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CULTURAL IDENTITY IN MONICA ALI'S BRICK LANE: A BHABHIAN PERSPECTIVE

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Abstract:

This paper discusses Monica Ali's Brick Lane (2003) in terms of cultural identity, concentrating on Homi Bhabha's ideas of hybridity, mimicry, third gap, and ambivalence. However Ali's novel has been addressed in the sense of western post colonialism, it has not been extensively analyzed from a Bhabhian viewpoint. This essay builds on the work of many other cultural identity theorists including Edward and Stuart Hall Said, in addition to Bhabha's ideas, to stress its focus on a Bhabhian approach. It examines how the main typescript in Ali's novel fail to understand their unique cultural identity in their have unique ways, based on Bhabha's theory of cultural identity. The novel heroine, Nazneen, and the creation of her cultural identity are given special attention.

1. Introduction:

1.1 Theoretical background:

Cultural identity, in its broadest sense, may be characterized as a sense of belonging to a specific religious or political community. It is "the meaning of groups or persons... in context of racial or sub cultural divisions (including race, nationality, language, faith, and gender),"As per to the Oxford Dictionary of Information and Communication technology (Chandler, 2011: 137). Since culture includes everything about a society, it has a huge influence on an individual's identity. Wren (2002: 213) distinctions among "personal identity" along with "community" or "national identity" in "National Culture and Individual Identity," stating: "Rather, he encourages ethnic identity and collective identification to coexist (232). Personal/individual identification decides a person from others by identifying him or her; cultural identity denotes to a person's sense of be appropriate to a society, which is a portion of their individual identity; hence, personal and cultural identity are related but distinct.

Ethnic traditions can be pessimistic and even harmful at times, but they can also be positive and creative. One's favorite lifestyle is affected by their cultural background, and culture plays an important part in shaping one's identity. This is particularly true for refugees, who would require to alteration their culture in direction to well in with the western culture that the majority of the country's inhabitants practice. The customer has problems with this approach because he or she is supposed to make a complicated choice between two communities. Yusuf isn't to blame. Brick Lane by Monica Ali: Cultural Change from a Bhabhian Perspective 17 It is not mandatory to stick to a particular culture; certain individuals may adapt to a variety of cultures. Cultural identity isn't always fixed in stone, and it's not always immune to change or development. (Holliday 2010: 165- 177).

In the social sciences and post - colonial studies, notably postcolonial literature, cultural identity has taken center stage. The differing or divergent viewpoints on cultural identities can be due to the substantial shifts in culture studies over the last few periods away from essentialist conceptions of culture, which dominated culture studies for the majority of the twentieth period, towards more pluralistic and numerous perspectives of culture. Erik Erikson (1950) was one of the first to investigate cultural identification. He saw identity formation as a phase in which individual and group identities fused into one. Later scholarly writings on ethnic identities have echoed Erikson's early identification conception. (Kim 2007: 240). Given the diversity of viewpoints on the matter, national heritage is viewed in this essay as a broad term that encompasses socioeconomic, as well as personal/individual identities. As a result, all personal and cultural identities are viewed as synonyms for the same definition, and words like community, group, and personal identification are synonymously used to describe cultural identity.

2. Literature review:

As Kim points out, national identity encompasses intercultural ties such as assimilation, incorporation, pluralism, and separation. Multiculturalism combines individualistic belief...with contradictory statements of collective unity, in opposition to integration, which "promulgates individualism, a cultural mentality that promotes individuality, personality, and personal accountability" (Kim: 239). Integration "emphasizes the need to manage the sometimes turbulent realities of political correctness and to attempt a form of resolution," according to the contributors. Segregation leads to "us-against-them" postures, calling for the greatest possible inter - group distance, and, in some situations, personality and denigration, as well as aggression and fear (240). Yasmin Hussain writes "Culture is not transmitted genetically, it is inculcated by upbringing inside a given cultural context," (Hussain 2016: 3).

