

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Amar Thelidji University, Laghouat
Faculty of Letters and Languages
Department of English



A Postcolonial Study of the Representation of South Asian Immigrants Dwelling Post-imperial London in Hanif Kureishi's *The Buddha of Suburbia*

A Dissertation Submitted to the Department of English in Partial Fulfilment of the
Requirements for Master Degree in Civilization and Literature

By:

Seba Noura

Bourahla Nadjat

Board of Examiners:

- Mr., University of Laghouat, Chairman
- Dr Selt Djihed, University of Laghouat, Supervisor
- Mrs., University of Laghouat, Examiner

2022-2023

Acknowledgements

This work would not see the light without the guidance, assistance and support of many people. Our most sincere gratitude goes to our supervisor Dr. Selt Djihad for her invaluable guidance, unwavering support, and expertise throughout the entire process of this dissertation. Her insightful feedback, constructive criticism, and encouragement have been instrumental in shaping the direction and quality of this project. She has been a source of inspiration ever since we were undergraduate students, and we will continue to look up to her and learn from her. We would like to extend our gratitude to the faculty members of English Department at Ammar Thelidji University, for their dedication to academic excellence and for providing a conducive environment for intellectual growth. Their passion for teaching and commitment to nurturing scholarly inquiry have been an inspiration to us. Heartfelt thanks for the panel of examiners whose insightful criticism would refine our work .

Dedication

To my dear family: my parents Seba Lhadj & Allout Leila, my sisters Amira, Saba, Douaa, and Assia, Words fail to describe my gratitude towards you. You have been my source of support, guidance, and inspiration.

To my second family Rezzoug Rachida, Naima, Fatima and Nour El Houda, your support and encouragement are forever ingrained in my heart. Thank you for all of your assistance

Noura Seba

Dedication

This work is dedicated to my dear family : my parents Bachir Bourahla & Haddouch Fatiha , my sisters Amina, Bouchra and Affaf my constant source of inspiration, unwavering support and endless encouragement. You have been my guiding light throughout this journey and I am thankful for this .

To my dear friends Khalil zidi, Amrani Mebarka ,Abdenour Ledhem, and Asma Benaceur. I am eternally grateful for your presence, and for being the rock upon which I could rely. Thank you for everything.

-Nadjat Bourahla

Abstract

The British Empire colonized extensive territories, which has resulted in the emergence of a genre of literature called Black British literature. This genre portrays the experiences of specific communities within the British metropolis. This dissertation aims to explore themes of displacement and cultural dislocation experienced by first and second-generation South Asian immigrants in the novel *The Buddha of Suburbia* (1991) by Hanif Kureishi. To achieve this goal, this work is carried out using a postcolonial approach following a descriptive method. This dissertation questions various challenges addressed in Black British literature, with a particular focus on the process of assimilation in postcolonial London for immigrants after the decline of the British Empire. Kureishi offers insights into cultural conflicts and sheds light on the encounters between South Asian roots and Western society. This project concludes that the colonial past of post-colonial immigrants hinders their assimilation process. Additionally, Kureishi creates characters that dismantle the traditional notions of identity and represent the complex reality of South Asian immigrants' experiences.

Key words: Black British literature, diaspora, immigrants, postcolonialism, The Buddha of Suburbia

Table of contents

Acknowledgments	II
Dedication	III
Dedication	IV
Abstract	V
Table of contents	VI
General Introduction	1
1. Chapter one: From Commonwealth to Postcolonial Literature: Exploring Shifting Paradigms, Mimicry, and Post-Imperial Identities	
Introduction	8
1.1. Commonwealth, Postcolonialism and the Genesis of Black British Literature	9
1.2. Metropolis and Periphery Within a Postcolonial Context	11
1.2.1 The Concept of Metropolis/Center	11
1.2.2 The Concept of Periphery	12
1.2.3 Unbalanced Power Relations: Central/ Peripheral Europe	12
1.3 Reverse Colonization Narratives	13
1.3.1 Mimicry as a Manifestation of a Center/ Periphery Identitarian Crisis.....	15
1.4 1st Generation South Asian Immigrants in Britain.....	16
1.4.1 Diaspora.....	17
1.4.2 Reviewing Immigration within a Lefebvrian Framework	18

