyed happiness.

The next stage in father-son relationship is 'Evolving'. The son makes a decisive move to be different from the father. The effort may be strong enough to seem like a competition, which can be viewed as one of the highest forms of tribute that a son can pay to his father. Karim's introduction to the London elite and dramatic circle, though brought about by his father triggers off the third phase of their relationship 'Evolving'; Karim finds opportunity to fulfill his dreams of becoming an actor and in this process he comes to experience how the world perceives him and how he is supposed to act. His father does not approve of the choice of his career and Karim strikes out on his own and later goes to America with a theatre group. He evolves not only as an actor but also as a human being. But in the case of Amir the competition takes a different form altogether. After Baba, to his bitter disappointment sees his son falling far short of Afghan standard of masculinity, in a rage of paroxysm, he admits to Rahim Khan, "If I hadn't seen the doctor pull him out of my wife with my own eyes,

I'd never believe he is my son" (Hosseini,20). Amir overhears his father's words and realizes that his father hates him.

As the son grows up into adulthood and matures, the relationship moves up to the next level—'Acceptance' where rapprochement between the father and son begins to take place. The sons "forgive, recognize their fathers' strengths and admire their qualities" (Williams, 2). Their relationship changes to that of friendship with the freedom to express, exchange opinions and experiences that come along with it. Karim accepts his father's actions and forgives him for abandoning his wife. 'Acceptance' in the case of Amir begins when the father and son move to America. With Hassan out of picture, Amir has no one to contend with and as Hassan gets mentioned less and less, acceptance is rendered easy. The last stage 'Legacy' and role reversal is not reached in both the works as Karim isn't yet married and Amir's parenting of his adopted son Sohrab is yet to take off.

Karim, the protagonist of *The Buddha of Suburbia*, comes across different social relations on his journey to self-discovery. He never takes the initiative to search for these relations in his cultural roots; it is through his father Haroon and his childhood friend Jamila that he is brought into contact with them. Both Haroon and Jamila deal with the issues of their immigrant identities in quite different ways- Haroon takes on the Buddha role and Jamila challenges patriarchal rule and becomes a fully liberated woman by asserting her sexual choices. Amir in *The Kite Runner* has had first hand exposure to his culture as well as enough exposure to the foreign culture and is consequently better placed than Karim to handle his hybrid identity as he can very clearly see the difference between the two worlds.

An important aspect of Karim's education in *The Buddha of Suburbia* is how and where to place himself in England of the seventies with his bicultural background- one Indian parent and one English parent. The one central concern of the novel is Karim's quest for identity and an important aspect of Karim's struggle and process of identity formation is Karim's father and changing family relations. His father and changing family relations act as the foundation to his maturity in the novel. Strangely enough, although, in *The Kite Runner*, Amir's father does not understand and disapproves of many of the ways of the Western society, both son and father settle down comfortably in the alien environment. Baba takes up a job while Amir pursues his studies. On Saturdays, they go around looking to buy knickknacks that people no longer required from garage sales. On Sundays, they drove to San Jose flea market and sold the junk for a small

profit. Both father and son work in tandem, and there is no doubt the Karim in addition to picking up survival tactics from his father is learning the culture, values and traditions of his community as most shop keepers in flea market are Afghans. For Karim, his hybridity is something that he has to come to terms with, while Amir accepts his hybridity calmly.

A common characteristic trait of a canonical Bildungsromane is that not only does the son part ways from his father but he also recognizes the father's shortcomings. Even though Karim finds many of his father's actions as inappropriate and damaging, he sees nothing wrong in imitating them. Karim aware of the fact that his choices in life are inextricably bound up with the relationship that he has with his father, refuses to escape from his father's domination and assert his independence at least for the major part of his growing up years. And the relationship ends with the father coming to terms with his son's choices. Similarly, although for different reasons, Amir the protagonist of *The Kite Runner* never breaks away from his father; they live together as traditional family unit both in Afghanistan and in the United States. Even as a grown up adult, on his way to becoming a successful writer, Amir, never quite manages to get out of the shadow of his father's towering personality. This marks a movement towards a shift in father-son relationship in the contemporary bildungsroman.

Haroon's donning of the role of suburban Buddha and Karim's acting roles have close parallels. They both try to cater to the society's expectation that they be exotic, both donning caricature masks and exaggerating the image that the British already have of them to achieve their objectives in life. The father-son duo adopts what Gayatri Spivak has called "strategic essentialism": they perform ethnicity to achieve their own ends. Both the son and the father move in with Eva. When Haroon moves to London with Eva, Karim follows suit. They both are in search for freedom, growth and emancipation from their migrant status. This underscores the father's importance in the life of Karim and his contribution to the development of the plot.

Amir has seen both cultures, and his narration acquires a unique multicultural vision. The novel's universe is seen through this double vision of one who has seen and known both culture. Baba has brought up the boys, Amir and Hassan, on a policy of "broaden your minds and attitudes." This would lead to Amir's ability to accept America wholeheartedly as is required in a multicultural setup. Amir's attitude is pretty secular another for a happy multicultural co-existence. This is a quality he has received from his father. Baba mocks the story behind Eid, just like he mocks everything religious on the inside (Hosseini 67).

Karim, the protagonist of *The Buddha of Suburbia* has been born and brought up in London. He has neither first hand exposure to his native culture nor does his father ever try to introduce, initiate or expose him to it. Haroon begins as an Anglophile and ends up as a repentant Indian. Karim feels that he should have been familiar with his culture or religion when he is made to realize that he is not a pure breed Englishman. In *The Kite Runner*, Amir's father has nothing but scorn for his religion, like Karim's father, he never encourages his son to follow the ways of his religion. This is another point of similarity between the father and son relationship in both the novels.

The Buddha of Suburbia begins as well as ends with father and son sharing the scene. In the last scene father and son are brought together- a reunion of sorts. Haroon's perception of the meaning of life may be different to that of other characters or the society may lead him to question and affect Karim's values and beliefs, yet what actually stands out in their relationship is their camaraderie and affection, In *The Kite Runner* the relationship between the protagonist Amir and his father gradually becomes more relaxed and while the father approves of his son's achievements, the son too gets closer to his father and the story of the father-son relationship ends on a happy note.

Both the narratives, *The Buddha of Suburbia* and *The Kite Runner* deviate from one of the important caveats of the canon that either the father passes away or more importantly, the son is irrevocably alienated from him. The sons in the selected texts are not permanently alienated from their fathers and unlike the convention of the Bildungsroman their relationship undergoes different phases, changing and coming full circle at the end of the stories. The relationship between the father and son in both the novels ends on a conciliatory note, in the case of *The Kite Runner* the father dies but not before having lived a happy life with his son, challenging the Bildungsroman convention that demands either total compliance or total defiance (defiance being more common) on the part of the son and the son unable to bear the oppressive regime of the father moving away from home. *The Buddha of Suburbia* ends on a happy note where father-son relationship is shown to be on the mend at the party thrown by Karim. Karim is happy to be surrounded by people he loved and he notes with some satisfaction, "I was paying for them; they were grateful, they had to be; and they could no longer see me as a failure" (Kureishi 283). The father-son relationship in contemporary Bildungsroman show a clear departure from the conventional Bildungsroman, as the comparison of texts selected for analysis reveal.

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