Brick Lane's exploration of identification is not based on personal identity, but also includes collective/social/group/cultural identity of Bangladeshis in London. The mission for personality and, eventually, national heritage is viewed as a way of communicating self-identity. As a result, the characters are forced to face their own history as well as the ideals of the society in which they discover themselves. The hunt for identity in time, and space as well as the limits of history and culture and colonialism, are core themes in Brick Lane and greatest diasporas literature.

Recent research on national heritage has tended to highlight a more fluid association among the colonizer and the colonized, in comparison to Edward Said's opinion of fixed false dichotomies, especially of social ties among the imperial core and the colonial outskirts (Said 1978). Homi Bahbaha, Akhil Gupta, and James Ferguson, to name a couple. Hall (1994: 224-226) discusses two distinct forms of cultural identification in his article "Cultural Identification and Diaspora." The first is cultural identity as understood as of a mutual

viewpoint, somewhere persons discover themselves in a common community, moreover the second is unique culture as seen from a personal viewpoint, where people separate themselves from those around them. The place and culture in which we live have an effect on our cultural identity, but they do not fully define it. Cultural identity, according to Hall, is a living, breathing artifact of history and society, rather than a final product. "Perhaps, rather than thinking of identification as an already completed reality that fresh cultural traditions then reflect, we must conceive of identity like a "production" that is not at all finished, continuously in progress, and continuously represented inside, not beyond, depiction," Hall suggests. Hall (1994, p. 222) He goes on to say that "national identity is a problem of "becoming" as well as "being," and that it "relates to both the future and the past." (Hall 1994: 225).

Gupta and Ferguson, (1992) claim so as to it is incorrect toward link precise cultural structures toward specific individuals populating a specific location, criticizing the conventional notion of social wholes and defined identities. They claim that the presumption that every country embodies its individual distinct community and community is based on an apparently contentious separation of space and the belief that they inhabit spontaneously and inevitably undefined or fractured spaces, culminating in the partition of national populations into disparate national communities, every embedded in its proper location. They opinion out that postcolonial rhetoric emphasizes the concept of "fragmentation," and thus any effort to map the globe as a set of discontinuous ethnic areas or homes is hampered by a distortion of seemingly separate personalities such as middle and perimeter, colony and metropolis, here and there (Gupta,1992). They suggest toward in a globalized domain, customary cultural fixities and truths happen to fragile, and people's cultural uniqueness is diminished (9), raising the issue of pluralism.

Since Bhabha's implementation of new core concepts like pluralism, third space, indifference, and liminality has had such a huge impact on recent cultural philosophy, his views will be given a lot of emphasis in this article and will serve as a launching pad for the debate that follows. Bhabha suggests his individual theory, which precedes a dissimilar perspective of together the imperial "subject" and the imperial nation-state, based on Jacques Derrida's techniques for dissecting Said's theory of culture. Bhabha (1994) addresses the "numinous" mediation of cultural identity through variations in ethnicity, class, gender, and cultural norms in his reference to The Position of Culture. He contends that social values cannot be ascribed to pre-determined, ethnocentric cultural characteristics that characterize ethnicity's norms, nor should "colonizer" and "colonized" be considered distinct groups that define themselves separately. Instead, Bhabha recommends that cultural identification is negotiated through the Yusuf National Culture in Monica Ali's Brick Lane: Bhabhian... 17 a continuous interchange of cultural performances that leads to reciprocal acceptance of cultural differences This "numinous" space is a "hybrid" location where cultural significance is created:"The portrayal of distinction should not be viewed hastily as a result of pre-determined racial or cultural characteristics carved in stone by tradition. From the viewpoint of the minority, social enunciation of distinction is a dynamic, continuing negotiation that aims to permit social hybridities that occur through historical transitions." (Bhabha 1994: 2)