1.5 2nd Generation Post-Imperial Immigrants	19
Conclusion	20
2 Chapter two: Postcolonial Reflections in H.Kureishi's <i>The Buddha of Suburbia</i>	
Introduction	22
2.1 The Buddha of Suburbia as a Postcolonial Novel	22
2.2 Examining the Concept of Mimicry in The Buddha of Suburbia from a Post-Imperial Perspective	23
2.3 Unbinding the Shackles of Colonial Echoes: Nostalgia and Longing for Roots ...	26
2.4 Dislocation in The Buddha of Suburbia: A Journey of Cultural Transformation...	28
2.5 Center and Periphery as Cultural Geography in The Buddha of Suburbia	30
2.5.1 Karim's Integration in the Metropolis in The Buddha of Suburbia	30
2.5.2 Karim as a Suburban Character : Belonging to the Periphery	31
2.5.3 The othering in The Buddha of suburbia: A Conflict of belonging	32
Conclusion	34
3 Chapter Three: Multidimensional Identities: Assimilation and Reverse Colonization among South Asian Immigrants in London	
Introduction	37
3.1. Post-Imperial Immigrants and the Issue of Nationalism in The Buddha of Suburbia	37
3.2. The Diverse Cultural identities in The Buddha of Suburbia's Post Immigrants .	40
3.3. Reverse Colonization's Narratives in The Buddha Of Suburbia	41
3.3.1. Cultural Hybridity and Identitarian conflict from the concept of Reverse Colonialism standpoint	42
3.3.2. Exploration of Immigrant Communities in Suburban London	42

3.4. Ex-Colonial South Asian Immigrants’s Assimilation in The post-imperial London in the Buddha of Suburbia	43
3.4.1. Navigating Two Worlds: The Complex Identities of Second-Generation Post-Imperial Immigrants	44
3.4.2. South Asian Immigrant’s assimilation in the post-imperial London : Racial Prejudice and Discrimination	45
3.5. Relocation and cultural displacement in <i>The Buddha of Suburbia</i>	46
3.5.1 Cultural Spaces: Negotiation of Cultural Boundaries	46
Conclusion	48
General conclusion	51
Works Cited	53
Resumé	55
ملخص.....	56

General Introduction

General Introduction

In recent decades, British fiction has experienced a rejuvenation and significant enrichment due to a phenomenon commonly referred to as immigration of content. The extensive territories once colonized by the British Empire have given rise to a form of literature known as Black British literature, which reflects the visibility of specific groups within the British metropolis. Black British literature can be defined as English-language writing produced by individuals of Caribbean, Asian, African, and other origins from former British colonies. The influx of immigrants from these colonies has brought about a new demographic known as black Britain, which represents a tangible reality in terms of the objective space encountered in everyday life. Additionally, this demographic's conceptualization of space, or conceived space, involves the mental reconstruction of their surroundings. Consequently, the lived experiences of black Britain, encompassing both the perceived and conceived spaces, illustrate the complexity of their encounters and are often associated with people of color who have ties to the British Empire. This shift and gradual transformation of British society from a monolithic cultural identity to a multicultural identity serve as catalysts for the changes witnessed in contemporary British novels.

The significance of this research lies in the recent scholarly emphasis on space and spatiality in terms of assimilation and integration. This renewed focus can be attributed to the growing interest in how spaces and places influence individuals' lives. Correspondingly, numerous studies exploring the South Asian diaspora have attempted to bridge the gap between their state of cultural displacement and the process by which they can actively participate in multicultural spaces, forging distinctive modes of belonging within the metropolis across different generations. Furthermore, the motivation behind this research stems from the lack of applying David Higgins' concept of "Reverse Colonization" to postcolonial literature, a relatively new notion that remains largely under-explored. This research aims to explore how reverse colonization narratives facilitate intercultural empathy,

General Introduction

allowing individuals to move away from the constraining and potentially oppressive forces that tend to exert control over everyone.

