



**THE DILEMMA OF IDENTITY IN HANIF
KUREISHI'S SELECTED NOVELS**

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MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Abbas Mahmood RIDHA titled “THE DILEMMA OF IDENTITY IN HANIF KUREISHI’S SELECTED NOVELS” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis.
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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

I owe the highly appreciation with the deepest thanks to my advisor Assist. Prof. Dr. Nazila HEIARZADEGAN for her constant support. Frank to say that she is the prominent professor that words stand unable to thank. The highly appreciation is to the academic staff who supported the success of my thesis. The great gratitude is to my family and friends who were the closest to me while preparing my humble research. The special thank is to Allah Who always enlightens my life.

ABSTRACT

Kureishi's literature can be totally categorized as a postcolonial tracing of the kinds of social and cultural conflicts that can be recognized between the cultures and peoples of the east and the west as often called "we and the others ". However, the present study aims at investigating the prospects of identity loss and the conflicts involved in the line to achieve self-confirmation as depicted in Hanif Kureishi's literature who is seen as an influential postcolonial writer. Kureishi has dedicated himself fully to exposing the elements of the conflict that immigrants in Thatcherian Britain have been obliged to encounter due to the notion of being the "others" in Britain. Moreover, those others have been considered as the unwelcomed beings in the Britain society. Therefore, it is the state of being rejected on the new land is what results in a severe search for confirming the self and proving the identity. As for this study, a postcolonial approach drawing on the lens of Homi Bhabha is adopted to highlight the gap in investigating Kureishi's efforts to expose the dilemma of being in a different society which offers nothing than prejudice to the new comers. Consequently, Kureishi's three ever celebrated novels, *The Buddha of the Suburbia*, *The Black Album* and *Something to Tell You* which carry the elements of postcolonial literature are purposefully chosen to collect data qualitatively.

Key words: Postcolonialism, Bhabha, Identity, Otherness, Confirming the Self.

ÖZET

Kureishi'nin edebiyatı tamamen, genellikle “biz ve diğerleri” olarak adlandırılan batı ve doğu arasındaki çatışmanın postkolonyal bir izlenmesi kategorize edilebilmektedir. Ancak, bu çalışma, etkili bir post-kolonyal yazar olarak görülen Hanif Kureishi'de tasvir edildiği gibi, kimlik kaybı olasılıklarını ve kendini onaylama çizgisinde yer alan çatışmaları incelemeyi amaçlamaktadır. Kureishi, kendisini tamamen Thatcher'ci Britanya'daki göçmenlerin Britanya'da “ötekiler” olma nosyonu nedeniyle karşılaşmak zorunda kaldıkları çatışmanın unsurlarını açığa çıkarmaya adanmıştır. Ayrıca, bu “ötekiler” Britanya toplumunda hoş karşılanmayan varlıklar olarak görülmüştür. Bu nedenle, yeni topraklarda reddedilmiş olma hali, şiddetli bir kendini doğrulama ve kimliği kanıtlama arayışıyla sonuçlanmıştır. Bu çalışmaya gelince, Homi Bhabha'nın merceğinden yararlanan postkolonyal bir yaklaşım, Kureishi'nin yeni gelenlere önyargıdan başka bir şey sunmayan farklı bir toplumda olmanın ikilemini ortaya çıkarma çabalarındaki boşluğu vurgulamak için benimsenmiştir. Sonuç olarak, Kureishi'nin postkolonyal edebiyatın unsurlarını taşıyan, her zaman ünlü üç romanı; *The Buddha of the Suburbia*, *The Black Album* ve *Something to Tell You*, niteliksel olarak veri toplamak için kasıtlı olarak seçilmiştir.

Anahtar kelimeler: Postcolonialism, Bhabha, Identity, Otherness, Confirming the Self.

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SUBJECT OF THE RESEARCH

The study is designed to deliver a new overview of Kureishi's depiction of the conflict that results of the western notion of "we" and the "others". Rather than that it is a trial of how successful figures are in confirming the self within the host communities that offer no welcoming for those culturally different.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The significance of this study is in shedding the light on the postcolonial prospects that are depicted in Kureishi's novels and that reflect a global state of conflict due to the state of being rejected in a certain society which has a different culture. Moreover, it is significant to highlight the gap through the investigation of one of the postcolonial literatures which is identity loss.

METHOD OF THE RESEARCH

The concept of identity loss in three novels under study have been analyzed in accordance to the postcolonial theory relying on the concepts that have been coined by the major pioneers of the theory Edward Said, Frantz Fanon, Gayatri Chakravorty Spivak and Homi Bhabha.

The findings of the research can enable the reader to grasp the prospects of the postcolonial literature from so many different angles.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The researcher has chosen three of most Kureishi's popular novels that include the elements of the postcolonial concepts. Such choice is purposefully intended to equip with Bhabha's suggestions about identity loss.

SCOPE AND LIMITATIONS/DIFFICULTIES

The scope of research is adopted relying on examining the social conflicts as depicted in the lives of the new arrivals in Brittan. The three novels under study are

examined to show the characters in representing the state of conflicts and rejection in the British society.

1. AN INTRODUCTION

1.1. Hanif Kureishi's life and style

Hanif Kureishi is one of the postmodern novelists who examine the notion of identity in their literary works. Kureishi is the son of Rafiushan Kureishi, who belongs to Muslim community in Madras when India was undivided through era of the colonial Raj. After India partition in 1947, he went to Britain to complete his Law studies where he had a job and decided to settle. It was in Britain that Rafiushan met and married Audrey Buss, a white girl who belonged to the working-class from Bromley. Kureishi's early years of childhood were spent in a pleasant and caring environment in Bromley. When he entered school, he suffered culture shock as being a foreigner in the society which he did not originally belong to. The exclusivist behavior against him that the teachers and schoolmates made him reshape a passive impression about his presence on this certain area of land. Therefore, his feelings of isolation started to increase day by day. When he grew up, he recognized the cultural duality that had grown in him. Therefore, the elements of multicultural domains were the features that controlled his mentality later stages.

Similar to his contemporaries who do not belong to the western culture, Kureishi's works deliver an array of topics that reflect so many problems such as identity loss and their consequent burdens on people's lives. However, Kureishi's novels like *The Buddha of Suburbia* and *The Black Album* try to examine the lives during the clash of cultures and varied perspectives, hybridity and the in-between situations that draw on both immigrant generations' lives. Furthermore, the novel investigates many issues of fundamentalism, racism and sexuality. Among the interesting prospects of his writings is Kureishi's unique style of the treatment of his own home as depicted through his characters. In his *Something to Tell You*, one can notice a break with the popular style of home as being a secure and comfortable place; rather than that it is depicted as a space of troubles where the trying to break with the control of the authority is recurrent and unstoppable.

Alongside, Kureishi's writings investigate the people's lives in a system which is assimilative hetero-patriarchal one. During the 1970s and mid-1990s, Kureishi

dedicates himself to the problems of class differences, racism, and adjustments towards the new culture. The works from the mid of 1990s till the beginning of 2000 fundamentally deal with the religious fanaticism and Islamophobia as depicted by the western world. By the 2000s, Kureishi changes his interest to the problems like identity loss in relationships formed through one position. Issues such as aging, failed marriages, loss of libido, sexual infidelity and causing separation form his middle age writings. While dealing with the issues of hybridity, being in-between, identity and racial abuse, Kureishi often depicts with characters with sarcasm and humor. His characters in total are human who have follies regardless the race, colour and age. Clinging to a specific place is what Hashmi (1993) suggests. He states “the plot and setting of his works are set at the dreary suburb flats and at the cheap residential complexes or council houses in London” (Hashmi,1993, p.32).

Kureishi's writings have had enormous admiration from the critics who thoroughly deal with the elements of postcolonial perspectives in literature. According to them, Kureishi is brilliant in presenting cultural dimensions with the psychological impacts on those who live their isolated lives as immigrants in Britain. Hence, the main conflict those immigrants have had to encounter is culturally identity loss and the hard search for confirming the self in the host society. The problem is made worse with the presence of those groups who reject the other relying on their national perspectives that often stem from prejudice. Such concepts were clarified by Stuart Hall (1997) who writes “Cultural studies is interested in mapping the particular constellation of identities and hegemonic articulations at various social sites; it often focuses on dynamic tensions between main stream norms and marginalized groups” (Hall, 1997, p. 189).

Moreover, Kureishi's novels are by so far read and celebrated as one of the postcolonial literary works with the varied cultural suggestions that they offer. Apparently, dividing the world geopolitically during the era of the western colonialism into the east and the west has had its specific dimensions and results that can be considered matters of cultural clash or encounter for nonwestern oriented writers. Moreover, Chris Barker (2000) clarifies that the search for losing identity is what matters to postcolonial writers. In this context, he states that “Fueled by political struggles as well as by philosophical and linguistic concerns, identity emerged as the central theme of cultural studies during the 1990s” (Barker, 2000, p. 215). Consequently, there is no

culture when there is no identity and this is the essence of Kureishi's delivered messages throughout his exceptional career.

Kureishi's style as a postcolonial writer encompasses so many notions like hybridity due to the fact that he enjoys his cultural origin on the host land; Britain which he originally does not belong to. Accordingly, hybridity as seen in the postcolonial contribution is the exchange of cross-cultures that involves belonging to one and living and interacting within another. Hence, Kureishi stands as a typical model to include such definition in his writings, particularly *The Buddha of the Suburbia*, *The Black Album* and *Something to Tell You* which through he seeks to present equal cultures parallel to each other. Furthermore, Bill Ashcroft (2004) clarifies the nature of hybridity in postcolonial communities. He declares that “Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or assimilate to new social patterns”. (Ashcroft, 2004, p. 87). Moreover, he adds that “It may also occur in later periods when patterns of immigration from the imperial areas of influence continue to produce complex cultural palimpsests with the post colonized world” (Ashcroft, 2004, p. 87). Eventually, Kureishi's literature tells so many varied concepts related to postcolonialism such as nostalgia, assimilation, diaspora and even identity acculturation.

