



A Postcolonial Analysis of Monica Ali’s “Brick Lane”

Banaz Wirya Ali

Computer Network, College of Engineering and Computer Science, Lebanese French University, Erbil, Iraq Banaz.warya@lfu.edu.krd

ARTICLE INFO

Article History:

Received: 12/10/2022

Accepted: 15/12/2022

Published: Spring 2023

Keywords:

postcolonialism, Bhabha, Cultural Identity, Brick Lane, Monica Ali.

Doi:

10.25212/lfu.qzj.8.3.40

ABSTRACT

In this paper, the novel, *Brick Lane* will be critically analyzed by considering the postcolonial aspects of mimicry, hybridity, third space, and ambivalence, also known as the Bhabhian perspective in post-colonialism. All these notions have been explained by Homi K. Bhabha. The novel *Brick Lane* is written by Monica Ali in 2003. To underscore its Bhabhian perspective, this analysis also highlights the views of other theorists of cultural identities, such as Edward Said and Stuart Hall. Using the concepts of cultural identification developed by Homi Bhabha, it examines how Ali's central characters struggle to express their own sense of cultural identity. Post-colonial critics, such as Homi Bhabha, have paid particular attention to Nazneen, who is the protagonist of the novel. Her character shows the development of cultural identity in Nazneen.

1. Introduction

This study examines Monica Ali's first novel, *Brick Lane*, an epic narrative of a Bangladeshi family residing in London that explores the British immigration experience. This study aims to analyze the hybridization process in a post-colonial novel, *Brick Lane*. The analysis is based on postcolonial theory. Theorists' works, such as Homi Bhabha's theories, are used to illustrate the difficulties experienced by hybrid individuals.

People who belong to specific social and cultural groups are known as having cultural identity. According to Chandler, “It is the classification of groups or people... according to cultural or subcultural criteria (including ethnicity, nationality,



language, religion, and gender" (Chandler, 2011, p.137). A person's sense of self is profoundly shaped by their culture, which encompasses all aspects of their social environment. Wren makes a distinction between "Personal Identity" and "group" or "culture identity by noting, "the traditional vocabulary of social scientists, particularly personality theorists, considers personal identity as the epiphenomenon of group identification" (Wren, 2002, p.213). "Rather than that, he regards group identification and cultural identity as synonymous" (Wren, 2002, p.232). Personal/individual identity is what differentiates a person from others. He has a unique cultural identification (a sense of relationship to a community). This sense of cultural identification is the component of an individual's cultural and personal identity.

Even though cultural identities can be controversial and even harmful, they can also be a source of innovation and creativity. A person's chosen culture is influenced by the people around them in terms of their own cultural background. For immigrants, this is especially relevant because they may be compelled to change their way of life in order to integrate into the dominant culture. This process is difficult for the individual since he or she is forced to choose between two separate cultural traditions. Some people can adapt to multiple cultures while adhering to a single identity. According to Holliday, "Cultural identity is not necessarily set or unchangeable" (Holliday 2010, pp.165- 177).

Social science and postcolonial studies have long focused on cultural identity, particularly in postcolonial literature. Many of the divergent perspectives on cultural identity that have emerged in recent decades can be traced back to the shift in cultural studies away from essentialist perspectives that characterized much of the twentieth century and toward pluralistic perspectives that consider many different aspects of culture. Later studies on cultural identification have resurrected Erikson's early vision of identity (Kim, 2007, p.240). This article treats cultural identity as an all-encompassing concept that incorporates both social/group/collective and personal/individual identities because of the wide range of viewpoints on the subject. As a result, terms like "group identification," "collective identity," and "social



identity"—all of which allude to one's sense of belonging—are used interchangeably to describe cultural identity.