The novel *The Buddha of Suburbia* portrays characters who grapple with cultural disturbances, emphasizing themes of cultural dislocation and alienation. The project delves into the issues faced by first and second-generation South Asian immigrants, exploring their experiences of displacement and cultural dislocation through the characters depicted in the novel. The author skillfully presents vivid depictions of the conflicts arising between native and foreign cultures, with the protagonist Karim and his father Haroon both undergoing shifts from the periphery to the center. Karim transitions from London's suburbs to the capital itself, while Haroon moves from India to the metropolitan city of London. Both characters encounter stereotypes from the host culture as ethnic minorities, occupying marginalized spaces. Haroon, as a post-imperial immigrant with an ethnic background, and Karim, as a mixed-race individual grappling with sexual issues. This research focuses on numerous question. First of which is how does Kureishi represent the process of assimilation for ex-colonial South Asian immigrants in the post-imperial metropolis of London?

Expanding on the previous inquiry, this research raises a second question: how can we achieve a postcolonial analysis of Kureishi's *The Buddha of Suburbia* with reference to the experiences of first and second-generation immigrants? Another question that manifests itself is how did post-imperial South Asian immigrants assimilate into British society?

Furthermore, our attention is drawn to another question, what influence does the social, cultural, and ethnic background of an individual have on the formation of their cultural identity, and how does this contribute to or impedes a sense of belonging?

In exploring Kureishi's *The Buddha of Suburbia*, with a particular focus on the experiences of first and second-generation immigrants, it is hypothesized that an in-depth

General Introduction

analysis will shed light on the intricate dynamics of cultural hybridity, identity negotiation, and the nuanced interplay between tradition and modernity. By delving into the struggles, conflicts, and resilience of these individuals as they navigate the challenges of assimilation, the novel is hypothesized to offer insights into the transformative potential of cultural encounters and the multifaceted process of constructing new cultural identities within a postcolonial context. Through a postcolonial analysis of Kureishi's *The Buddha of Suburbia*, examining the experiences of first and second-generation immigrants, it is hypothesized that the novel will depict the complexities of cultural displacement and the search for identity in a multicultural society.

The narrative is likely to illuminate the tensions and negotiations between the characters' South Asian heritage and their engagement with Western culture, offering insights into the challenges and opportunities of assimilation. The examination of the characters' journeys will uncover themes of cultural hybridity, self-discovery, and the constant negotiation of belonging, ultimately illustrating the transformative potential of embracing multiple cultural identities in a postcolonial setting.

In an attempt to give adequate answers to the previous inquiries and verify the relevance of the hypotheses mentioned above, this research will follow a postcolonial approach, depending on qualitative and descriptive methods. Conducting this research will involve careful reading of the novel, paying attention to the nuances and subtleties of the text. By closely examining the interactions, experiences, and perspectives of the characters, one can gain insights into the challenges and complexities faced by first and second-generation immigrants.

The present work will be divided into three chapters. The first chapter will be dedicated to the theoretical background for this dissertation, providing an in-depth analysis

General Introduction

that brings together the relevant theories utilized in the study and explores the historical context of the novel under investigation. Furthermore, employing postcolonial theory, the dissertation will endeavor to conceptualize the multifaceted aspects of assimilation, particularly within the South Asian Diaspora that experienced displacement and transcended marginal spaces. These individuals carried with them their histories, identities, and concerns, which later found expression in literary works commonly referred to as Black British Literature. This chapter will also provide an overview of the concepts of commonwealth and postcolonial literature, exploring the gradual shift from one concept to the other. Additionally, it will delve into topics such as mimicry, reverse colonization, and the intricate nature of post-imperial immigrant identities, shedding light on these significant issues.

As for the following chapter, it aims to investigate the themes and concepts explored in Hanif Kureishi's novel, *The Buddha of Suburbia*, from a postcolonial perspective. It highlights the novel's engagement with postcolonial issues such as mimicry, the immigrant experience in post-imperial London, and the longing for roots while decolonizing the mind. The chapter aims to deepen the understanding of the novel's exploration of cultural identity, displacement, and the complexities of the postcolonial experience. This chapter further discusses the challenges of cultural dislocation faced by diasporic individuals and the constant negotiation between their original culture and the culture of the host country. The novel's characters grapple with their cultural identities and navigate the diverse and complex multicultural landscape of London.

The third chapter will be devoted to the analysis of multidimensional identities of south Asian immigrants of London and how they achieved assimilation. This chapter will provide a thorough analysis of the notion of nationalism along with an understanding of the concept of reverse colonization in a postcolonial light.