1.2. Political changes and the modern identity

It is of great significance for nations to acquire some political changes that result in liberation at points of their lives. Such political changes of a liberated nations are what the eastern countries have sought after a long while after being under the western control as a colonizer on their own lands. Independence is acquired for many nations regardless how much expensive the price is. Those nations are still in a chaotic situation of reforming their own principles due to the long years of the control and the western norms applied upon them. Therefore, the search for cultural identity stands as a challenge that many members of those colonized countries have to undergo while trying to confirm themselves in the west. Moreover, those nations are still in trouble of preserving the past and living in the rejecting present for them as an independent presence in the modern world. The cultural gap is widening more and more for those eastern individuals who have decided to leave their countries and preferred living in the west as immigrants.

Consequently, a new era of human life starts to be drawn with its severe cultural rejection for the others on the host land. Such modern era is not limited or restricted to the lives of the eastern peoples; rather than that it has gone parallel to cultural and political changes that have invaded the lives of the western countries and the peoples there.

Despite the fact that political changes are inevitable domains in the modern era of human life and numerous nations have undergone the experience successfully, there have been so many obstacles that stand in the way. Moreover, those nations are still suffering the case of perplexity while confirming the originality of their culture and identity. Marinescu (2007) states that “characterized and reclassified after the breakdown of the empire, the constant movement in the middle of margin and center spatially, socially or metaphorically circumscribed and the translation and reinterpretation of normal history” (Marinescu 2007, p. 90). In this line, postcolonial studies have equipped with the elements of the cultural heritage that nations and varied peoples convey generation after generation and the state of being rejected by those colonizing powers. Moreover, postcolonialism emerges to address and shed light on the prospects of being under the control of others and being exploited by them as well. Therefore, what matters for the postcolonialism as a literary theory is the cultural, historical, political and psychological of the interaction between both poles of the interconnection; the colonizer from one angle and the colonized on the other.

The notion of identity as a crisis that many writers have dealt with has its roots in postcolonial studies. However, it is a field of interrogation which presents the problem politically, socially, existentially and epistemologically. Rather than that, postcolonial studies continue to enhance thoughts of investigating the case from many angles and relying on varied perspectives. Originally, identity as a term presents a homogenous concept that seems naturally fixed. However, the present time with its new prospects and modern notions has offered new explanation of the term. In literary genres the term seems to be a process of self-narrative which is dominated and designed to construct any individual's identity, particularly the author who expresses his/herself through the narration. Hence, social behaviour is involved and stressed to form the social background and with the result the mechanism of identity confirming. This same notion is what Stryker and Burke (2000) suggest to investigate behaviors of individuals within their social surroundings. They consider identity a mutual or dual involvement of both

elements of the “self” on one hand and the “society” as the reflection of the self on the other hand (Stryker and Burke, 2000, p.285).

Regarding the circumstances that have accompanied the emergence of postcolonialism and the situations that have been stigmatized by being problematic for nations to get their freedom and recreate their own identities, the struggle seems severe in its nature since lack of tolerance and cultural clashes have disturbed the mentalities of many eastern writers found in the west. Mercer (1995) considers the issue a vague concept that seems complicated. He states “identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty” (Mercer, 1995, p. 43). The influences of colonialism are therefore connected to many suggestions of confirming the identity; for instance, topics like such identity loss, being liminal areas, acculturation and hybridity. Such new notions have occupied the minds of those who have been under the control of others which involves a lot of controversy in defining the accurate meaning of identity in the postcolonial literature.

Theoretically, the issue of identity confirming seems to have connection with both the self from one angle and those who resemble the others in the surroundings. however, Pieterse (2002) considers the interrelation between the colonized peoples and the remained effects of the colonizer. He states "at the season of decolonization, when imperial identities were decentered, the subject of identity became a basic and noticeable topic" (Pieterse, 2002, p.22). In this line, the role of Postcolonial writers has enlarged to specify what the prospects of identity are regarding its suggested roles in recreating the connection among peoples. Ashcroft (1989) suggests that "crystallized part of postcolonial literature, in which it manages place and displacement. Inside of this specific postcolonial crisis of identity, a worry that emerges with the improvement or recuperation of a powerful relationship recognizing the middle of self and place" (Ashcroft, 1989, p.8). Therefore, Postcolonial literature seems of great value in tracing the topic from so many various lenses relying on the concepts that have been coined by the major pioneers of the theory Edward Said, Frantz Fanon, Gayatri Chakravorty Spivak and Homi Bhabha.

1.3. Postcolonialism and identity crisis

For instance, Bhabha's essay *The Postcolonial and the Postmodern*, which has been located in the middle of *The Location of Culture* deals with postcolonialism as a process can be understood through recognizing the circumstances of cultural contemporarily through a specific discourse to equip with the demands of modernity in the new world. Hence, Bhabha writes: "Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical divisions of East and West, North and South" (Bhabha, 2004, P. 245).

Furthermore, Bhabha goes a step further to clarify the nature of modernity and its crucial recognition to understand the nature of the literary works as being produced with those who have hybrid cultural divisions. He adds that "They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity" (Bhabha, 2004, P. 245). What matters in Bhabha's words is the term "modernity" which Bhabha himself sees in it a hegemonic prospect which now influences the modern ways of visions as seen by countries and cultures towards themselves. Furthermore, such visions can in turn be a controller of the modes of the shared living on one area of this land.

However, cultural difference is one of the topics that Bhabha stresses on in his aforementioned book. He writes "radical revision of the social temporality in which emergent histories may be written" (Bhabha, 2004, P. 245). For Bhabha culture is the new practices that inevitably lead to eventual survival. Perfectly, he illustrates this notion through his words "an uneven, incomplete production of meaning and value, often composed of incommensurable demands and practices, produced in the act of social survival" (Bhabha, 2004, P. 245). Therefore, to be familiar with the notion of cultural dimensions, it is crucial to recognize the national genres, narratives in particular, that coincide with its time dimensions of both past and present to lead to what Bhabha calls "strategy for survival" (Bhabha, 2004, P. 245). Consequently, this survival can be achieved through practices as Bhabha writes: "Culture becomes as much an

uncomfortable, disturbing practice of survival and supplementarily – between art and politics, past and present, the public and the private – as its resplendent being is a moment of pleasure, enlightenment or liberation” (Bhabha, 2004, P. 247).

Furthermore, Bhabha (1994) sees in *Cultural Diversity and Cultural Differences* that the entire cultural systems are often based on a space which holds contradiction between the suggested perspectives by both the colonized and the colonizers “purity of cultures untenable” (Bhabha, 1994, p.37). For him, the familiarity of such a space which is ambivalent in its nature is to prevail the state of exoticism found at the essence of cultural diversity. Moreover, it is the state of overcoming the space is what matters in creating hybrid interactions within societies where tolerance and acceptance are praised for the well-being of all those involved in the matter of searching for identity. Bhabha suggest the role of the third space a new way of conceptualization of culture which is a holistic international one "an international culture" (Bhabha, 1994, p. 38). He sees in it a culture that accepts the presence of all peoples altogether.

In *Black Skin White Masks* (1967), Fanon investigates the psychological worries that control the minds of the black men. His dealing with racism sheds the light on the rights of the black men in the postmodern era. Moreover, his negative suggestions regarding the human look, the black in particular, have their historical background that used to judge the black people due to their colour. For Fanon, setting a comparison between the two skins can result in what he suggests as the genuine identity. This leads him to consider the situation as being veiled when the blacks are controlled by the veil, they are obliged to wear due to the restrictions of the white upon them that leaves no space of free or natural acting within the society. He considers the situation as the normal result of the outcomes of the colonial era that still has its effects upon the colonized peoples “existential digression on the negro” (Fanon, 1967, p.12). Consequently, Fanon’s *Black Skin, White Masks* examines the brainwashing of human social diseases and seeks more reconciliation among peoples that can offer tolerance and respect for others' culture and identity.

In the same context, Said in *Orientalism* (1978) develops his notion of the global separation into two poles that resemble distinctive binaries: "Orient and Occident, East and West". Contrary to Fanon's consideration of the psychoanalytical field in postmodern studies, Said puts forth the prospects of political discourse as a domain in

his suggestions. Apparently, Said seems to be so much influenced by Foucault's concept of "power and knowledge". Relying on the elements of social power, Said argues that there is fundamental connection found between the colonial powers and those who have already been under the western control. His fundamental contribution in the field is seen as developing the identity through the establishment of required capability of opposition that the colonized peoples are to show as being anti-imperialists.

Spivak is another postmodern thinker who has varied contributions in the field. In her article *The Rani of Sirmur: An Essay in Reading the Archives* (1985), Spivak suggests the concept of the Otherness as being a social situation that through each part in the social interaction defines the others according to his own will. Such case is what controls the connection of the colonizer and the colonized. Hence, Spivak states "fundamentally contradictory and different opponents as colonizers and colonized are seen as mutually defining each other's basic identities" (Spivak, 1985, p.249). For her, the recognition of identity within social interaction resembles a social phenomenon that involves observation of the state of opposition and rejection that the members of the society follow while dealing with the foreigners in their own society. Such suggestion leads to more varied concepts as the minority and the majority within one shared community. This forms her theorizing of the identity which is judged and created by the majority even if the creation is deviated or has its passive sides. The aforementioned notions are the stem for reading postcolonial literature since many writers have fully dedicated themselves for investigating elements of acculturation and identity loss.