2. Literature Review

In Kim's view, "Intercultural relationships such as assimilation, integration, cultural variety, and segregation all contribute to the construction of cultural identity. While assimilation supports individualism as a cultural paradigm that emphasizes individual identification. Self-reliance, personal responsibility, and multiculturalism replace individualistic ideals with contradicting claims of community identity" (Kim, 2007, p.239). As a result, integration stresses the significance of balancing the often-convoluted politics of real identity by attempting reconciliation. Kim asserts "to maintain the greatest possible distance between groups, segregation often leads to self-glorification and denigration, as well as acts of violence and fear" (Kim, p.240). Hussain claims, "Culture is not passed genetically but is instilled via upbringing within a particular cultural milieu" (Hussain, 2016, p.3).

A Bangladeshi community who lives in London has the major issue of personal/individual identification and this is the main objective of this study. Self-expression and, ultimately, cultural identity are the goals of the identification process. In this way, individuals are confronted with their own history and the ideals of the culture in which they grew up. *Brick Lane*, like other diaspora fiction, explores the themes of identity and cultural heritage, as well as patriarchy and the constraints they place on women. A more fluid relationship between colonizers and colonized peoples has been stressed in recent cultural identity studies. According to Edward Said, the imperial core and the colonial periphery are fixed binary oppositions (1978, pp. 78-79).

For Hall, "Cultural Identification and Diaspora" contrasts "communal identity," in which people locate themselves within a shared culture, from "personal identity," in which people differentiate themselves from those around them" (Hall, 1995, pp.224-226). Despite the fact that where one lives has an impact on his/her cultural identity. Hall thinks "Cultural identity is a work in progress and a product of culture and history. Rather than thinking of identity as an already achieved truth, identity has appeared



to be a production that is never complete, always in progress and always created inside, rather than outside of representation" (Hall, 1995, p.222). It is a process of both "becoming" and "being," he continues, "Cultural identity is a fusion of both the future and the past".

Gupta says, "It is mistaken to credit specific cultural trends to the people who live in a specific place" (Gupta, 1992, p.6-7). She again claims, "A relatively unexceptional divider of space and the concept that they inhabit naturally fragmented or broken territories, resulting in a range of distinct national civilizations, underpin the idea that each country has its own distinctive cultural values and traditions" (Gupta, 1992, p.10). Thus, in a globalized society, cultural fixed points and certainties are vulnerable, the concept of people's cultural identity is eroded, and this perspective raises the question of hybridity.

Bhabha has introduced new basic notions such as hybridity, third space, and ambivalence. All these notions have a significant impact on current cultural theory, and as a result, his ideas will be extensively discussed in this analysis. A new theory of colonial "subject" and colonial nation-state, based on criticisms of Said's cultural theory by Bhabha, builds on Derrida's critiques. Bhabha (1994) provides insight into the "liminal" construction of cultural identity beyond racial, social, gender, and cultural background. According to him, "Ethnic customs" and "colonizer" cannot be used to define cultural identities because they are based on prearranged, historical cultural features.

As distinct creatures, "colonized" should be viewed as autonomous. Instead, Bhabha contends that negotiating cultural identity necessitates a constant exchange of cultural acts that culminate in mutual recognition of cultural variety. Cultural meaning is constructed in a "hybrid" area in the liminal zone: "The depiction of difference must not be immediately regarded as a reflection of predetermined ethnic or cultural features stored in the set tablet of tradition." From the minority's point of view, "Social articulation of difference is a complex and continuing debate that seeks to justify cultural hybridity that emerges during periods of historical upheaval" (Bhabha, 1994 p.2).