General Introduction

In order to conduct this present research a number of books have been consulted and used as references. *The Empire Writes Back* (2003) is a collaborative work by esteemed scholars Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, which sheds light on the transition from commonwealth to postcolonial literature. It was in this book that the term "postcolonial" was first introduced and accepted. The book serves as a comprehensive account of English literature that explores the experiences of colonization, its aftermath, and the challenges faced in the post-colonial world while striving to break free from the constraints imposed by former colonizers. It delves into the power of language within a postcolonial context and demonstrates how literature produced within this context can serve as a radical critique of Eurocentric and hegemonic perspectives regarding previously colonized nations. In the realm of Black British literature, Stein Black's book *Black British Literature Novels of Transformation* (2004) focuses on the novels written by Black British writers. Black examines the role of these writers in depicting the cultural transformation of British society, which has resulted from significant immigration from former British colonies. He argues that Black British literature is not simply a consequence of the British society's shift from a monocultural identity to a multicultural one but rather acts as a catalyst for this change.

In David M. Higgins's latest publication, titled *Reverse Colonization: Science Fiction, Imperial Fantasy, and Alt-Victimhood* (2021), he presents an innovative analysis. Building upon previous scholarly contributions, particularly John Rieder's work *Colonialism and the Emergence of Science Fiction* (2008), Higgins explores science fiction texts from the United States and Britain that portray instances of "reverse colonization." These narratives depict a reversal of power dynamics, where the traditionally dominant white male class becomes the subject of oppressive violence similar to what historically marginalized Black, Indigenous, and People of Color communities have endured due to European and US empires. Higgins discerns both regressive and progressive potential within this narrative framework.

General Introduction

the writing of this project will heavily depend on *Cultural Identity And Cinematic Representation* (1989) by Stuart Hall, in which he explores the issue of cultural identity in the context of the emergence of Caribbean cinema and the cinemas of Afro-Caribbean blacks in the diasporas of the West. It questions the identity of the new subject of cinema and the positions from which they speak or write. The author suggests that identity is not a transparent or fixed concept but a production that is constantly in process and constituted within representation.

**Chapter One : From
Commonwealth to Postcolonial
Literature: Exploring Shifting
Paradigms, Mimicry, and Post-
Imperial Identities**

Introduction

It was by the middle of the twentieth century that the British Empire relinquished control over immigration laws for colonial subjects. The number of Commonwealth immigrants only grew larger creating, in the long run, a multicultural society. In relation to the rest of the empire, the United Kingdom was the dominant power. Post-imperial immigrants have been haunted by these ideas of inferiority and subordination throughout the courses of their lives; they have expressed these experiences in literature along with their cultures, histories, and concerns. As the post-modern world witnessed a rise in movements that attempt to write back to the dominant discourse, postcolonial theory studies and examines texts that tackle common issues resulting from the colonial discourse. The appellation of this type of literature has been subject to a huge debate. Terms like Commonwealth Literature, Postcolonial Literature, and Third World Literature are considered problematic due to the racial and economic implications that they hold.

This chapter will present the gradual shift that led to the emergence of black British literature as a term. Moreover, it will utilize postcolonial theory to view issues of dislocation, mainly focusing on the south-Asian diaspora to shed light on post-imperial immigration from the periphery to the metropolis. This chapter will be providing an understanding of David Higgins' concept of reverse colonization from a postcolonial perspective. In addition to presenting key concepts of the postcolonial theory, we will provide an understanding of the different aspects of South Asian diaspora with emphasis on post-imperial immigrants belonging to both the first and the second generations.