Bhabha coined a term "liminality" toward describe a gap or condition that exists between two or more precisely described spaces, cycles, or personalities. Numinous space is the nexus of divergent roles, but it defy borders and erase the distinctions on which rigid systems are built. The idea has been used in postcolonialism to demonstrate the presence of the cultural space between the occupied and the colonizer. The colonized topic can find tools and strategies for identity transition in these numinous spaces of cross cultural exchange, upsetting imperial

discourse's fixed polarization. Bhabha (1994) criticizes what he calls "essentialist" cultural identity beliefs, which attempt to identify Third World nations (previously colonized countries) by seemingly traditionally consistent and holistic myths whose primary goal is to define and maintain certain countries' subordination. He believes that ethnic identity (nationhood) is a built narrative arising from the composite relationship of opposing cultural and national forces. The concept of cultural postcolonial theory, according to Bhabha, should override the functionalist split between a country and further nations (1994:148). Interstitiality, hybridity, and liminality, according to Bhabha, can reverse any facile conclusion. (1994:142).

Relatively than dwelling on polarity, Bhabha advocates for a better emphasis on boundary conditions as sites of identity performance and contestation (1994: 12). Third space is a spiritual construct that is often widening to encompass a "other," allowing for the controversy and negotiations of ethnic traditions and borders. "All modes of culture are continuously in a phase of pluralism that displaces the histories that define them, and sets up new institutions of power, current democratic initiative," writes Bhabha, as Jonathan Rutherford points out. The phenomenon of cultural identity produces something fresh and unrecognizable, as well as a new field of compromise.(Bhabha 1994: 211) Third space theory opposes normative model of identification via claiming that each individual or background is distinct like a "hybrid" of their own collection of small clusters. It symbolizes the convergence of the primary and secondary spaces into a network environment that can exist populated via various variables that communicate by one another. Bhabha opposes Said and Fanon's customary dual oppositions, arguing that ideology is what is "new, neither one nor the other" (1994:25). As a result, none of the competing societies is unadulterated or authentic.

Bhaba writes,

> "Colonial imitation is the desire for a transformed, familiar other, as a subject of a conflict that is almost, although not quite as, as a subject of a discrepancy that is almost the same, but to put it another way, the manipulation debate is built on ambiguity."(1994: 86; italics in the original.''

Mimicry is characterized as a colonized person's imitation of the colonizers combined with a sense of superiority. It's "a symbol of a double expressiveness; a technique that provides the other when visualizing control," according to the poet (Bhabha 1994: 86). Mimicry offers the imperial topic a fractional appearance, as though the "colonial" were reliant on the ambivalence implicit in mimicry for its portrayal. Bhabha claims that "cultural development is often most effective where it is most ambivalent," and see imitation as a twice vision that interrupts imperial discourse's legitimacy by revealing its indifference. (1994: 86). He argues that this indifference produces a schism in the consciousness of the populated other, allowing for human beings who are a mixture of their own cultural heritage and that of the colonizer. As a result, the imperial influence appears vague, straddling the line between looking initial and definitive and articulating itself as duplication and distinction.

3. Discussion:

Brick Lane (2003) by Monica Ali has been analyzed from a variety of viewpoints, including feminism, postcolonial theory, race, ethnicity, and culture. Nonetheless, neither of these studies has addressed it specifically from the viewpoint of national heritage, as Homi Bhabha's theories indicate. This paper draws on recent postcolonial studies that have addressed the topic of beliefs in order to elaborate on Ali's novel's theme of national heritage.

Though situating it within Bhabha's national identity theories It too bases its claim on the perspective of some cultural theorists, who suggest to facilitate the connection among people and set is built and reconstructed from the multitude of social interactions and their contact with one another in daily narratives as well as exceptional encounters like relocation, emigration, and exile. Following the emergence of the more recent post - colonial theoretical discussion, the essentialist conception of the relationship between individuals, identification, and location as inevitably along with unchangingly connected has lost some ground, according to the article