The term “Liminality” has been used by Bhabha. In order to describe a condition or region that is neither defined nor distinct from the rest of the world. In the liminal space, which connects convergent locations, there are no boundaries and no distinctions that can be made. To highlight the cultural gap between colonized and colonizers, postcolonial theory uses the phrase. People who have been colonized may find resources and tactics for changing their identities in these liminal spaces of cross-cultural communication. They may also be able to break down the rigid ideologies of colonial discourse. He criticizes what he calls "essentialist" ideas of culture and identity that some people in the Third World (formerly colonized countries) hold. They try to define and perpetuate their subjugation through a "continuous and complete" narrative. According to Bhabha, “Cultural identity (nationhood) originates from the mixed interplay of opposing cultural and national forces. Cultural liminality should replace the essentialist animosity between nations, (Bhabha, 1994, p.148). Bhabha believes “All simplistic binary oppositions should be dismantled by interstitial, hybrid and liminal interdependence” (Bhabha, 1994, p.142). According to Bhabha, “Identity performance and contestation take place in a variety of contexts, not just in opposition to each other” (Bhabha, 1994, p.12).

In the third space, cultural borders and identities can be challenged because the concept is always expanding. According to Bhabha, "Cultural Identity displaces the histories that define them and sets up new systems of authority and political initiative. The process of cultural hybridity culminates in a new region of meaning and representation negotiation” (Bhabha, 1994, p.211). According to the third space theory, “Each individual or environment is a "hybrid" of separate identity components that make them distinct from one another. First and second spaces are combined into a networked environment that can be populated by a number of different components interacting with one another in real-time”.

As said by Bhabha, instead of Edward Said and Frantz Fanon's “Traditional Binary Oppositions”, "hybridity" is a novel concept, neither one nor the other" (Bhabha, 1994, p.25). There is no single culture that can be described as pure or true as a result of this. The notion of “Colonial Mimicry” is defined by Bhabha in the way, "the desire for a reformed, identifiable other as a subject of a nearly identical difference." As a



result, "the discourse of imitation is founded on an ambiguity" (Bhabha, 1994, p.86). As a result of colonized people's mimicry of colonialists, coupled with a sense of inferiority, the development of mimicry occurs. To put it another way; appropriating the "Other" in the same manner power is perceived is a symptom of a double articulation (Bhabha, 1994, p.86). As if the "colonial" relies on the ambiguity inherent in mimicry for its depiction, mimicry puts a partial presence on the colonial subject. Impersonation, as stated by Bhabha, serves to expose colonial discourse's ambiguity while simultaneously undermining its authority since "culture production is always most fruitful when it is unclear" (Bhabha, 1994, p.86). To him, it is because of this ambiguity that the colonized becomes hybridized. Therefore, colonial presence remains ambiguous, swinging between appearances of uniqueness and authority and articulations of difference and repetition.

2. A postcolonial Analysis of Monica Ali's *Brick Lane*:

Some feminists, postcolonial, racism, ethnicity, and identity theorists have been used in Monica Ali's novel *Brick Lane* 2003. As Homi Bhabha suggested, none of these studies have tackled the issue primarily from the perspective of cultural identity. Because Ali's *Brick Lane* is about cultural identity, this study looks at other postcolonial studies to help the reader better understand it and put it in context with Bhabha's ideas. One way some cultural theorists think about the link between people and a place is by looking at how people interact with each other on a daily basis. They also look at things like migration, emigration, and exile to see how the link between people and a place is built and rebuilt. There are some new postcolonial theoretical debates on the subject that have made the idea that people, identities, and places are all linked a little less strong, according to these findings.

Brick Lane can be seen as an attempt to look at the issues of identity, dislocation, assimilation, adaptation, isolation, dehumanization, and other things through the fictitious story of some Bengali immigrants living in London. Uncertainty is reflected in the characters' confused ideas, which blur the lines between the motherland and the host country. In this novel, cultural, social, and political areas intersect within physical locations and ultimately make the topic of cultural identification more



complicated. The story illustrates how cultural identity impacts the ways of immigrant movement and their ways of organizing in their new country, which leads to a minority group living in the majority culture. Additionally, it features countries and cultures throughout the world and encourages an open interchange of ideas and cultural expressions "As a response to both the domestic and international concerns of Bengalis and to counter a fictitious white community rival group, the Bengal Tigers, the novel's Bengali community forms social groups and associations" (Ali, 2003, p.240-241). It's no longer about having a nation-state with a single culture, but rather about having a multicultural society with individuals from many different countries and cultures, as well as a third open space that encourages the formation of new social and individual cultures.