1.1. Commonwealth, Postcolonialism and the Genesis of Black British

Literature

The emergence of black British literature was gradual. Historically, there has been a general term used to describe this type of literature known as commonwealth literature. First of all, commonwealth literature can be defined as literature that spawned from countries that belong to the Commonwealth of Nations, formerly colonized or not. As former British colonies grew independent from colonial rule so has their literature. The shift from colonial to commonwealth literature suggested a shift in the position of the formerly colonized. To be referred to, still, in relation to the colonizer meant a change in status; it has elevated from subservience to equality. Some scholars like Griffith, Rushdie and Ashcroft see that this term holds colonial and imperious connotations, and attempts to gather texts from different parts of the world under one name (Selt,22). In elaborating on this further, Meenakshi Mukherjee argues that:

The term Commonwealth literature has finally fallen into academic disfavor, one can see that its biggest problem indeed was the presupposition that an umbilical cord tied all these diverse bodies of writings from Australia, Canada, India, Nigeria, Kenya, Trinidad, Jamaica, Barbados, and the rest to the mother country England, which absent centre set the evaluative norms absent because literature from England was never seen as part of this package (6)

Mukherjee here highlights the diversity of literary productions under what is broadly defined as commonwealth literature. In the quote mentioned above, Mukherjee explains that this term is merely used to set apart texts written in the English language into two categories highlighting the difference in the status of texts produced in England and that of previously

Chapter One: From Commonwealth to Postcolonial Literature:

colonized nations like Kenya or India. Thus, the real purpose of this term is to racially segregate bodies of writing written in English.

The transition to the term “postcolonial” became inevitable. During the 1980s, this term was popularized academically with the help of scholars like Homi Bhabha, Frantz Fanon, Ngugi wa’Thiang’o, and Edward Said. The rise in the number of scholarly articles, scientific journals, and books tackling similar issues of race, colonialism, and identity meant a rise in the interest of the academic community in this particular area.

Post-colonialism historically refers to the period after independence onwards. However, as a literary genre, it refers to texts that respond to colonial discourse. The shift to this term suggests a rise of an academic discipline with its own literary criticism and anti-colonial views. Sawanat sees it as "Postcolonial literature and theory investigate what happens when one culture empowers and deems itself superior to other."(Sawanat, Abstract) Sawanat here defines it as an examination of the multiple effects and consequences of a cultural clash; this clash is that of power.

With the formation of this newly recognized academic discipline, the scope of the theory started to grow bigger. Britain’s non-white population grew larger than ever, mostly consisting of immigrants (and their descendants) stemming from different parts of the empire. These large numbers of people of color had a multiplicity of cultures and a variety of concerns, which were translated into pieces of literature. In the Twenty-first century, the issues of the marginalized portion of Britain are no longer constricted to the colonial history of the empire. Britain transformed into a multicultural society with a population whose roots stem from different parts of the world, not necessarily ex-colonies. The name postcolonial literature could no longer fit these different groups of people thus black British literature came to light.

1.2. Metropolis and Periphery Within a Postcolonial Context

Eurocentric and Colonial understandings of what is Center and Peripheral have been challenged by Postcolonial intellectuals and writers. Ngugi WA Thia'O for instance through his book "Moving the Centre" argues for the need to disassociate the concept of the Centre from the West and to adopt an understanding of the "Plurality of Centres all over the world .

1.2.1. The Concept of Metropolis/Center

It comes from the Greek roots "meter" which means "mother",and Polis meaning "City". In another term as it is defined in(Oxford Dictionary) , it is the capital or chief city of a country or region. Geographically, Metropolis /Center is a term used to describe the core area of region that is usually associated with power, hegemony, vitality,and development . Metropolis areas are the centre for the different services, economic activities and goods. In further saying, as *Salman Rushdie* said about such nation :

They lived in a great city, a metropolis of many narratives that converged briefly and then separated for ever, discovering their different dooms in that crowd of stories through which all of us, following our own destinies, had to push and shove to find our way through, or out.(Rushdie, 52)

Salman Rushdie here highlights and draws attention to metropolis and the living in such a place is confined between admiration and regression after living for a certain period right there, in which it is the shift from periphery to the centre aiming to find a new different way of living. By contrast, periphery is the opposite of Center. It is the less developed area of a region by which such notion resonates with: Stagnation, lack of vitality and oppression.

1.2.2.The Concept of Periphery

Chapter One: From Commonwealth to Postcolonial Literature:

It is a concept taken from the Greek term PERIPHERIA that is used in order to describe the outside part of a centre of a city or region. Usually, such area of periphery is characterized by : poverty , less development , and perpetration. It can be seen also as a form of marginality and deprecate that determines the construction of the identity of non-hegemonic culture. Periphery Countries are the countries that receive small share of global wealth . They have such weak state and they depend on central /metropolis countries that ended by becoming dominant over these peripheries . To give further explanation of such concept , Stuart Hall in his saying about periphery said :

I have a funny relationship to the British working class movement... I'm in it, but not culturally of it... I was aware that I'd come from the periphery of this process. I was reluctant to go canvassing for the Labour party. I don't find it easy to say, straight, face to face with an English working class family: 'Are you going to vote for us (Hall)?'