Via the fictitious tale of several Bengali refugees living in London and introduced to a significantly different society, Brick Lane can be deliver like an effort toward resolve the problematic of nationality, migration, hybridity, absorption, alienation, integration, division, marginalization, and further concomitant ideas, demonstrating how these aspects influence the cultural identity of the character. The characters' conflicted feelings represent an uncertainty that blurs the lines between here and there, birthplace and destination countries. The conventional definition of what is essential and what is secondary is undermined by this state of in-between. Social, political, and spiritual spaces collide with geographical environments in the book, complicating the issue of cultural identity. The novel depicts how refugees' ethnic identities influence how they travel and organize themselves in their host country. Yusuf, if you're reading this, I' Monica Ali's Brick Lane: Cultural Identification In the dominant society, a Bhabhian... 17 nations establishes a minority group. Around the same time, it showcases a diverse variety of cultures and nationalities, culminating in an open sharing of ideas and visual images. The characters' cultural reflections contribute to a mapping of space that is diametrically opposed to conventional representations of regional space and identity. The Bengali culture in the novel forms cultural circles and alliances, such like the Bengal Tigers, to address the requirements of Bengalis both at residence and abroad, and to battle a fictitious white community rival party, the Lion Hearts (Ali 2003:240-241). The emphasis changes from a single-culture nation-state to a combination of nationalities and communities, culminating in a global society as well as an open third room conducive to modern communal and human traditions.

Brick Lane portrays the existence of a Bangladeshi domestic who immigrated to London from Bangladesh (a former British colony), with an emphasis on the last two periods of the twentieth century and the early years of the twenty-first. Nazneen, the heroine of the book, is trapped between two cultural discourses in London, with apparent negative mental,social, and health implications. Nazneen's life is one of personality and self-realization: "Since she first came [to England], she had learnt about isolation, then anonymity, and eventually a different kind of culture."(Ali: 182). Nazneen's experience of discovery also adventure has given her a mystical awakening as well as the courage to live on her individual. She is neither inside her native Bengali country nor in the Western domain, although rather in a world that is somewhere in the centre. In Bhabhian words, she is attempting to copy a new identity base on the convergence of two contrasting societies, rather than actually attempting to form a composite identity. Hybridity creates a vacuum in which a new national heritage will emerge, one that goes neither to the conqueror (the host culture) nor to the additional (the Bengali culture), by the influence of suburban culture and power residual ambiguous or not instantly apparent. As a consequence, Nazneen's new knowledge is determined and contingent rather than given. Character relationships in postcolonial literature can be interpreted in the same way as Bhabha's opinions are focused on influence ties among the controlling and subjugated countries/powers throughout colonial periods. We see a resemblance of the colonial power relationship envisioned in Homi Bhabha's The Location of Culture in Brick Lane. Ali is interested in the power dynamics that emerge from the personality building of her main

characters. The novel's emphasis is not on the colonizer's (British) dominating effect on the oppressed (Bengali), but on finding an in-between region that puts the two opposite sides together instead of infringing on their future forces. The novel's hybridity setting allows Nazneen to build a more complex and sensitive personality that can adapt to together her ancient and fresh cultural backgrounds. Nazneen, unlike her husband, recognizes the importance of teamwork, integration, and incorporation. Incorporation authorizes Nazneen to claim her possess independent personality and self-reliance, while collaboration pressures her to achieve reciprocal compromise and balance with their ambivalence and contradiction, according to Kim's statement. The novel's hybridity setting allows Nazneen to build a more complex and sensitive personality that be able to adapt to mutually her old and new cultural backgrounds. Nazneen, unlike her husband, recognizes the importance of teamwork, integration, and incorporation. integration empowers Nazneen to claim her own independent identity and self-reliance, while collaboration pressures her to achieve reciprocal compromise and balance with their ambivalence and contradiction, according to Kim's statement...Different philosophies coexist and proceed without much polarization or distinct differences inside the modern third break produced as a result of the visual and aesthetic among West and East societies (Bhabha 1994 "Introduction"). We see Nazneen travelling between two separate societies in the book, establishing a new room that does not belong to one of the two universes. Nazneen has to live in a cramped, static environment at first. Chanu is her only way of contact with the rest of the planet. Nazneen has a low command of the English language, and her husband does not inspire her to learn it; "where is the need anyway?" he asks. He informs her (Ali: 37). For the time existence, Nazneen's individual window to the outer world is the television. The most critical thing she discovers along this journey is the ability to be self-sufficient and in sync with her environment, much like the frozen she sees on television, who can step easily while keeping mechanism of her graceful body and staying in tune with her spouse. (Ali:41). Nazneen is having trouble adjusting to life in London; she can't seem to distinguish her personal life from the rest of the world. She must decipher her surroundings in order to comprehend, communicate with, and relate to the growing neighborhood. She is torn among her home of residence and her house, between public and private areas. Sewing provides Nazneen with a source of income as well as the chance to leave her confining domestic environment.