1.4. Social rejection of the others

Kureishi's style of writing is an anti-Thatcherism since Margaret Thatcher, the Britain's Prime Minister the 1980s, was a controversial figure and therefore she has gained a mixed public response. Thatcher had the insight of promoting the notion of a British community rhetorically. Her concept of a society was one that began in southern part of England, consisted of white Britons, and was restricted to people who were either affluent or had the aggressive desire to expand their fortune through the enterprise. As a result, her attitudes precluded a substantial segment of the population, namely immigrants and their families, from being active community members. Those who demonstrated a willingness to enhance the revival of the economy of Britain were

regarded as true Britons, the “us”. Michael Biddiss in *Thatcherism: Concept and Interpretations* (1987) states considers her as the champion that takes responsibility of the issue. Her only concentration is to gain her war regardless the high cost. Therefore, she cares only about those who can provide themselves with good levels of decent living. In this line, immigrants are her enemies "individuals who could not support themselves". (Biddiss, 1987, p.2)

Thatcherian rhetoric perspectives created a vast division between both racial and ethnic communities in Britain. Various critics consider recreation is natural response towards the suggestion of Englishness was coined to revive the ancient empire and therefore requires reminding the Britons of the ability that they had to lead the others who were considered the fluttered folk and wild.

In his (1982) writings, Rushdie considers Thatcher's attempts to revive the British empire within the inner house of Britain by using the ancient thoughts of Britons. In this line, British Asians and black ones were treated as the outer comers in order to enlarge the concept of white Britons' self-worth. Only could small minorities find relief far away from the attitudes constructed on racism, imperialism and new consideration of ethnic communities. The results of such social trends had its impacts in putting drawback within the lives of those black or Asian figures in Britain.

According to Thatcher and her followers, to be a British is not through being here on this land only. England does enable the Asian Englishmen or West Indian to become active members among the United Kingdom citizens. Therefore, what seemed a matter for her is rejecting the integration of the immigrants within the components of the British community. Furthermore, she blamed them as being the real reason of the economic deterioration during that era.

Hall (1998) is totally right in suggesting that Thatcherism is aggressive in nature as her new politics included so many consequences of cultural discrimination. The essence of her project was created through stressing racial ideas regarding the nation and unfortunately the social crack seemed widen within the British social tissues who included so many of the narrow-minded figures who seemed arrogant when considering the problem of gaining the identity.

Reading literature in the modern era resents many aspects regarding the lives of peoples on the planet and the dilemma of shared living since the traditional thoughts of

the colonizer as the superior are still the domain in the west. In this line, those who have the choice to leave their countries to share the prosperous dreams in the west are struck by the fact that prejudice is the central domain in such close communities that believe in race and skin as the eternal elements of their privilege over others. Therefore, hybrid living involves suffering a lot which involves a chronic situation that requires confirming the self in the host country if possible.

2. THE DILEMMA OF BEING BRITISH: THE FLUID IDENTITY IN LIMINAL SPACE

"I am an Englishman born and bred, almost": Karim Amir's Confusion in *The Buddha of Suburbia*.

Recent multicultural literature produced in Britain depicts so many ways that immigrants invented to survive in an aggressive environment. Traumatized early migrants are preoccupied with attempting to survive inside social groups that appear confined and closed. The first migrant generation use a tactic that is not practical for the next generations who follow more advanced methods in considering their Britishness. Among these immigrants are people who are from West Indians and who have been brought up to believe themselves British. They interact with others speaking English. They are familiar with the British literature and history as well. Phillips (2008) suggests the existence of inner connection between race and nationality. In other words, British nationality involves being an Anglo Saxon. In this context, colonial migrants are British by law despite the fact that they are rejected by other members in the British society. This dilemma makes them inquire about and negotiate the issue of being on this land as a foreigner with no identity.

Contrary to the first Asian arrivals, their new generations have expanded their communities. They seem different from their parents since they have been often born in Britain. Sam Selvon (1992) praises the literary production that depicts the aspects of the life that the sons of the early Asians lead due to being not the original inhabitant of the country. However, he sees in such literature a description of the suffering due to the restrictions of the British society.

In 1990, Hanif Kureishi who is one of the second-generation immigrants followed Selvon's wish by drawing and depicting the 1970s and 1980s of London migrants' lives. His writings were totally different from Selvon's who merely depicted the hard attempts conducted by the immigrants to reside in London and their harsh struggle to survive there. Such literary attempts present a depiction of gaining identity which was obliged to contemplate about and thoroughly consider as a result of the state of rejection for the others in Britain. Hence, the dilemma offers the in-between situation that seems too complicated for people to live socially isolated in the resident community due to their origins.

During the 1970s and 1980s, the number of those immigrants from India dramatically increased and therefore the British government seemed more and more concerned about the matter and they tried to think how to limit both the Blacks and Asians from settlement without spoiling the liberal image of the country. Therefore, great political debates were fulfilled and the rivalry between both the Conservatives and the Labour Parties started to make use of the crisis. Anyway, as the Conservatives gained the power with the emergence of Margaret Thatcher as the final winner of the elections, a new era began on the British land.

Thatcherism had the impact on every area of government and life as well. It was typically accompanied by economic constraints that led to widespread unemployment and compelled a large portion of the populace to pay excessive taxes. Thatcher never showed her acceptance for immigrants as being one of the social components even those of the second generation who had been born in Britain, and therefore her notion of their Britishness was considered static. Moreover, life turned to be harsh for the second-generation immigrants because of losing identities and being rejected officially in the UK.

2.2. Bhabha and the concept of liminality

For Bhabha, liminality resembles an important concept which means being uncertain between two social situations which occur when one moves among different status in one community. While the severe era of the postcolonialism, migration into Europe has begun, therefore, new cultures have emerged. This culture is hybrid one which combines so many peoples. Apparently, it is a combination of both of them. Amazingly, new immigrants have created their liminal areas as they have been trying to achieve integration into the host culture. It is the sort of a new culture that represents itself in the liminal area. Bhabha sees in culture so many varied characteristics. He stresses considering people away from the ancestors' heritage. Rather, it is the identity of people that is structured in later life stages. Furthermore, what seems crucial in structuring identity is interpersonal interaction.

In the same line, Mishra and Chambers suggest that there are two kinds of Englishnesses: “the first is strictly Anglocentric and imbued with the praise of an imperial past, a dream of power that sustained the racist feeling of white superiority and

the belonging to the British nation; the second type, conversely is linked to the potentiality of hybridity and the interconnection of various cultures and ethnic communities” (Mishra and Chambers, Cited in Talamo, 2011, p.10). Children of at least one non-English parent, writers like Hanif Kureishi resemble the second sort of Englishness because it represents their situation as in-betweeners.

2.3. Denial of identity and the substitution

The Buddha of Suburbia (1990) is seen as a semi-autobiographical consideration of Karim’s identity during 1970s in Britain. Kureishi tries to provide readers with a glimpse regarding the complexities that one suffers as being in a continual conflict within the self and those around. However, this fluidity of living with two selves or two halves culturally is a kind of confusion in acquiring identity as Bhabha (1994) states “identity is never a priori, nor a finished product; it is only ever a problematic process of access to an image of totality” (Bhabha, 1994, p.73). Belonging, identity, and the integrity of national states are expressed in these instances through the language and its similar symbols that form specific ethnicities and exacerbate specific disparities. This is a demand that is suggested throughout the novel which begins by considering the difference of the character relying on their radical views. From the very beginning the dilemma is presented by Karim Amir "I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman" (Kureishi, 1990, p.3)

Right from the very beginning of his story, the reader may feel that Karim’s condition is a sort of confusion and his sense of identity stands for such conflicts in his character. He suggests being English and mostly at the same time. This indicates another side belonging which is his Indianness. This situation seems a reality despite the fact that his father does not equip his son with any of the aspects of the family earlier belonging. Karim realizes the complexity of searching for identity not only in the skin or the odd name; but rather in living his in-betweenness with his dual cultural halves. This depicts a universal conflict for liberty and a severe seeking for regaining the lost authentic identity that the colonized people suffer. As one of the second-generation immigrants into England, the protagonist, Karim, lives in a space located in in-between as Bhabha in *Nation and Narration* (1990) clarifies it in no one unified national culture. He states:

The boundary is Janus-faced and the problem of outside/ inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism and unpredictable forces. (Bhabha, 1990, p. 4)

As mentioned at the start, contrary to Haroon, Karim is Englishman born and bred. Such differences existed between fathers and sons are stressed within the lines of the text. The first generation of immigrants is represented by both Haroon and Anwar, who experienced a new life with its displacement complexities. Unfortunately, they both suffer the cultural shock since the notion of Great Britain seems just a lie out of the prosperous expectation they have dreamed about. Kureishi introduces the reader into the aspects of life in London. He states "London, the Old Kent Road, was a freezing shock to both of them" (Kureishi, 1990, p. 25). This indicates the cultural shock when dreams go false.

Even though the older generation feels some sense of attachment to their native country, where they have been born and brought up, the new generation lacks such belonging and tends to feel the place and society where they are the time being. The situation gets worse for the sons are rejected even by the politics of Thatcher and her followers. This involves no earlier identity to escape and living in the present time here on this land is not allowed for those who are not British by birth and origin. Despite the social exclusive thoughts, Karim makes all possible efforts to live as a real decent British man. For this sake, he finds himself obliged to hide and deny his Indian belonging since he feels it inferior to his being within the Britishness.

Despite the fact that Karim appears with no desire of presenting his acculturation, he asserts personal affairs in order to develop and qualify himself to start the career he dreams of for so long. Those surrounding him inquire about how to overcome solidarity that is obliged upon him by the presence of exclusion of the dual cultural living. He intends to be an actor within one of the groups that perform plays in London. Once, while performing *The Jungle Book* by Kipling, Karim is required to perform a Mowgli due to his body features and skin colour and he accepts. For him, covering his body to look like a different colour, brown in particular indicates judging relying on the Asian origin and at the same time it presents his problem of being dealt with as a different figure in the group. Apparently, this presents his first problem. The second part of the

problematic living appears through demanding a Bengali voice while performing. Hence, Karim does not realize his severe position, which resembles the reason for his existence within the group.