Stuart here is trying to show how was the relationship between the central nation Britain and the periphery,of the working class family he is coming from and how hard is living and mingling in such hegemonic place.

1.2.3. Unbalanced Power Relations: Central/ Peripheral Europe

Postcolonial theory has played a key role in ringecent-de the Center/periphery binary by drawing attention to the similarities and the differences between the centre and periphery. Such theory is interested in a kind of difference, a nation of difference if it is possible to say. All European nations are living out of a known destiny , yet each is living out differently in small areas (peripheries) and large nations (metropolis).

Centers and Peripheries are neither essential nor entirely matters of geographical location (Wallertein,526). But instead ,they are social and cultural constructions that take their

Chapter One: From Commonwealth to Postcolonial Literature:

meanings in relation to each other (Peeren, Stuit, and Van Weyeberg,2-3). Europe ,through colonial discourse has constructed itself as the central metropolis ,whereas ,the former colonized spaces ,as it is referred to recently (The Global South) are conceived as economic ,geographical ,and cultural peripheries .

To add that the relations between centers (metropolis) and peripheries are such complicated and tensioned as they cannot ignore each other (Klobucka 1997,131) . This complexity is manifest in how peripheries often perceive centers from an ambiguous perspective that entails both admiration and hostility. In another meaning , both centres and peripheries cannot be separated and it is indeed ,their interactions that should be the key focus of interest (Klobucka ,121).

1.3. Reverse Colonization Narratives

Over the past century, it has not been difficult to observe the growing numbers of immigrants flowing from third-world countries to first-world countries. This act of mass migration resulted in what is now known as reverse colonization. Having been entirely subservient and dependent on the colonizer, subconscious Eurocentric views of superiority of the colonizer's land, education, economy, and even culture led the previously colonized nations to seek better living conditions and work/education opportunities in the colonial metropolitan centre. What signifies colonialism is the dominance and essentially the multi-levelled exploitation. However, it is unwise to say that immigrants possess that sort of power. In this regard, Higgins states that:

Chapter One: From Commonwealth to Postcolonial Literature:

Reverse colonization narratives, in other words, speculatively switch the roles of perpetrator and victim (in a variety of imaginative contexts) to provoke audiences to identify with (or as) colonized victims. It is important to examine the widespread popularity of reverse colonization narratives today, in my view, because identification with victimhood has become a strange source of ideological power for imperial subjects in our contemporary moment (Higgins,1)

Here, Higgins refers to the concept of reverse colonization narratives, which involve speculative scenarios where the roles of the colonizer and colonized are reversed. These narratives aim to provoke audiences to empathize and identify with the colonized victims, rather than the perpetrators. He suggests that it is crucial to analyze the current prevalence of reverse colonization narratives for in today's world, identifying with victimhood has become an unconventional yet influential source of ideological power for those who were historically subjects of imperialism.

The idea here is that these narratives challenge traditional power dynamics by shifting the perspective and encouraging people to question dominant narratives of colonization. By prompting audiences to identify with the colonized, reverse colonization narratives challenge the established order and highlight the agency and resilience of previously marginalized groups. Higgins points out the significance of studying the popularity of such narratives in contemporary society, as it reflects a shift in power dynamics and the utilization of victimhood as a source of empowerment for those who were historically subjugated.

Haslem believes that in the reverse colonization narratives examined by Higgins, there is a discernible manifestation of a concept elucidated by Bakhtin, known as the fundamental discursive struggle between centripetal and centrifugal linguistic forces. These stories can be

Chapter One: From Commonwealth to Postcolonial Literature:

interpreted in two ways: they either enable the dominant culture to uphold unity in the presence of imagined adversaries, often exaggerated and fictionalized, or they facilitate intercultural empathy, allowing individuals to move away from the constraining and potentially oppressive forces that tend to exert control over everyone. Essentially, these narratives can either reinforce the existing power dynamics and maintain social cohesion or promote a more inclusive and understanding perspective that challenges the dominant norms (Haslam 680).