Cultural hybridity is the product of the overlapping of cultures that characterize the diasporic experience, as depicted in Brick Lane. Yousef's identity cannot be Nazneen's. Monica Ali's Brick Lane: Cultural Identification A Bhabhian... 17 people who are either completely British or entirely Bengali. Hybridity compares the narratives of home and host society by focusing on a compromise of distinction. Hybridity is described by a tendency to assimilate elements from a new culture while remaining content with the original culture, resulting in the replacement of old beliefs and adaptation to new environments. Nazneen, unlike Chanu, is willing to integrate Western components into her persona while also maintaining certain aspects of her cultural background, such as her prayers and Quran scriptures. As a result, her existence can be understood as a cultural awareness phase. Hybridization, rendering to Bhabha, is not limited to the number of the different essentials, but rather results from a procedure of opportunity a "third space" where components of conflicting roots happen, resulting in reciprocal transition (Bhabha 1990: 211). Nazneen seeks to find a middle ground between her native society along with the mainstream culture.Hussain (2016:11) states "The third room is an open spacious space promoting the assimilation of contrary signs and metanarratives, which clearly remain a critical prerequisite for the expressiveness of cultural distinctions and the annotation of cultural hybridity," The third dimension, according to Bhabha, is a liminal universe in which identity is built in relative to several and sometimes

conflicting structures of meaning. As a result, societies are neither homogeneous nor dichotomous, neither I nor Other. Subsequent the collision among two conflicting cultures, a new significance/interpretation arises that is none of the two. (Bhabha 1994: 53)

Ali appears to be doing somewhat similar to Bhabha's metaphysical ideas inside her depiction of Nazneen's cultural growth. Ali appears toward be proposing that her heroine's identification is the result of a support management to a fresh environment deprived of totally overlooking her traditional people, as Bhabha opposes the effort toward solve and manage native peoples and the perception of cultural separation or integrity, quarrelling as a substitute that the multiple aspects of ,religion race, community, and nationalism touch and interconnect, Ali appears to be indicating that her heroine identification is the result of a support management toward a fresh culture deprived of totally overlooking her cultural identity. We are able to understand how Ali, like Bhabha, is objected to several holistic or essentialist concept of culture founded on the concept of absolute inclusion and exclusion by placing Brick Lane within the sense of pluralism. "The time for „integrating minorities to inclusive and ecological notions have radically passed," Bhabha says, rejecting conventional notions of citizenship. From a postcolonial viewpoint, the very vocabulary of cultural community must be rethought" (Bhabha 1994: 175). Bhabha stresses the "in-between" places between individuals and societies, which be not constant but remain to shape identities in a continuous phase.Correspondingly, Ali's novel appears to be questioning the conventional notion that an individual's identity is decided by certain simple intrinsic causes, and instead proposes that individuals can be characterized by a variety of cultural forces that decide a font identification, or what Bhabha would call "cultural hybridity." As a result, mutually writer and thinker appear to argue that cultural identity is a global and multicultural one that avoids seeing cultural identity as polar opposites of distinct and oppressive entities, rather than an approximation of a patriarchal ideology. The novel's heroine sells and articulates her cultural identity in third space, establishing a new identity, according to Bhabha.