However, he is still insufficiently Indian and must cover himself with brown paint. Kureishi's selection of this particular Kipling play and casting of Karim as Mowgli is highly significant, as Karim must once again arbitrate between two opposing forces. Gilbert asserts the crucial situation "Just as Mowgli must negotiate between his identities as man and wolf-cub, so Karim is torn between different cultural identifications and, like Mowgli, he is in a process of maturation which involves choices between conformity to moral law and the promptings of nature" (Gilbert, 2001, p.125).

By following such characterization of Karim, Kureishi appears as if he echoes Bhabha's concept of liminality which suggests preventing identities from polarity between two central different and domain arbitraries presented as upper and lower, white and black or not being when being. Bhabha considers liminality a crucial material that describes the situation of in-between found in cultural ambiguity where diaspora and identity are recreated. In this line, Kureishi seeks to depict a postcolonial figure who tries to confirm the self and reshape an identity that he lacks due to living in a different community.

However, Karim's mother tries to sooth her son by considering him not an Indian "You'd get diarrhea the minute you stepped off that plane, I know you would" (Kureishi, 1990, p.232). Therefore, it is quite obvious that he suffers hybridity of living in in-between of the dual cultures. He has a double-troubled-consciousness since he depicts Indian values while he is stuck to those values of Britain, the new host community.

2.4. Neither Here nor There: The Dilemma of Fitting in The *Black Album*

It is certain that Kureishi's works have been involved in the concept of the Englishness. Therefore, he has been seen by many critics as the artist of the minority who speaks instead of a unified community. The presenting of immigrants' issues and life becomes his symbolic tool to introduce a modern concept regarding living in another community and having his own identity.

Bhabha's liminality style seems still a valid engagement of culture that productively enables a modern way of reconsidering the realities of the beyond and the living abroad. Therefore, the dilemma of being in liminal space is still present in Kureishi's second novel *The Black Album* (1995) where the characters are trapped and restricted in living in between being English citizen and they have their Islamic background which they can not opt from.

The Black Album has been published as a novel of new suggestions since it explores varied issues like Islamic radicalism, citizenship, ecstasy, and censorship. Rather, the novel suggests cultural clashes and religious belonging as presented in the society in Britain. The novel stems relying on the controversies regarding the fatwa against Rushdie by Khomeini in 1989. Such religious affairs have attracted him to include them in his *The Black Album* to criticize the fascist behaviours of the contradicted poles of racists and their anti-groups during the 1980s.

Contrary to Kureishi in his *The Buddha of Suburbia*, this book is intended to be a celebration of the multiracial and multicultural nature of British society at the end of the 20th century. *The Black Album* follows an American name. The significance of the title, as Demir (2015) points out that the book combines different aspects about the diverse race. Hence, hybridity is presented through acquiring halves of everything.

For Kureishi, as for Bhabha, living in a liminal space is a transitive stage that occurs when two or more cultural backgrounds meet. Thus, in *the Black Album*, the vast range of the work stresses deeply on the differences found culturally among his characters. The novel depicts the Muslim diasporic groups as separate communities in the West. *The Black Album* represents the voice of the born Muslim who has little religious knowledge and upbringing, living in a society in which almost opposing values may force him to choose an identity for himself in order to fit in. In the novel, which was set in London in 1989, Shahid Hassan is a young Muslim college student, a born Muslim, who because of his secular family background has little knowledge about Islam.

Despite that the UK has witnessed some direct changes in its structures politically and culturally since the 1980s, the second-generation immigrants had the dilemma of fitting themselves in society. Shahid, the protagonist of the novel, experiences such a feeling of the loss of in-betweenness "Everywhere I went I was the only dark-skinned person" (Kureishi, 1995, p. 10). Hence, frustration seems to fill this

man as being judged not with accordance to his qualifications; but rather to his original nationality.

Since Shahid, the protagonist of *The Black Album*, is losing his identity as a second-generation immigrant. He must completely adjust in order to find his identity. He suggests failure as a domain for those who live without identity. Kureishi clarifies his situation of an urgent fear in the self of being on this land where identity is the biggest problems for the native populations here. The suffering occurs due to living in in-between with dual identities; a Muslim in a Christian community and a Pakistani in England.

However, the story does not depict Shahid's affiliation with any of the groups. Shahid longs for a secure cultural identity and struggles to find his place. The concept of identity, as demonstrated by Shahid's ideas and views in *The Black Album*, is therefore a fluid and variable concept that undergoes alteration and is not viewed as complete. The dilemma of fitting is beautifully summed up in the following lines portraying Shahid's feeling of illusion: "He believed everything; he believed nothing. His own self increasingly confounded him. One day he could passionately feel one thing, the next day the opposite, other times provisional states would alternate from hour to hour; sometimes all crashed into chaos" (Kureishi, 1995, p.5).

As being a torn character, Shahid's identity is contradicted between two opposite halves. One delivers strong religious norms and strict ties with his Pakistani fellows, the other depicts a British life with its easygoing which includes sex, alcohol and drugs. Töngür (2009) argues that Shahid's life combines both elements of fantasy and reality in one border on his living. Shahid, therefore, tries to bridge the gaps of identity through disposing of the inner sense of exclusion as a cultural practice within the British society.

Relating his identity, Shahid's mentality seems a tabula rasa since he is not familiar with his Pakistani culture, and he is not certain about British culture. He undergoes both sorts of cultural representation depending on the minor-roled characters in the novel. The fact that his girlfriend is older than him is indicative of the Western way of life with all of its conveniences. Step by step, he breaks his restriction and bonds to turn to the side of Deedee. Hence, he crosses the liminal space and moves to gain one side identity. Such transitive process is evident when he involves himself in his sweet dreams about Deedee which later stages turn to make him feel a resentment. Kureishi

depicts such complicated emotions of Shahid "he became aware of a bitter, disillusioned feeling. How he'd been drowning in his senses in the past hours! What illusions he'd been subjected to!" (Kureishi,1995, p. 130)

Chad, Shahid's fundamentalist friend, also lives in a liminal space and experiences the fluid identity. He is a black Pakistani Muslim child who was adopted by an English couple. His adoptive parents are from the United Kingdom. Both they and society are contributing factors to his identity dilemma. Because of this, when he is an adult, he is unable to accept either the culture of Pakistan or the culture of England because he has been rejected by society. So, he struggles to find his identity. His rootlessness is summed up in the following excerpt: "In England white people looked at him as if he were going to steal their car or their handbag, particularly as he dressed like ragamuffin. But in Pakistan, they looked at him even more strangely" (Kureishi,1995, p.7).

2.5. Living in Two Londons: Nostalgic Remerging in *Something to Tell You*

While commenting on Frantz Fanon's *Black Skin, White Masks*, Bhabha suggests that memory to be the crucial bridge of constructing identity between the past and the present. Bhabha suggests in his *The Location of Culture* a presence of trauma in the life of people due to their splitting psyche between past memories and present living with those who seem unable to forget others' belongings.

On the other hand, Fischer (2015, p.132) comments that Kureishi's challenge after the *Black Album* is his shifting towards private interiority and existential questions of identity in his *Something to Tell You* (1998). Although this novel focuses on the personal secrets and romantic idiosyncrasies of its characters, it poses very big questions concerning the human condition in postcolonial milieu. In *Something to Tell You*, the protagonist of the novel is Jamal Khan, the hybrid son of an interracial marriage between a Pakistani father and an English mother whose cultural identity is associated with the historical transformation. The narrator is Jamal himself who views pleasure loving London life with the same easy-going indulgence of Karim Amir of *The Buddha of*

Suburbia, until he questions his position between present and past in postcolonial London.

When applied to the complex procedure of collective social transformation, Bhabha's paradigm of liminality results in the introduction of a number of issues that have the potential to be quite problematic. The hero-narrator, Jamal Khan, is a psychoanalyst who, like Kureishi, was brought up in suburbia. However, Kureishi's Jamal finds himself trapped between present and past. Although he had born and been educated in Britain, he realized that he was far away from being a real English man. Therefore, remembering, for him, is a medium that transforms him from the ugly present to what seems to be a good past. His realization of his origin, a second-class citizen, made him live in a liminal space laid between present and past.

Kureishi's London's multiculturalism is a result of both colonialism's past and present objectification and commodification. Therefore, *Something to Tell You* highlights the values that are vanishing in modern-day London and describes the lives of his characters in the 1970s. Two versions of London are shown, one from the 1970s and one from the present day. Both are carbon copies of the postcolonial figures' collective psyches, which are reflected in the city's desolate atmosphere.

Once again, West London, the same area where Kureishi grew up, is the setting for *Something to Tell You*. His protagonist says: "The London I liked was the city of exiles, refugees those for whom the metropolis was extraterrestrial, the English codes unbreakable, people who didn't have a place and didn't know who they were" (Kureishi,2008, p.112)

Jamal Khan, who is a psychotherapist in the mid of his age, is controlled by his ex-love affairs that ended violently. Through drawing a comparison of stages of his life, the novel delivers a wide variety of the changes with reference to the new immigrants live at present. London, as conceived, is a postcolonial metropolis of exiles in which people must learn to coexist with difference without becoming uneasy, scared, or aggressive.