1.3.1. Mimicry as a Manifestation of a Center/ Periphery Identitarian

Crisis

The relocation of the human being created different and unique cultures. Post imperial immigrants carried their cultures, languages, and customs along with them to London. However, the need to assimilate urged them to perform what Homi Bhabha coined as mimicry. Bhabha introduces the concept of mimicry, which refers to a process by which a colonized people or group imitate the culture and customs of their colonizers, often as a means of survival or resistance. According to Bhabha, mimicry is a complex and ambivalent form of cultural imitation that both challenges and reinforces the power dynamics of colonialism. On one hand, mimicry can be seen as a subversive act of imitation that disrupts and challenges the authority of the colonizer. On the other hand, mimicry can also be seen as a form of complicity that perpetuates the dominance of the colonizer by replicating and reinforcing their cultural values and norms. Bhabha argues that mimicry is not a simple act of copying, but rather a creative and strategic process that involves a degree of innovation and improvisation. Through mimicry, the colonized people may adopt the outward forms of the colonizer's culture, but they also subtly alter and transform those forms to create a hybrid or creolized cultural identity that reflects their own experiences and perspectives (Bhabha, 125).

In this regard, Homi Bhabha states:

Chapter One: From Commonwealth to Postcolonial Literature:

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; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. (Bhabha, 125)

Bhabha, here, explains that colonial mimicry seeks to create a newer version of the colonial Other. This new version has abandoned its former oriental self in the pursuit of the occidental. Mimicry, however, does not rid the colonial Other of his roots; it leaves him in Bhabha's words "almost the same, but not quite". The slippage, excess, and difference produced by mimicry are what enable it to challenge and subvert the dominant culture. By imitating the colonizer's cultural practices while also introducing subtle variations and differences, colonized peoples can disrupt the stability of colonial power and open up new spaces for cultural negotiation and resistance.

1.4 . 1st Generation South Asian Immigrants in Britain

Before the end of World War II, immigrants from the British Empire had a comparatively minor demographic, economic, and cultural impact on the UK. However, in 1948, the British Nationality Act was passed, granting British Empire subjects the right to live and work in the country. This meant that Commonwealth citizens were not subject to immigration controls, resulting in a significant number of people migrating to the UK between January 1955 and June 1962. These immigrants included a sizeable Muslim population from India, Pakistan, and Bangladesh, as well as Black immigrants from Caribbean islands.(Spencer,21)

South Asian Immigrants or British South Asians are an ethno-cultural category of individuals from "India","Pakistan",or "Bangladesh".There are two generations of those

Chapter One: From Commonwealth to Postcolonial Literature:

immigrants ,First generation and Second generation .Since their coming to such metropolis country , many of them felt that they are not accepted and welcomed by their co-nationals to be British.Yet some of them view themselves as British citizens but do not have a British national identity.The first generation of South Asian immigrants have faced migration that shapes how people view themselves in relation to social categories (British ,Indian ,Asian) and also how they relate to others .

1.4.1. Diaspora

Diaspora refers to the dispersion of a group of people from their original homeland to other parts of the world. The term diaspora originally referred to the Jewish diaspora, which involved the forced exile of Jewish people from their homeland in ancient Israel to other parts of the world. However, the concept of diaspora has since been used to describe the experiences of many other groups, including African diaspora, Indian diaspora, and Chinese diaspora, among others.

Diaspora, to scatter, means that the scattered population with a common origin share their experience of a different life style. In literature, diaspora revolves around the idea of nostalgia, identity, and hybridity which are embodied in the pieces of major International writers such as Divakarni, V.S Naipul, and Salman Rushdie. These writers demonstrated the South-Asian diaspora from various geographical areas. The South-Asian diaspora writers tackle issue of gender, ethnicity, immigration, postcolonialism, and religious traditions. For instance Divakarni who expressed the themes of family, ethnicity, and desi women's struggle in free countries. Alongside Naipul who has themes of homelessness, spiritual isolation and rootlessness. In contrast to the previous writers , Salman Rushdie who wrote *The Satanic Verses* (1988) became the subject of dissension, provoked protests, and earned himself a death sentence. His novel transcends mere geographical migration to deal with spiritual alienation. South-Asian diaspora writers are extremely essential as they put forward the

Chapter One: From Commonwealth to Postcolonial Literature:

cultural, ethnic, and religious differences that they encountered during their lives as they shed light on the South-Asian lifestyles and traditions, highlighting the issue of identity.