An immigrant Bangladeshi family's story is told in *Brick Lane*, which focuses on the events of the late 20th century. Throughout the story, the main character, Nazneen, finds herself torn between two distinct cultural worlds in London, which has a negative impact on her mental well-being as well as her social and emotional well-being. As Nazneen explains, "When she had come here [to England], she had learned about loneliness, isolation, and finally a new sort of community" (Ali, 2003, p.182)

The journey of Nazneen is a journey of self-discovery. Her explorations have brought her a spiritual awakening. This spiritual awakening has equipped her with the survival skills that she needs to face the world on her own. Neither Bengali nor Western, she's somewhere in the middle of the two worlds she inhabits. Rather than seeking to create a hybrid identity, she attempts to develop a hybridized identity which is the result of the merging of two different cultures. It is possible for a new cultural identity to arise as a result of hybridity, one that is not associated with either the host culture or the colonizer.

Nazneen develops a sensitive identity as a result of the novel's hybrid setting, which helps her to take her native cultural elements and the English cultural elements. For Nazneen, collaboration, assimilation, and integration are critical. Nazneen's preoccupation with a new culture enables her to assert her unique identity and self-reliance, yet involvement drives her to seek mutual conciliation and balance in the face of its ambivalence and contradiction. In the words of Sterrett, "It seems



unbelievable that hybridity and identity development would occur without real involvement" (2015, p.657). "A location where we form our identities in reaction to multiple and usually opposing systems of meaning," according to Bhabha's idea, is what this area is all about (Bhabha, 1994, p.38). A person's new identity and exploration of new cultural knowledge are just as important as breaking down boundaries when it comes to the concept of "hybridity." The coexistence of different ideas continues in the new third space created by the cultural encounter between West and East civilizations. There is little fragmentation or identifiable boundaries (Bhabha, 1994, p. 2). Nazneen's journey through the tale takes her between two different universes, establishing a new location that does not fit into either.

As a child, Nazneen's life was limited and motionless. With no other way to get in touch with the outside world, she relies on Chanu. Despite Nazneen's inability to speak English fluently, her husband does not press her to improve her skills since "where is the need anyway?" In his words (Ali, 2003, p.37). Nazneen's only connection to the outside world at this time is the television. In London, Nazneen is having a hard time separating her private life from the rest of the city. She is torn between the public and private spheres of her apartment and her own home. Nazneen's sewing provides her both a source of cash and the opportunity to leave her stifling home. This shows how she creates her own identity. As a daughter, she is bound by her father's wishes and must obey them without question. In the end, she comes to terms with who she is and divorces Chanu. She started her business as a hybridized individual.

This diasporic experience creates cultural hybridity in her as a result of the overlapping of identities. Neither British nor Bengali are Nazneen's identities. Nazneen, in contrast to Chanu, is open to assimilating elements of Western culture while retaining a major percentage of her own cultural heritage; for instance, offering prayer and recitations of the Quran in public. Hybridization, according to Bhabha, isn't just a sum of the divergent elements, but rather occurs when materials from different origins interact in a "third space," resulting in mutual alteration (Bhabha, 1990, p.211). For Nazneen, finding a middle ground between her own and the dominant culture is a top priority in her daily life. Contradictory signs and meta narrators must



be integrated into "the third space" before cultural differences can be articulated or cultural hybridity can be written, according to Husain (Hussain, 2016, p.11). Bhabha defines the third space as a liminal zone where one's identity is generated through the interaction of many, often conflicting meaning systems.