In his writings, however, Kureishi confesses the struggle that he himself has suffered with his cultural identity in England. In his autographical (1986) essay, *The*

Rainbow Sign, he states that “from the start I tried to deny my Pakistani self. I was ashamed. It was a curse and I wanted to be rid of it. I wanted to be like everyone else” (Kureishi, 1986, p.9). Kureishi reflected on his upbringing as a youngster of mixed ethnicity in a predominantly white area. Therefore, in his storytelling, Kureishi dedicates his works to be a message of self-defense. Kureishi, therefore, longs to fit all his characters in something he craves for: “The London I liked was the city of exiles, refugees and immigrants [...] people who didn’t have a place and didn’t know who they were” (Kureishi, 2008, p.40)

Although Jamal has been born and brought up in London, he cannot isolate himself from the label of postcolonial identity attached to him. The power over him is not immediately visible, particularly in a capitalist postcolonial society, a situation that leads him to postcolonial ambivalence and binary oppositions. In Kureishi’s London no place in the city remains under the possession of a certain class, ethnic group or an identity. This lack of identity and belonging made him in such kind of fluidity: “The area was gang ridden and political parties of the Right were well supported. Muslims were attacked often on the street, whose fortunes and fears rose and fell according to the daily news, were their target” (Kureishi, 2008, p.35).

However, Jamal seems to struggle with a feeling of racial in-betweenness’ which could appear in his comparison between past and present. *In Something to Tell You*, Kureishi provides a description of the way in which racism had changed since the sixties and seventies: “Muslim’ or ‘Mussie’ was a new insult, along with ‘ham-head’ and ‘Allah Allah- bomb’. In our youth it has been Paki, wog, curry-face, but religion had not been part of it” (Kureishi, 2008, p.490). This description leads Kureishi to make Jamal say “I have heard calls among the British for the reinstallation of Englishness, as though there has been too much multiculturalism, rather than not enough” (Kureishi, 2008, p.9).

Living in the British community involves living within no limited circle of rejection in the community that just puts forth the belonging to the land of the Anglo Saxon. When you are not among those who belong to the Anglo Saxon, you are just a stranger whatever your qualifications are. What matters for the British people is just the belonging rather than any other personal qualifications.

3. MULTICULTURAL IDENTITY: HYBRIDITY AS EVIDENCE OF IDENTITY FUSION

3.1. Celebrating of the Multiculturalism

Multicultural argument or the concept of acculturation emerges to indicate cultural and social diversity within one specific society. Regarding cultural diversities in the text of postcolonial discourse, there are specific regularities that have featured the national or local societies due to the huge trend of migration. The result is a change in social consideration from class issues within the components of the society to the group affairs that seem to occupy the pages of the texts to tackle a crucial topic in the postcolonial era. Hence, the concepts of identity with its sub varied consequences of domination and differentiation relying on many dimensions have attracted writers and thinkers to address. The modern focus is on the urgent demands of accepting the others in one society. Eventually, acculturation seems a way of recognition through adopting new ways of thinking and considering the others out of prejudice.

In 2006, Parekh published *Rethinking Multiculturalism* in which he suggests three types of diversities that are involved within the cultural interaction. The first type is subcultural which indicates diversity among those who share the same culture. The second type of diversity is the perspectival one which constitutes the society through restructuring the principles which resemble the domination within the culture. For this sake, it puts forth the intellectual way of thinking in recreating culture. Eventually, Parekh suggests the communal type of diversity in recreating culture. He states that “self-conscious and more or, less well-organized communities entertaining and living by their own different systems of beliefs and practices” (Parekh, 2006, p.3). By so far, the last category includes generations of immigrants, multi religious areas and even indigenous population. However, people who are among the communal type have their own history and style of life. Furthermore, those people seem of eagerness to convey their cultural heritage for those sharing the same area of living. Apparently, the presence of this crucial type is inevitably in the postcolonial lands with their varied cultural people.

Naturally, societies resemble multicultural aspects on life since there are rare ones to be pure and with one culture as a domain for all the members there. What matters in this regard is accepting those who are new comers within such closed communities. However, when acceptance is a privilege, the community is seen as a multicultural one. Contrary to that, when there is a struggle for dominating the strangers in the community, the situation turns to be a monoculturalism. This situation involves suppressing others and hindering their cultural presence in the society.

In this same context, postcolonialism sees in multiculturalism in society a situation of many components to interact culturally without any suppression practiced by any part to make others forget about their original identities. This resembles the good aspects of the shared living that communities can reach recovery through. This same notion is what makes so many postcolonial writers like Kureishi suggest in their dealing with topics of identity and hybridity within the borders of the host community which seems not tolerant with those who have left their own lands and decided to settle in.

3.2. Fusion in Postcolonial Milieu: The Hybrid Nature of Karim Amir in *The Buddha of Suburbia*

As mentioned by Ashcroft (2013), the most crucial concept of postmodern literature is hybridity which indicates a new creation of multicultural aspects in societies, particularly those under the control of the colonization. In the same line, Bhabha considers the term as a way of interaction that occurs between two cultures or among multicultural areas. He suggests equality in interaction with no privilege for any culture to be a domain within the society. In this sense, the notion of a prevailed culture is rejected. He argues "Hybridity is the sign of the productivity of colonial power ... it displays the necessary deformation and displacement of all sites of discrimination and domination" (Bhabha, 1994, p.112)

Regarding the British community, it is the community that has a lot of immigrants with many varied cultures such as the Indian and the Pakistani ones. In this line, the UK resembles an area which is a combination of global components to share living with the native people who seem so proud of their culture and nationality. Similar

to Bhabha, Kureishi considers hybridity a sort of productivity that is one of the consequences of the colonial era.

In *The Buddha of Suburbia*, Kureishi draws on the multicultural aspects that resembles the reality of the contemporary society of London. It depicts diaspora in London and delivers new indications to the past history of London with its imperial prospects. Furthermore, he follows the ambiguous situations through following the social interaction between native settlers of the home and those new members in the society who are the new immigrants with their distinctive features. Despite that cultural distinction is denied by the immigrants while trying to confirm the self here on the new land, the local society hinders their tries since racism is presented as an obstacle that prevents social integration.

In his *The Buddha of Suburbia* as noticed in the majority of his writings, Kureishi clarifies the concept of multiculturalism as a sought-after domain that the second immigrant generations dream of. This is obvious in Karim; the hybrid character in the novel. His situation is by so far different from other postcolonial suggestions since his hybridity is both cultural and genetic as well. The cultural hybridity is that he is the son of an Indian father; meanwhile his mother endows him with the aspects of genetic culture as she is a British woman by birth.

For Bhabha (1994), mimicry is another element of acculturation. He states that “colonial mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence” (Bhabha, 1994, p. 86). For Kureishi, the mimicry process is also crucial to produce a hybrid identity. However, such a realization is found in Kureishi’s presentation to the relationship between Karim, English man with Indian origin and Charlie, a real English man.

Charlie who is a son of Eva; Haroon’s previous lover is older than Karim. He enjoys a self-esteemed character. Moreover, he is qualified enough to lead his life the way he wants. Such prosperous aspects in his character make Karim wish to be like him. Hence, Kureishi depicts the situation by writing that “I, who wanted only to be like Charlie-as clever, as cool in every part of my soul- tattooed his words onto my brain. Levi’s with an open-necked shirt, maybe in a very modest pink or purple. I would never go out in anything else for the rest of my life” (Kureishi, 1990, p. 17).

While searching for a lifestyle to acquire the hybridity through, not only does Karim dream of being similar to Charlie; but rather he even aims to be him which is really a complexity in the situation and the psyche as well. This case is what Bhabha (1994) clarifies as desire that the colonized aim to achieve due to the social status of the others in the same society. He states “the phantasmic space of possession that no one subject can singly or fixedly occupy and therefore permits the dream of the inversion of roles (Bhabha, 1994, p.44). Therefore, Karim has the same desire even though he feels ashamed to confess the situation. His words fully explain the situation:

And Charlie? My love for him was unusual as love goes: it was not generous. I admired him more than anyone but I didn't wish him well. It was that I preferred him to me and wanted to be him. I coveted his face, talent, style. I wanted to wake up with them all transferred to me. (Kureishi, 1990, p. 15)

Kureishi depicts the interrelation between the colonizer and the colonized through introducing the character of Shadwell who asks Karim to perform the Mowgli role due to his physical appearance. Such situation is created by Kureishi to depict the case of exploitation that the colonized people are the victims of. However, Karim seems of no Indian culture to perfectly perform the role he thinks that makes Shadwell mock his presence here. Kureishi writes:

What a breed of people two hundred years of imperialism has given birth to. If the pioneers from the East India Company could see you. What puzzlement there'd be. Everyone looks at you, I'm sure, and thinks: an Indian boy, how exotic, how interesting, what stories of aunties and elephants we'll hear now from him. And you're from Orpington. ... Oh God, what a strange world. The immigrant is the Everyman of the twentieth century. (Kureishi, 1990, p. 141)

3.3. Uneasy Access: Shahid Hasan and the Dilemmatic Fusion in *The Black Album*

The aspects of presenting multiculturalism with dividing the British society within private materials and public affairs led to so much debate and criticism particularly when a fraction of the Muslim community within the British one protested against the publication of *The Satanic Verses* by Salman Rushdie in 1989. Such

movements in the west are seen as a radical change in contemporary Islam. Malik (2009) states “religious experience of a new kind; it is not directly handed over by community, religious or state institutions”. Rather, it presents “an affirmative reconstruction of identity” (Malik, 2009, p.27). This means revival of Islam in the west comes as a response and a natural reaction against the limitations that some critics have theorized the religion within.

In this line, Kureishi’s literature comes as a response against the passive treatments within the British society against the two Indians and Blacks immigrant generations who have chosen England dreaming of a tranquil place for shared living. Therefore, his characters depict the social reflection of life and interaction in the society. Despite the contradiction in the society, some of his characters try to integrate but in vain since they are seen as the inferior community that does not belong to this point of land and it does not enjoy the superior characteristics of the British members. Mitra (2012) states "deep memory, cultural flow, and the hybridization of indigenous and imported categories" (Mitra, 2012, p.5)

Kureishi has designed his characters upon the thought of liberation in the face of racial behaviours in order to enhance the role of literature in drawing the attention towards the social phenomena of migration into the west. This same point is what Schoene (1998) states " Multiculturalism is prone to freeze minorities into fixed clusters of cultural stereotypes, from which the ethnic individual is unable to escape" (Schoene, 1998, p. 117)

Among the cultural domain in the western communities is the reality that ex-colonized migrants have their hybridity which is the multicultural combination of both the west as a host area and the east as the original one. This notion is often noticed in Kureishi's depiction for the characters in his novels; the protagonists in particular. However, Kureishi's hidden goal is for the sake of creating a dynamic social transformation. Mcleod (2002) argues that those who live with hybrid characters never acquire completeness in the community. Rather, they are in a hastily competition to fit in with the qualifications of the community, but in vain. Consequently, literature in the postmodern era is considered an inner type of finding out about the self-identity which is often presented as the severe task that not all members can successfully achieve.