Cultural pluralism is viewed as a controversial phenomenon in Brick Road, where identity creation is based on the malleable borders between the "I" and the "Other." Characters establish a decisive and strong-willed hybrid personality as a result of crossing those borders, allowing them to adapt to the host culture. The third room is significant in it offers a new definition of cultural identities, in which "cultural values and images have no primitive unity fixity; that even the same signs can be reclaimed, interpreted, historicized, and read anew." (Bhabha 1994:37). The convergence of identity rudiments creates a fertile ground for future friction also confrontation, which can result in the formation of a latest composite (cultural) identity. As a result, hybridity become a useful tool used for the characters to integrate into British culture; failure to accomplish so will result in alienation, loneliness, and division. As a result, cultures cannot be limited to linear definitions and there is a lot of space for cultural traditions to intersect."We are all ethnically located, and our racial origins are vital to our subjective understanding of who we are," Hall (1998:5) asserts. And as the essentialist view of identity as rooted in national borders remains, hybridity expands the space for identities and identity creation. Hybridity broadens the spectrum of both personal and cultural identity by fusing the local with the complicated creations of cultural identity, resulting in increasingly resilient localised identities that are more pluralistic and inclusive. Much of this is the result of the "third space" and new diasporic cultures' intervention." (Hussain 2016:12).

Cultures draw lines between people based on race, language, and faith. As immigrants, Nazneen and Chanu find themselves in a transitional or third room, torn among their native culture also the modern culture they are experiencing for the chief moment. They're in a hazy zone somewhere claims about their identities conflict with further points of view. Different

cultures converge in the third room, theoretically forming new ideas of cultural identity. Nazneen and Chanu, on the other hand, respond to the new cultural world in somewhat different ways. Chanu struggles to negotiate a meaningful link among his conventional culture and Western society, also thus fail to carve a place for himself inside the mainstream culture, while Nazneen responds interactively to her new surroundings. Instead of declaring a place of its own in a society to which it is entitled, Fernandez (2009:44) observes that Brick Lane "attempts to (re)define that space as a hybrid position that is an integral part of British contemporary society." Fernandez is a character in the film Fernandez (2008:144). This new room is also troublesome since it is "characterized by uneasiness and a continuing phase of balancing conceptions of belonging and exclusion," according to the author. Only Chanu, of all the characters in the book, is a misfit who longs to return home and despises the thought of living in Britain or assimilating into the London culture. "I don't plan to chance this stuff happening to my children," Chanu says in response to Dr. Azad's concerns around the host culture's impact on Bengali children. We'll return previous to they get disfigured" (Ali: .32). Unlike Nazneen, who gradually seeks to fit in with the local society, Chanu is proud of his heritage and is passionate concerning his definition of the "Going Home Syndrome."(Ali: 32). Chanu's allegiance to his own nation brings into question his allegiance to the host nation. In his desire to advance, he constantly reveals his disdain for Western civilization, citing "the clash between Western ideals and our own" as an example. (Ali: 113).

Chanu's racial language isolates, alienates, and isolates him from the group. He refuses to let Nazneen fly alone, learn English, or even communicate with the local community because of his bigoted and ignorant mentality. Chanu is too worried that his kids will be subjected toward "Western corruptions," thus he decides to return to Bangladesh by his family in order to escape this outcome. His primary goal is to get his family back to Bangladesh and provide them with a more conservative childhood, despite his family's staunch opposition to his efforts. Chanu, a staunch foe of Western culture, is constantly enraged by the way Muslims, Bangladeshis, and people of Muslim descent are viewed in the city. Chanu wrestles with his sexuality in the book, torn among Western and Bengali-Islamic cultures. He needs to retain his ostensibly Western education while still keeping linked to his Bangladeshi culture and tradition. This is troublesome because he would eventually chose between his "London self" and his "Bengali-Muslim self."His consistency forces him to make a hard and narrow decision: he must return home. Chanu's account, in contrast to Nazneen's, shows how livelihood among two cultures canschief to marginalization and, eventually, a intellect of isolation and disassociation from one culture and a strong feeling of connection to the other. Nazneen, on the other hand, is able to fit into the modern society and gradually assimilates and transitions into its ideals and societal norms. Her innovative identity is the result of fusing her customary culture with the innovative world she encountered and learned about during her time in the United Kingdom. At the conclusion of the book, we realize her upright at a fork in the road among her old and modern ways of constructing her ethnicity:

> By one knee, a woman swooped. There are no sequins and the skirt isn't too short. She was dressed casually in denim. On two wheels, she continued to sprint. ….