The "I" and the "Other" do not characterize civilizations since they are neither unitary nor dualistic. When two cultures from opposite ends of the spectrum come together, a new interpretation or meaning emerges that is neither one nor the other" (Bhabha, 1994, p.53).

Bhabha's philosophical concepts are applied when Ali describes Nazneen's cultural development. Rather than trying to correct or control native traditions. Bhabha believes that race, ethnicity, and community all come together. Ali's heroine's identity is developed through a gradual move to another culture without completely abandoning her native culture, making the idea of permanent, fixed identities more unstable in Ali's *Brick Lane*. When compared to Ali's view of culture, which is based on the notions of pure exclusion and inclusion. Assimilation of minorities to "holistic and organic" ideals is no longer possible, for Bhabha. A postcolonial perspective should be taken into consideration while discussing cultural communities" (Bhabha, 1994, p.175). The "in-between" areas between individuals and cultures that Bhabha refers to as "cultural in-betweenness" get a lot of attention since they aren't stable but are constantly creating new identities. This criticism of the assumption that an individual's identity is based on some underlying intrinsic qualities is also apparent in Ali's work. When it comes to a character's identity, Ali's *Brick Lane* indicates that they may be defined by the combination of various cultural influences, hence "cultural hybridity." They both seem to think cultural identity isn't a copy of colonial culture, but rather one that doesn't see cultural identification as one of two opposites with separate and unequal groups. Bhabha describes this "third space" as a place where the protagonist discusses and negotiates her cultural identity, creating a new one. Identity is established on the evidence that "I" and "Other" aren't hard and inflexible lines. To adjust to a new environment, people must have a strong and resolute personality that comes from crossing various kinds of boundaries. We may observe



that "the meanings and symbols of culture have no basic unity or fixedness; that even the same signals can be taken" (Bhabha, 1994, p. 3).

Bringing together various facets of one's identity can lead to resistance and conflict. As a result, a new hybrid (cultural) identity may be formed. If the characters were to try to blend in with British society without becoming hybrids, they would feel alienated, alone, and secluded from the rest of humanity. As a result, there is a lot of scope for cultural values to mingle, so it is impossible to categorize people into a few easy groups. A person's sense of self is shaped by their ethnicity and their sense of belonging (Hall, 1998, p.5). Although the "Essentialist" approach that sees identity as based on territorial limits still exists, new identities and new forms of identification are becoming more commonplace. Because hybridity combines the local with a wide range of cultural identities, it strengthens the diversity of both individual and collective identities. The "third space" and new diasporic groups are "in part" responsible for this (Hussain, 2016, p.12).

People are divided into groups depending on their ethnicity, language, and religion in cultures. There, Nazneen and Chanu are at a loss as to whose culture they belong to in their new home country. There are times when it doesn't make sense to agree with other people's notions about who they are. New notions about cultural identity could be generated in the third space, when people from different backgrounds come together. Both Nazneen and Chanu, on the other hand, react to their new cultural circumstances in very different ways. There are two distinct personalities in this situation: Nazneen is able to adapt quickly to her new circumstances, but Chanu is unable to connect with the Western world. As a result, he is unable to integrate into society as a whole. *Brick Lane* does not try to claim its own space in society (Fernandez, 2009, p.145).

Solitary Chanu, the book's only outcast, longs to return to India and abhors the idea of remaining in Britain or becoming part of the London social scene. Bengali Chanu responds to the fears of Dr. Azad by saying, "I don't plan to risk these things occurring to my children. We'll return before they are ruined" (Ali, 2003, p.32). As far as the "Going Home Syndrome" is concerned, Chanu has no doubts whatsoever (Ali, 2003, p.32). Chanu's allegiance to his native country raises doubts about his allegiance to



the one he is currently visiting. "The collision between Western values and our own" is an example of how he expresses his hatred for Western society while pushing for improvement (Ali, 2003, p.113).