In *The Black Album*, Kureishi in a different style from the earlier novels involves himself fully with radical Islam and the acculturation as urgent prospects of social life and interaction, especially after the Satanic Verses publication and the supporting defenders of Rushdie among the British groups. The novel includes a lot of debate about varied topics such as the failure in the exchanged dialogue among components of the British community, freedom in expressing opinions even if religious ones and further mental and liberal fundamental discussions of the social life in the west. The protagonist, Shahid Hasan joins the college to complete his scholar life. There, he lives his suffering between his search for liberal living and the supposed fundamentalism upon him by the others.

Shahid, as hero in the novel, tries to be neutral in dealing with the others around him. Anyway, he is the character that oscillates and shows a status of in between of both fundamentalism from one point and seeking liberalism on the other. Such situation depicts a psychological tragic suffering regardless Kureishi's defending of the situation as having multiple aspects of creativity and evolvement. In this line, the novel stresses and highlights hybridity, fraternizing and transformation that altogether affect the mentality of the hero.

Shahid's showing of the actual liberal thoughts is conducted through Deedee Osgood; the teacher who is a white woman liberal in thoughts and often considers the history of the black and even the present culture. She is indulged in taking drugs as she represents the postmodern female who has ongoing beliefs in individuality and self-esteem as well. Moreover, she enjoys freedom while expressing herself towards her students and encouraging them "to study anything that took their interest, from Madonna's hair to a history of leather jacket" (Kureishi, 1995, p. 26). According to his friendship with Deedee who resembles the aspects of the London life, he turns to be one of the Londoners. Furthermore, he goes steps to be involved passionately with Deedee with whom he enjoys love affairs, forgetting about the religious norms and crossing beyond the traditional boundaries of his original belonging. Hence, Shahid becomes as the domain character of hybridization and with the result that he has his own cultural fusion.

Symbolically, such sort of a relationship that exists between Deedee and Shahid is really a true symbol of the relationships found there out of the superficial ones between both genders. It reflects complexity and depth through the fusing found as both belong to two different cultures. Apparently, Deedee always tries to opt Shahid from the effects of his Islamic fundamentalist belonging. Moreover, she tries making him aware of his new pleasant situation within the new groups “but you’re in a funny mood. When you’ve been with your friends your mouth curls down” (Kureishi, 1995, p.152). This means that she has at the core the fierce opposition to what she considers a wrong deed of burning Rushdie’s aforementioned novel that Muslim students always show eagerness to burn. Buchanan (2007) suggests that she has the strongest effects on those around “strong conviction, as well as her willingness to use violence, when necessary, links her to hidden authority of colonial dogma” (Buchanan, 2007, p. 36)

Brought up in multicultural milieu, Shahid’s attachment to both groups: the liberalism and fundamentalism, as Hossain (2014) comments, is “necessity not reality” whereby he tries to understand his being among these opposite forces (Hossain, 2014, p.124). He was grown up liberally and taught to enjoy the Western cultures; nonetheless, it came as a surprise to see him involved in a severe religious group since arriving in London. He was taught to admire the Western cultures. Shahid's change is a feature that is a result of the external hinders of the land that he has adopted. His shift is similar to that of immigrants of the second generation. Shahid is humiliated throughout his life due to the fact that he is not White, despite the fact that he is raised to appear as a middle-class Englishman. Shahid is vulnerable, a nominal Muslim. In his pursuit of a life with fewer complications, he finds himself associated with a large and influential extremist Islamic organization that is commanded by Riaz. Shahid’s feelings of submission to the norms of his group have a various denotation of meaning. Riaz knows that Shahid is “searching for something” (Kureishi, 1995, p. 5) rather than faith and “every moment of his soul crying for belonging” (Kureishi, 1995, p 10). Later, he tells Riaz about how the cultural divide has made him feel like his solid identity is in danger and how he's missing an essential part of himself "I began to feel as a freak than I did normally" (Kureishi, 1995, p. 11)

More specific, *The Black Album* chronicles Shahid's development from an immature teenager coming from a Pakistani immigrant neighborhood into an independent and mature adult. Shahid has the impression that he is a nomad who is

attempting to establish himself by imitating and adopting the hybrid persona. Therefore, throughout the novel, he remained as a wavering person who “believed everything ... or ...believed nothing” (Kureishi, 1995, p.147). He is confounded by his own self-negotiating questions which land him nowhere: “one day he could passionately feel one thing, the next day the opposite ... provisional states would alternate from hour to hour” (Kureishi, 1995, p.153). Distancing from his homeland and settling elsewhere led him through negotiation and adjustment and yet there is no guarantee that the outcome will be a happy one where hybridity being necessary adjuncts in the process. Here, it seems that Kureishi echoes Bhabha’s (1994) idea of cultural hybridity when he suggests that cultures, which are a part of an ongoing process, come through the hybridizing processes. Hence, he suggests that liberal western cultures view themselves through the postcolonial perspectives, a case that is reflected in *The Black Album* through Shahid and Deedee relation.

Though the novel ends abruptly, in an undecided future of the couple, with hopes of “new adventures in their relationship until it stops being fun ... until then” (Kureishi, 1995, p.276). Shahid is unable to triumph over his unsettling inner conflict, and in the end, his decision to pay the price of uncertainty in exchange for independence demonstrates his growth as a mature individual. The awareness that in the end it depends on what the individual wants to be, and that becomes his or her identity, all a play of mind, brings an end to his struggle with identity.

This chapter shows how different characters are judged with the same scope regardless their qualifications. Kureishi delivers varied styles of his characters in different points of the British history. Regardless the changes of the characters, the same result of social rejection is seen here in Britain. What Kureishi suggests is that the British people can not change with time. Apparently, his characters depict his life experience that is characterized by suffering due to the rejection of the people who reject others here generation after generation.

4. FEELING OF OTHERNESS: THE DISTORTED IDENTITY IN HANIF KUREISHI'S *THE BUDDHA OF SUBURBIA*, *SOMETHING TO TELL YOU* AND *THE BLACK ALBUM*

4.1. Concept of Otherness

Spivak is among the pioneer Postcolonialists to deal with the concept of Othering as a term can be considered within the reading of the postcolonial literature in total. For her, such notion of Othering indicates marginalizing certain groups in society or excluding them on cultural differences. Such exclusion is either socially or psychologically. In this same way, the colonizers as a superior power in the under-control societies exclude the colonized as being inferior or marginalized groups. Spivak states:

to the social and/or psychological ways in which one group excludes or marginalizes another group....and the process by which imperial discourse creates its others. The business of creating the enemy in order that the empire might define itself by its geographical and racial others. (Spivak. 1985, p.189)

This presents the reality in the mind that the use of such term is not just or fair since it depends one angle or one point of view to reshape what people are regardless the reality of the situation. It is the "otherness" term that carries a lot of prejudice in its use and it leaves a lot of pain in human consideration. Powell and Menendian (2016) define the term as “a set of dynamics, processes, and structures that engender marginality and persistent inequality across any of the full range of human differences based on group identities” (Powell and Menendian, 2016, p.17). The same notion is what Buchowski (2006) suggests as “creation of the inferior categories of people, an intellectual process that shares its logic with Orientalizing modes of thought, legitimizes political practices, sanctions discrimination and possibly exploitation” (Buchowski, 2006, p. 476).

Dalman and Balb (2006) make a close connection between recognizing the others through considering the person's own self. Such notion involves binary powers to form two opposed poles in a hastily struggle to overcome each other. It is the colonizer who stands for the superior power than can spoil the image of those under control.

Postcolonial literature has so many varied examples as western writers use the deteriorated image of the others in the same society. An evident example is Conrad's voiceless or nameless women whom are depicted out of the culture, savage in nature and with no values. Such classification of human society leads to the consideration of the self as a modern, delicate, cultural, rational, good, ordered and masculine; meanwhile negative aspects like irrational, uncultured, chaotic evil and feminine are the common features of the others.

Felsenstein (1995) argues that people use different lenses in considering those around them. This means that the balance of judgement is not fair in considering the self and the others since people are blind to their flaws or follies. Such notion indicates that there is a cultural threat that burdens the shared living among humans since topics of racism, culture, ethnicity and politics are the domain controls of human interaction. He suggests stereotyping relying on the values of both the host and the new arrivals. In the light of such suggestions regarding the notion of the others, the image of the ex-colonized people in the west is deviated as the western people consider all the immigrants into the west uncultured people who belong to a different land with no heritage to enhance humanity.

4.2. The Self-Realization of Otherness: The Distorted Identity of Karim and Jamila in *The Buddha of Suburbia*

Fanon (1952) sees in the western inferior consideration of the colonized a destructive meaning at the mind and soul as well since such classification deprives human from their rights as equal creatures on this earth. For him, human identities, even minority's one, are shaped through the human interaction within a specific social discourse that requires all to be involved in. Moreover, he sees in misunderstanding other a type of borders that hinder the cultural interaction. Such borders are related either to the body, the nation or the ethnicity. Therefore, the process of realizing the others includes so various negative images and features that are stereotypical in nature and have the superiority upon those under control.