> "But you can't ski in a sari," she said. She explained, "This is England.""You are free to do whatever you want."(Ali: 492)

Brick Lane reflects the ethnically mixed community's plurality, integration, and inclusive way of life. It casts doubt on the previous notion of a homogeneous culture, thereby complicating up to date British public space by unveiling the richness and diversity of British

lifestyles. The spaces in which the font exist are seen to be in a constant state of (Trans) formation and transition, and their characteristics are shown to be liquefied and variable. Razia, Nazneen, and Shahana live in a culture that is transitioning from monotonic to multiethnic, and they demonstrate varying degrees of integration. These characters' personalities and the spaces they occupy are not predetermined, but adjustable and heterogeneous, as they continue to produce and reproduce themselves through transition and distinction.

The generation divide among first and second period Bangladeshi migrants also their London-born children has created an obvious tension in Brick Lane. The dispute between Chanu and his eldest offspring Shahana exemplifies this. Shahana simply wishes to fit in and be similar to everybody else in her culture, despite her father's ability to instil in her a respect for her cultural heritage. "Identities are never united and, in late modern times, constantly scattered and fractured; never discrete but multiply built through various, frequently intersecting and antagonistic discourses, practices," according to Hall (1995: 4).Shahana finds herself in a social situation that is incompatible with the one she experiences with her parents at home. The product of this confrontation is Monica Ali's Brick Lane: Yusuf Cultural Identity: Bhabhian. her extra alienation from mutually her Bangladeshi parents' society and the indigenous Western culture in which she was born. Brick Lane tackles questions of social and human identities on various forms of contradiction and confrontation. We see Shahana moving between worlds as she attempts to redefine both her personal and cultural identities. Her clothing becomes a tangible manifestation of the in-between, of her identity's chaotic fractured essence.Shahana's transitions connecting jeans and shalwarkameez reflect the tension among her conservative beliefs at home and the public ethics of London society: "She wanted to wear jeans. She hated her Kameez and spoiled her entire wardrobe by pouring paint on them" (Ali: 80).

The children's problems with belonging stand in stark contrast to their parents'. The children are attempting to carve out their own room by building on their childhood and appropriating or denying their parents' culture. The identities of Shahanas and Bibis, as well as Razia's girls, are largely shaped by British cultural norms, with no clear sense of belonging to Bangladesh. As a result, unlike Nazneen, Mrs. Azad, and Razia, their introduction into British society does not require a continuous period of oscillation between two cultures. Razia is excited about the prospect of her London-born children adjusting to English society, and she sees herself as "living like the English" (Ali: 358). Mrs. Azad claims that Bengali children should be westernized because they live in a Western culture. "Fact: we live in a Western society," she says to Chanu. Our children will increasingly act like Westerners. That is not a bad thing."(Ali: 113).

Bengali characters behave inside a variety of behavior when it comes to forming their identities. Chanu isolates both his wife and himself from the local British culture as well as the local Asian community. Chanu, who finds himself superior to the illiterate Bengali immigrants, maintains on maintaining firm borders among him and the rest of the Bengali population, creating only relations with wealthy Bangladeshis like Dr. Azad. (Ali: 34). His alienation from his Bengali society and London culture has grown worse, and his grandiose ambitions and boastful speeches about himself and his culture have begun to fall apart. Since failing to advance in his career, he is filled with feelings of loneliness, disillusionment, and desperation, and he starts to act on his "Going Home Syndrome." Karim, like Chanu, is a fanatic who can't find a spot in this secular world and will soon join his "brothers" in Bosnia and Chechnya on a jihadi mission. 243 (Ali). In contrast to Chanu's antagonistic talk about clash between cultures and Karim's fanatic propaganda, Mrs. Azad calls for acculturation and

integration of the refugee Bengali community into local society, and considers herself and her daughter to be westernized. Razia dresses and behaves in a Western manner and inspires Nazneen to follow her English language studies and become economically self-sufficient Various influences from her own society as well as British culture influenced Nazneen on her path to identity creation. Nazneen is inspired by her sister's rejection of an arranged marriage to take full responsibility and campaign for her right to a place in the world.