the community is worried by Chanu's racial speech, they are unable to relate to him. As a result, he refuses to let Nazneen travel on her own, study English, or even interact with the local community. For this reason, as well as the fact that Chanu fears for the safety of his children in the United States, he returns to Bangladesh with them. Despite his family's adamant rejection, his primary goal is to return to Bangladesh with his family and provide them with a more traditional upbringing. The way Bangladeshis and Muslims are treated in the community, according to Chanu, a passionate anti-Westerner, enrages her, his Bengali-Islamic roots and upbringing in the West leave Chanu feeling conflicted throughout the novel. With the help of his Bangladeshi heritage, as well as Western schooling, Chanu hopes to achieve his dream. It's hard for him to choose between his "London self" and his "Bengali-Muslim self." He has no choice except to return home, which is both tough and confined. His dedication was unwavering. Nazneen's story illustrates the benefits of living between two cultures, but Chanu's story demonstrates the dangers of being marginalized by one society while simultaneously feeling a deep sense of connection to the other.

This is not the case for Nazneen, who has much time to adapt to the new culture and integrate into its values and cultural norms. With this conclusion in mind Bhabha's idea mentions "We may evade the politics of polarity and emerge as the others of ourselves," We can evaluate the degraded status of a large number of people from other countries in relation to Bhabha's concept of "third space" (Bhabha, 1994, p.39). Nazneen's perspective on the world has widened as she learns more about different people and cultures. This is her first step toward adapting to the new culture and becoming a more flexible and collaborative member of it. As she's come to learn, there's always another way to look at things! When she goes through her third space experience, a new sense of belonging and self-identity emerges for her, one that allows her to accept and embrace the distinctions between different social groups and cultural backgrounds. With her newfound knowledge, she is able to adapt to her new cultural environment without feeling obliged to any of the people she



encounters. During her time in the United Kingdom, Nazneen encounters and learns about a new culture, which helped shape her new identity.

Ethnically diverse in *Brick Lane* illustrates the neighborhood's multi-ethnic character. It complicates the existing British social landscape by displaying the range and plurality of the country's lifestyles. Characters' identities and the environments in which they dwell are revealed to be changeable and ever-changing in this novel. These three women are part of a community that is in the process of shifting from being monoethnic to becoming multi-ethnic. Rather than being set in stone, these characters and the places they inhabit constantly undergo changes as they adapt and diverge.

Despite the fact that Nazneen and Chanu have the option of staying or going, their daughters appear to have little or no choice. First-generation immigrants may have the choice of joining a diaspora (Hussain, 2016, p.5). " They can be categorized as either longing for home (Chanu) or being a cross-fertilization of two cultures (Chanu, Razia, Mrs. Azad) in this story's plot (Shana, Bibi). A typical diasporic character, Chanu has a strong sense of belonging to a culture that originated in his homeland (Bangladesh). His diasporic cultural identity is deeply entwined with a strong yearning to return to his own nation, Going Home Syndrome. (Hussain, 2016, p.5).

On *Brick Lane*, there is a noticeable generational divide between Bangladeshi immigrants and their London-born children. Chanu's oldest daughter Shahana's fierce competition with her father illustrates this. Although her father wishes to impart in his daughter respect for her cultural heritage, Shahana merely wants to blend in. When it comes to identity construction, "identities are never united," declares Hall (1995, p. 4). They're "increasingly fragmented and fractured." "Identities are never single but multiply formed across diverse, frequently overlapping and antagonistic discourses," says Hall (Hall, 1995, p.4). This new social setting does not fit well with Shahana's home life, where she lives with her parents. It is because of this conflict that she has grown increasingly distant from the cultures of both her Bangladeshi parents and the native Westerners to whom she was born. There are several levels of contradiction and conflict in *Brick Lane's* explorations of collective and individual identity. As Shahana negotiates between cultures, her struggles to reinvent her



personal and cultural identities are highlighted. As a metaphor for her identity's unstable and fractured character, her clothes become an actual representation of the in-between. It is suggested that Shahana's change between jeans and a shalwar kameez is a reflection of the conflict between her upbringing in Punjab and London's prevailing public values: "Jeans were her first choice. She hated her Kameez so much that she splattered paint all over the rest of her outfit" (Ali, 2003, p.80).