Considering the otherness as a concept in literature, many postcolonial writers have dealt with the problem from different angles and varied scopes. Those writers have constructed the term relying on many requirements such as dealing with ethnic communities, gender, race and religion. Similar to other postcolonial writers, Kureishi has dealt with the problem in more than one of his literary productions. His always addressed characters as the eastern immigrants have always been stigmatized by being the others in the British society.

The Buddha of Suburbia is Kureishi's novel that depicts the notion of the otherness in the community. The novel tells the story of the Indians who have come to live in the UK as the prosperous land where they can achieve goals and dreams in life. The situation is totally contrary to what they have already dreamt about, since the British community shows no welcome for his ex-colonized peoples. Rather, racism is presented in every moment of their lives. Moreover, the crisis of rejection gets worse by the policies of Thatcher who has controlled the community and directed waves of protestants against the presence of immigrants in their community. In this line, those who are not British are dealt with the inferior others in the community. They are not white as the British which means that they lack the features of superiority.

Jamila and Karim know nothing about India and they have ever never been there. Despite their birth on the UK land, they still suffer the problem of being the others in the society. Hence, they are the inferior others not because of their language which they do not even master it; but rather due to the skin that they can not get rid of. Apparently, they see in themselves British citizens despite that the community is still resistant to considering them equal members.

Furthermore, Karim stresses Asians are assaulted physically and psychologically with the community. This notion is mentioned by Pyke who suggests that inequality is what lack the colonized societies that try to suppress the presence of the others in all possible ways. In the same context, Karim depicts his suppressive life in the suburbs as a disgusting creature "beating Asians and shoving shit and burning rags" (Kureishi, 1990, p. 56)

Among the fundamental domains in reconstructing identity is the dual consideration of both individualism and pluralism. In this context, identity is a mixture of both aspects of a person's consideration of the self and at the same time the growth of

the self within a small community to endow it with the communal prospects. Therefore, dialect is seen as signifier of identity. This same point is what Persson suggests “because of the dialectical nature of identity, it is fundamentally both individualistic and pluralistic. It is pluralistic because the individual's identity is created through discourse and relationships with other individuals and groups” (Persson, 2010, p. 43)

Another important topic to be considered is the social interaction as a means of reconstructing the identity. This scope depends on drawing comparisons with those around. For instance, Eleanor as a white girl who is one of those Karin interacts with. For him, she is the model of civilization that he feels lacking. She is a celebrated character more than him. He seeks her closeness and suffers fear of leaving him. This represents the weakness in the colonized and the strength in the colonizer.

In the same context, Karim is a victim of social rejection as being the symbol of the inferior colonized figure. For instance, his relation with Helen; the white British girl, represents the severe social reaction towards the presence of the immigrants in the society as the inferior people in the society. Helen's father rejects to allow the Indian boy to see his daughter as being inferior and not equal to them. Kureishi writes:

You can't see my daughter again, said Hairy Back. ... 'We don't want you blackies coming to the house.'... 'We don't like it,' Hairy Back said. 'However, many niggers there are, we don't like it. We're with Enoch. If you put one of your black 'and near my daughter I'll smash it with a 'ammer! With a 'ammer! (Kureishi, 1990, p. 177)

4.3. The Other Londoner: Jamal Khan in *Something to Tell You*

Being one of the most influential postcolonial writers, Kureishi's literature is often seen as the striking power that depicts fakeness in liberal suggestions. His writings evoke brave topics that not many writers have the same appetite to address or to mention. In *Something to Tell You*, Kureishi depicts the new image of London in the 21st century by the means of his protagonist; Jamal Khan who tells his story with the missing beloved, Ajita. Similar to the other novels under study in this thesis, *Something to Tell You* indicates the deepest social crises that immigrants suffer in Britain. The title itself indicates something important that must be declared. However, the novel exposes the characters hastily tries to overcome identity crisis and adopt the new prospects of life

through adopting to the culture of the host country. Similar to Karim, Jamal suffers being refereed as the inferior in the society due to his original belonging. Kureishi allows Jamal to mention the complexity of the situation through clarifying the state of the Asians here as the inferior people or the colonized who have not rights here.

Jamal's searching for his identity is recurrent within the host society despite being brought up he grew up in this society as one of its members. He is sociable person surrounded with his English friends. He has the delicate manners with etiquettes. Rather, he enjoys his education and speaks in a mother tongue as if he is an English born man. All these features in his characters indicate the development in Kureishi' style through the time of his exceptional career. Altogether, such characteristics are enough for a man to enjoy his Englishness. Unfortunately, social rejection is represented again within the society that can not change through the change of that writer who depicts it. Kureishi describes Jamal's chronic situation as follows:

My mind had begun to feel like an alien object within my skull: I wanted to pluck it out and throw it from a bridge. Books couldn't help me; nor could drugs or alcohol. I couldn't free my mind by working on my mind with my mind. I thought: light the touch paper and see. Will it blow up my life or ignite a depth charge in my frozen history? Could I rely on another person? (Kureishi,2008, p.72)

Jamal feels his frustration as being treated the inferior colonized by those who still consider his race the inferior, uncultured beings. His efforts seem useless to change the stubborn mentality that considers superiority a privilege endowed upon them by birth; meanwhile others whoever lack such privilege. Another time Jamal introduces the reader with miserable situation in his in in-between living. He has the appetite to be an active member within the groups, rather he encounters only rejection. Jamal says:

I had never liked the punks...but this kind of anarchistic republican amorality appealed to me at times - I guess it was the lack of respect for authority, its destructiveness. At the same time, it fitted with the liberal economics of Thatcher. Who could not be amused by the fact that the capitalism unleashed by the Conservatives under Thatcher was destroying the very social values the party espoused. (Kureishi,2008, p.77)

This quote indicates a lot into the reader's mentality. The problem of such communities is not due to thoughts of a leader only. It is the tradition with the doctrines of such society that make them live in a closed circle that accepts no exotic people

within. Again, Jamal declares “Muslims, who were attacked often on the street, and whose fortunes and fears rose and fell according to the daily news, were their target” (Kureishi,2008, p.14). This indicates the severe blaming against the place that Kureishi expects to witness to some little extent a kind of tolerance; but this same place has its restriction that make all those enter with their big dreams leave with doubled amount of letting down.

4.4. The Substitutional Identity: Riaz's and Chad's Otherness in *The Black Album*

In most of postcolonial societies, the eurocentrism or Whites' belief in their supremacy creates the binary between the colonizers and the colonized that is, the superiority complex and inferiority complex. The West and the East, the Whites and the Non-whites, the cultured and the uncultured led immigrants in the West to be sensitive towards their otherness and hence face different problems relating to their identities. Salma (2015) points out the fatal consequences of this feeling in the formation of identity of colonized immigrants in the West.

The binary between Islamic Fundamentalism and Western Liberalism is caused by racism, a matter Kureishi’s *The Black Album* reflects. In this novel, Kureishi shows his hatred towards racism, which is supported by Morrison’s statement “Clearly *The Black Album* is written as a text against racism, which shows both racism’s causal violence and the conditions of ignorance and material resentment out of which it arises” (Morrison,2003, p. 190). Relevant to this discussion, Mills comments that “In some ways *The Black Album* portrays fundamentalism as a means of fighting against the racism that is inherent in British society” (Mills ,2010, p.32). The problems that racism is inherent in the British liberal society is pointed out by Kureishi in his novel but also by different critics and theorists as the idea worth remembering and mentioning, so they raise the issue of racism and deal with it.

The most remarkable aspect of *The Black Album* emerges in asserting Islam in the lives of characters from many backgrounds; their living conditions, language, everyday work, struggles, and hopes make the novel believable, so strengthening its form and content. In this manner, the incompatible concepts of liberalism and Islamic

fundamentalism are addressed. All of the novel's protagonists, including the racial aggression against people who seem in a hastily searching for the reason behind suffering the identity loss.

In this context, Kureishi maintains to shed light on the different group within immigrants' society and how such diversity reflects their otherness. Riaz and his brotherhood, Chad, Hat, Sadiq and Tahira stand against the racial attacks meted out to the Blacks and the other minorities like the South Asians, in their case the Muslims. These characters have aversion towards the Western culture. They are associated with a common thread that is of being Muslims who share the same cultural history of their roots and are brought together by their common hatred for the white Britons.

In addition to Shahid, the novel's protagonist, other characters like Chad and Riaz also experience a sense of otherness when they are immersed in the British environment. Both Riaz and Chad go through their own identity crises, and Kureishi stresses racial behaviours as a social phenomenon. This feeling came from their viewing British society as racial society in which Muslims should keep their legacy. Therefore, they fully embrace their Muslim identity and live according to Islam's dictates. They dress, worship, and conduct themselves so as to distinguish themselves from other groups. Here, Kureishi wishes to assert that a rise in violent fundamentalism is rooted in the prejudice that confronts young British Muslims. For Kureishi, Riaz, Chad and their fellows are not born into extreme beliefs; they were the product of racial politics of Thatcherism. British Muslims, maybe more than anybody else, felt the effects of the Thatcher decade's anger, unhappiness, and disconnection. So, as they began looking elsewhere for stability, a new struggle's nature became emphasized, and new complexity emerged.

Riaz Al-Hussain, is a young man from Lahore who moves to England to attend law school. Kureishi has made him out to be a fanatical Islamist who is totally against emulating Western culture. Whenever possible, Riaz acts in accordance with the Islamic legal code, the Shariah. He never misses a prayer and is careful about what he puts in his body, whether it is food or drink "hallal" (Kureishi, 1995, p.173). Riaz always alienates himself with the host society and its culture. Riaz becomes politically active soon after enrolling at the local university. In order to fight what he sees as injustice

done to the people in his community, he spends a lot of time organizing a radical group of activists.