Nazneen received her education from both her husband Chanu and her lover Karim. Chanu's contempt for his young wife drives her to seek employment or social interaction in the outside world, where she eventually finds self-realization. Because of Chanu's worsening financial condition, Nazneen is able to get a job and finally meet Karim, her new boyfriend.Karim may be the most important impetus for Nazneen's transition to liberation and a new cultural identity. Karim, a London-based second-generation refugee, assists Nazneen in discovering herself, integrating into society, and eventually standing up for herself. Nazneen feels appreciated and loved because of Karim's understanding. Karim convinces Nazneen that she has to make a significant shift in her life and a complete overhaul in her cultural identity. Nazneen, on the other hand, refuses to return to Chanu or marry Karim. Instead, she develops into an independent and free woman who chooses to remain in London and provide for herself and her two children, as well as to live her own life. She will now easily play in the snow, a symbolic gesture that indicates her desire to create a third room that allows her to function openly and individually as a cultural mixture in her culture.In order to secure their citizenship status, the characters in this book try to trace their origins back to their home county or attempt to see their belonging to a host nation. The room in which identification is negotiated may range from the home to the office, from the home country to the host country, or even to Europe or some other location. The search is largely for personal or collective identification, with race or ethnicity playing a minor role (excepting Chanu)."Culture is less about voicing a pre-given identity (whether the root is national or 'cultural' culture) and more about bargaining, governing, and approving overlapping, sometimes contradictory demands for mutual self-representation," writes Bhabhian (quoted in Fernandez 2009:157). Brick Lane emphasises hybridity and embraces the third sector, where social spaces are continually negotiated and engraved with shifting meanings. As a consequence, references of culture's intrinsic originality or purity are fragile, since culture is flexible and can be appropriated, In Brick Lane; we notice the protagonist's final integration into contemporary British society. Negotiated, and read again.

Brick Lane subverts the old conflict between Western and Eastern ideals toward a more accessible and satisfying multiculturalist culture as a non-typical postcolonial text. Inevitably, Nazneen chooses to remain in England, despite Chanu's objections. Nazneen has evolved from an introverted and submissive character to an autonomous and self-character who can ice skate and even sing and dance openly in the book. (Ali: 489). Ali Westernizes her narrator's lifestyle and experiences, giving her the ability to control her own fate. We see

4. Conclusion:

Brick Lane is a place where people of various ethnic backgrounds can come together to enjoy their differences. Its portrayal of cultural identity helps to acknowledge the presence of other cultures in British culture while also admitting the naiveté of several views that lacks the importance of power relations, particularly in a liberal and democratic culture like the UK. Cultural unity in Britain is portrayed in the novel as being diverse and in continuous flux. Characters like Nazneen, Razia, and Mrs. Azad occupy a composite space from which a new ethnic and multilocational cultural culture arises. They will meet in third space on new

national and regional spaces that contain both their own and the host country's culture values. "When I go to Bangladesh, I wear a sari and cover my head and all that," Mrs. Azad says beautifully. Yet I have to go to work. I deal for mostly white women, and I am one of them. It's all up to me if I want to come home and eat curry" (Ali: 114). In view of this intercultural convergence, British-born children and even their mothers are being pressured to change and redefine their identity status. The novel leads to a composite vision of British society and appears to call for a modern understanding of identity founded on a convergence of identity set against the backdrop of competing cultures, rather than postcolonial notions of polarity, pluralism, and various identities. The new identity and social spaces generated are founded on conceptions of holism and the third space, which are especially identified with Homi Bhabha, who sees hybridity as a fruitful way of challenging culture as a stable body that confers a relatively homogenous identity.

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