They are "Westernized" as a result of their environment. It is a fact that we live in a Western civilization, Ali tells Chanu in the novel. Our children will start behaving more and more like people from the West. That's not a bad thing at all." The following is an excerpt from Ali, (2003, p.113).

When it comes to developing their identities, Bengali characters respond in a number of ways. Chanu distances himself and his wife from both the British and the Asian communities in the area. Chanu, who thinks he is better than the illiterate Bengali immigrants, tries to isolate himself from the majority of Bengalis like Dr. Azad, who is from Bangladesh (Ali, 2003, p.34). Disturbance from the Bengali community in London has worsened, as have his ambitious aims and pompous comments about himself and his culture. Sometimes, Dr. Azad has been plagued by the "Going Home Syndrome," which manifests itself in emotions of isolation, despair, and hopelessness. His "brothers" in Bosnia and Chechnya, Karim, like Chanu, would soon go on their jihadi journey to find a place in this liberal society (Ali, 2003, p.243). While Chanu and Karim argue against the integration and assimilation of Bengali immigrants into local culture, Mrs. Azad advocates for "Westernization", which she views as "Westernized." When Razia is around, she insists that Nazneen learn English so that she may support herself and become economically independent.

Nazneen's quest for self-discovery is influenced by both her own culture and British society. Her sister's rejection of marriage inspires Nazneen to feel responsible and to struggle for her right to a place in the world. Because of her friendships with Razia and Mrs. Azad, she's been able to develop a stronger sense of self-reliance. An immigrant Nazneen is pushed to go to college by Razia, who is a first-generation Bengali immigrant, to learn English (a fundamental language), earn money, and



become self-sufficient (Ali, 2003, p.114). Eldest daughter Shahana acts as a role model for female independence by opposing her father's unpleasant, restrictive demands. The protagonists in this story strive to trace their heritage back to their home country or see their link to a host community in order to mediate their identifying position in this novel. Identity negotiation can take place in a variety of settings, including the workplace, the host country, and even Europe or any other region. Race and ethnicity play just a tiny role in the search for personal or group identity (except Chanu). By emphasizing hybridity and embracing the third zone, *Brick Lane* seeks to highlight how socio-cultural spaces are constantly mediated and imprinted with ever-evolving meanings and connotations. Thus, claims of cultural originality or purity are at risk because culture is malleable and open to negotiation, and redefinition.

Brick Lane is where the protagonist is finally accepted into modern British society. *Brick Lane* challenges the conventional postcolonial narrative by confronting the old opposition between Eastern and Western principles to make the cultural community more welcoming and rewarding. Nazneen ultimately decides to stay in England, despite Chanu's protests. Over the course of the story, Nazneen changes from a shy and humble heroine into a confident and outgoing young woman who can ice skate and sing without inhibition (Ali, 2003, p.489). Ali modernizes the lifestyle and experiences of her central character, empowering her to take charge of her own destiny. It can be witnessed Nazneen on the ice, sari-clad, and quite unafraid, approaching the story's conclusion. While Nazneen's dress symbolizes her first home, she may now explore a new one on the ice rink (widely regarded as a symbol of the cultures of the Indian subcontinent). Because of the fusion of these two places, Nazneen is no longer constrained by the two-way conflict that exists between her hybrid identity and the two spaces. When Nazneen wants to be free, she must first overcome her obedience (the space of the colonized and colonizer). As a result, the two realms are brought together and transcended (the space of the hybrid).