Riaz is obliged to lead that sort of life due to the original values profound in the society. He seems of no willing to adapt to those hurting beliefs that seem as insulting of humanity and identity as well. He is in contrast to Shahid, who enjoys pornography and music, has a deep-seated aversion to both of these things and finds them abhorrent. Shahid is fascinated by Riaz Al-Hussain because he can give the disturbed young man a new feeling of identity, similar to how second and third generation Muslim immigrants found religious fundamentalism to be a secure sense of identity while their host community failed to do the same.

Riaz's feeling of otherness is attached with his unbelonging with the Western society, which according to him is not a suitable place to live in. He looks at Deedee's behaviors as metaphor to the whole western society. Riaz's strong opposition to the Western ideals with its coercive policies of assimilation is equivalent to the hegemonic rule of the western authority. It is a matter mentioned in Kureishi's *The Word and The Bomb* (2005): "As with many revolutions, the route to freedom from oppression also became the route to more oppression, to a familiar tyranny-that of the just as opposed to that of the unjust" (Kureishi, 2005, p.7).

As he is filled with feeling of inferiority and even involved in the secular world, Shahid trends to Riaz's way of thinking, and as Kureishi comments: "Sometimes Shahid found himself agreeing with Riaz. Surely these people had just enough to make their lives bearable" (Kureishi, 1995, p.136). Shahid briefly feels remorse for the victims of racism after observing their wretched circumstances.

Riaz also keeps to reversing the power of the British authority by emphasizing the features of their group (the Muslims) and highlighting their distinction from other groups (the Western ones). The colonized in this inversion take on the role of the observer and assess the colonizer. Since the colonizer culture despises their ideals, they retaliate by demeaning the British way of thinking and acting "honest people abused" (Kureishi, 1995, p.82)

Like Riaz, Chad has a fatal problem relating to his identity. He dedicated his life to the service of his community. His radical faith in Islam did not go well with his family members, so he left them and moved out to practice the ideologies he so strongly

believed in. Chad suffers his identity issue from a very young age, as he has discovered since reaching the age of adolescence. He shares Riaz's perspective on the Westerners' perception of Otherness. He recalls being abandoned and rejected in Pakistan and Great Britain. In particular, this sense of exclusion torments him to the point that “he wanted to bomb them” (Kureishi, 1995, p.104)

Chad, who was given an English name and was raised in a white household, was badly hurt by his sense of otherness as a result of which he turned to fundamentalism in an effort to make up for his loss of a sense of self: “Chad would hear church bells. He’d see English country cottages and ordinary English people who were secure, who effortlessly belonged. You know the whole Orwellian idea of England” (106). Chad and his peers are not taught aggression types from the community where prejudice is a domain.

Chad, or Trevor Buss as his true name, is even isolated and ostracized figure within the novel. His suffering with identity starts at early stages in life "I have no country" (Kureishi, 1995, p 108). Once, he desired to come closer to his roots, but he deemed it impossible " So, he went to Urdu classes. But when he tried asking for the salt in Southall everyone fell about at his accent"(Kureishi, 1995, p 107)

Chad's hastily tries to present himself as a positive member in the Labour Party have specific goals of seeking a thriving life "it was too racist and his anger was too much" (Kureishi, 1995, p. 108). Since joining the extremist group led by Riaz, he refuses to even be considered a Pakistani, despite being born in Pakistan. Chad claims that he is “no more Paki” but “me a Muslim” (Kureishi, 1995, p.128). He is satisfied with who he is right now and has expressed that he wishes to spend the rest of his life not changing who he is. He commits himself to being an active member of the fundamentalist organization and works hard to carry out each and every directive given to him by his leader.

Chad's tremendous care for his community inspires him to fight against all forms of injustice and “degradation of our people” (Kureishi, 1995, p.82) irrespective of any time and place. He fully endorses Riaz's efforts to complete his purpose, but he also desires that a lot of others from his community join them. The consequence is mentioned to individuals who hesitate to join the assignment, as he says that: “Anybody who fails to fight will answer to God and hell-fire!” (Kureishi, 1995, p.82). Pointing at the

degrading Western culture and the bad influences of the West, Chad says to Shahid that: “If we stick to this ... however they try to corrupt us, we can resist ... It a serious business but Allah is beside us. What could be wrong with such an idea of pure living ... A man is more advanced, surely, if he conquers himself, rather than submits to every desire” (Kureishi, 1995, p.129)

Additionally, Chad mistrusts Shahid due to his lack of faith. After observing Shahid's aversion to Islam, he attempts multiple times to keep him on the straight and narrow. Occasionally he gives him counsel, engaging in interminable talks. For example, Chad wants Shahid to understand that “pleasure and self-absorption isn't everything “, otherwise men would “become beasts” (Kureishi, 1995, p.129). Kureishi uses the character of Chad to drive home the point that imperialism is still a viable concept in white society. In it, he relates the tale of a young woman, the daughter of Muslims, who sought refuge at Deedee's household. She “was forced to say that religion treats women as second-class citizens”, Chad states, and then asks: “Would I dare to hide a member of Osgood's family in my house and fill her with propaganda? If I did, what accusations? Terrorist! Fanatic! Lunatic! We can never win. The imperialist idea hasn't died” (Kureishi, 1995, p.229)

Hanif Kureishi's focus on topics like Islamic fundamentalism exemplify a post-ethnic reality that goes beyond racial categories when considering concerns of identity and belonging; this component of postcolonialism is reflected in the writer's interest in social issues. Upstone (2001) argues that *The Black Album* constitutes “a central text for a more socially aware, materially concerned, and politically engaged postcolonialism” (Upstone, 2001, 6). Like Riaz, Chad's feeling of otherness distorted his identity and led him to substitutional choice. Chad will choose to create a new identity based on his religion. In the mosque, where all boundaries have been eliminated, he feels whole. Chad became fundamentalist due to his feelings of exclusion. This void could only be filled by his extremist Muslim identity. He just desires to be identified as a Muslim, even changing his name to Muhammed Shahabuddin Ali-Shah. Therefore, Chad, who claims to have no country, seeks a sense of belonging inside Riaz's group. Outside of this religious group, where he believes socialists live at the lowest level, his sense of otherness in British society compels him to reject all other modes of existence.

This chapter suggests the "others" as the notion that the colonizer uses to humiliate Asian people in Britain. It is the old concept that the ancestors of those British have used to colonize other people relying on their uniqueness as being the advanced ones. It is the use of power that through the colonizer uses to control the others who are not cultural and lack the heritage that enables them to be equal to the western people, particularly the British superior nation.

CONCLUSION

Reading Hanif Kureishi's literature creates in the mind many concepts regarding a writer who belongs to the postcolonial era and who has lived in England during the Thatcherian period on governing the UK. His literature can be classified into a series of novels that depicts the same community within different periods of the modern era. Rather, it is Kureishi himself who is presented with his real-life experience to be told by many protagonists each in his new version of the author's real character.

It is Kureishi who suffers being in England as an Indian immigrant who belongs to the second-generation immigrants in England. His suffering is an earlier suffering to those seen by his characters. However, what he wants to deliver is that there are communities which are closed in no ended circles. Such communities are contradicted between the surface appearance and the real core. Communities that proclaim tolerance meanwhile they reject to accept others in their closed circles. Apparently, such communities seem prosperous and attractive for those who leave their countries and set off towards their dreams in them. The crises of rejection in those communities have their cultural roots since they never accept any kind of change through the passing of days.

Therefore, Kureishi uses many types of the characters to deliver the same message that one is rejected due to culture belonging. Civilized characters as Jamal and little qualified ones like Karim meet the same rejection as being Indians and British. Neither education nor the British is the criteria of acceptance. Both characters who reflect Kureishi's experience himself in England as one of the new immigrants here.

It is the crisis of identity loss that makes such characters seem unable to confirm the self on such new place. Rather, Kureishi's characters follow all the possible means to achieve integration in the society, but in vain. Such crisis seems larger for the second-generation immigrants who know little or even nothing about their earlier culture.

Furthermore, it is the damn situation of being in in-between that Kureishi tries to solve. In other words, it is the concept of the others that reflect social classification of the postcolonial literature. The others who are seen as the colonized and they resemble weakness due to such situation. They are not British; therefore, they are inferior. Amazingly, what Kureishi suggests is that failure of confirming the self in fatal and

immigrants can not go beyond its restriction. Eventually, to sum up, it is the wrong choice for immigrants to consider their dreams away from their own homes. One can say that Kureishi fails confirming himself as an original member in the western society and with the result that his characters fail.

Increasingly, Kureishi's literature as seen earlier in this thesis echoes the post-colonial prospects of breaking with the restriction of the western societies. Similar to Fanon, Kureishi deeply illustrates the psychological worries that control the minds of the black men. In the same way as Fanon suggests regarding liberation of the black, Kureishi's novels are seen as above have a lot to say about the west racism. He constantly tries to shed light on the rights of the black men in the postmodern era.

Moreover, genuine identity as suggested by Fanon is a domain in the lives of the heroes in the three novels. None of those characters has the acceptance to be an integrated individual in the society; rather they have no power to go back to live in their original identity. The result is a new hybrid identity which has the elements of the past and the present with a burden thought of how to be in the future.

Incredibly, characters like Hussain and others in the novels have tried Fanon's suggested veil to be accepted in the British society. According to the conventionality of the British society and its closed cultural circles about the British self, all Kureishi's characters have failed to gain the consent for a tranquil living on the Britain land. Rejection is the society phenomenon that can not be defeated other while one has his Anglo Saxon native birth.

Eventually, all the three novels suggest the notion of the others while depicting the social and cultural interaction in the British society. What Kureishi reflects is the notion that otherness means rejection in all the aspects of life. This reality has led him to open the gate for more complex problems like fanatic trends and extremism in the society. Rather, it is the isolation that human beings suffer leads them to have wrath against the society that rejects their presence. Consequently, the cultural clash is a continuous battle that needs more discussions and more tolerance. Humanity can live peacefully when all human beings leave about the prospects of hatred and prejudice.

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