3. Conclusion

This area of London, which is known as *Brick Lane*, is a gathering spot for individuals from all over the world, regardless of ethnicity. As a liberal and democratic society,

the UK is a liberal and democratic society, and any approach to cultural identity that ignores power dynamics is foolish, especially in a democratic country such as the United Kingdom. In the story, British cultural identity is depicted as diverse and constantly changing. A new multicultural, multi-locational, and cultural identity emerges from characters like Nazneen, Razia, and Mrs. Azad. To meet in a third space, they can go to new countries and regions to bring their own cultural values along with those of the host nations.

British-born children and their moms are being forced to reconsider and reinterpret their identity status because of this transnational fusion. *Brick Lane* seems to advocate for an alternative definition of identity based on a union of identities from other cultures rather than postcolonial ideas such as "polarity," "diversity," and "many identities".

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شیکردنه وهیهکی پۆست کۆلونیال له رۆمانی "بریک لهین" ی مۆنیکا علی پوخته:

لەم توێژینەوهیەدا رۆمانی، بریک لهین، بەشیوەیهکی رەخنەیی شیدەمکریتەوه بە جەختکردنەوهی لایەنە پۆستکۆلۆنیەکانی لاسایکردنەوه و دووبەرمکی و بۆشایی سنیبەم لە پاش داگیرکاریدا بە تیروانینی بەهابهها ناسراوه هەموو ئەم تێبینیانە لەلایەن هۆمی کەمی بەهابههاوه روونکراوتەوه. رۆمانی بریک لهین لە ساڵی 2003 لە لایەن مۆنیکا علی نووسراوه ئەم توێژینەوهیە بۆ جەختکردنەوه لە تیروانینی بەهابههیان، هەروەها تیشک دەخاتە سەر تیروانینی تیوریزانەکانی تری شوناسی کەلتووری، وەک ئیدوارد ساید و هۆلی ستوارت. بەهەکارهێنانی چەمکەکانی ناسینەوهی کەلتووری کە لەلایەن هۆمی بەهاوه پەرهی پێدرا، ئەم توێژینەوهیە باس لە کەسایەتییه ناوهندییەکانی رۆمانەکە دەکات، علی بەنموونە، کە چۆن تێدەکووشن بۆ دەربرینی هەستی شوناسی کولتووری خۆیان. رەخنەگرانی دواي داگیرکاری وەک هۆمی بەها گرنگیەکی تایبەتیان بە کەسایەتی نازنین داوه، کە پالەمانی رۆمانەکەیه، کارمەتری ئەو گەشەیی شوناسی کولتووری له خۆیدا نیشان دەدات.

تحليل ما بعد الاستعمار لرواية مونيكا علي بريك لين

المخلص:

في هذا البحث يتم تحليل رواية (بريك لين) بطريقة ناقدة مع الإبقاء على جوانب البوستكولونيا، التقليد والانقسام والفراغ الثالث والنفاق التي تم تعريفها من منصور بهابها بعد الاحتلال، كل هذه الملاحظات شُرحت من قبل (هومي ك. بهابها). رواية (بريك لين) كُتبت من قبل مونيكا علي في سنة 2003. هذا البحث هو للتأكيد على منصور بهابها، أيضاً يُسلط الضوء علي نصريات علماء نصريون آخرون مثل ايدوارد سيد و هولي ستوارت. باستعمال مصطلحات التعريف التقاليدية يجرب كيف الشخصية الرئيسية لرواية مونيكا علي يقوم بشرح الهوية



QALAAI ZANISTSCIENTIFIC JOURNAL

A Scientific Quarterly Refereed Journal Issued by Lebanese French University – Erbil, Kurdistan, Iraq

Vol. (8), No (3), Spring 2023

ISSN 2518-6566 (Online) - ISSN 2518-6558 (Print)

التقاليدية. نُقاد بعد الاحتلال مثل هومي بهابها يعطون اهمية خاصة ل(نازنين) والتي هي بطة الرواية, شخصيتها تُعرف التطور في الهوية التقاليدية في نفسها.