1.4.2. Reviewing Immigration within a Lefebvrian Framework

Lefebvre's ideas on space were influential in the emergence of a "spatial turn" in the humanities during the 1970s, where space and society were recognized as mutually constitutive. Lefebvre's ground-breaking conceptualization focuses not on the production in space, but on the production of space itself. He argues that space is not merely a passive entity, but an active creation shaped by social relations. His theory emphasizes that space is not fixed or constructed solely based on sensory data or historical narratives.

In his exploration of space, Lefebvre seeks to understand the common aspects and shared characteristics shaped by specific historical differentiations. He contends that space is intimately experienced in human life but often overlooked in reflection. He challenges the notion of space as a given entity and instead views it as actively produced by human beings. Lefebvre's perspective on space highlights its dynamic nature and its reciprocal relationship with social practices and activities. He asserts that space is not static or predetermined, but emerges through human agency and societal interactions. His theory of the production of space offers a thought-provoking argument that space is actively constructed and influenced by human actions, challenging traditional understandings of space as fixed or passive (Selt, 43).

1.5. 2nd Generation Post-Imperial Immigrants

After gaining independence, many former British colonies experienced a significant influx of immigrants, particularly to London, driven by cultural and historical ties between the

Chapter One: From Commonwealth to Postcolonial Literature:

city and its ex-colonies. The next generation of said immigrants explored an authentic experience of cultural hybridity..

Although mass migration from South Asia to Britain primarily occurred in the late twentieth century. According to Ballard, its roots can be traced back much earlier. Contacts between South Asia and Britain date back to the beginning of the Imperial project itself. Vizram's study in 1986 explores these connections during the nineteenth and early twentieth centuries and identifies three main categories of migrants. The first group consisted of personal servants of imperial adventurers and administrators who returned to Britain with their masters and mistresses. The second group comprised seamen who worked in low-ranking positions on British merchant ships, mainly in the stokehold. The third group consisted of wealthier travelers who sought adventure, excitement, and professional qualifications in Britain, including notable figures like Gandhi and Jinnah. However, until the early twentieth century, the South Asian presence in Britain remained relatively small, with only a few hundred Ayahs (nannies) and Lascars (sailors) at any given time, along with a small number of students and aristocrats who made brief visits. The outbreak of World War I in 1914 brought significant changes. With many working-class men from the indigenous population serving in the trenches, there was a shortage of industrial labor in Britain. Consequently, former seamen, who had previously worked as peddlers, found that their physical appearances were no longer a hindrance to gaining waged employment. Additionally, several British Indian regiments were sent to France to support the war effort. While it was assumed that these troops would return to India after the war, a small number of sipahis (Indian soldiers) took advantage of their temporary presence in the heart of the British Empire and followed the example of ex-Lascars. They quietly went AWOL and sought local opportunities in Britain. (Ballard 197-222)

Conclusion

Third world literature and postcolonial literature are terms that have been used interchangeably with the term black British literature which is a type of literature that invites readers to engage with narratives that highlight the complexities of identity, culture, and history. It's the kind of literature that provides a space for marginalized voices and alternative histories to be recognized or heard. Referring to Postcolonial theory which is the critical framework that examines the social, cultural and political consequences of colonialism and imperialism. Through a postcolonial framework, this chapter concluded that these interconnected concerns indicate the complexities of Postcolonial societies as well as the experience of marginalized communities. They highlight the ongoing struggles for recognition and empowerment within the contexts of diaspora and migration.

**Chapter two: Postcolonial
Reflections in H.Kureishi's *The
Buddha of Suburbia***

Introduction

This chapter delves into various themes present in *Hanif Kureishi's* novel, *The Buddha of Suburbia*, through a postcolonial lens. It explores the novel's engagement with postcolonial issues, specifically focusing on the concepts of mimicry, post-imperial London's immigrant experiences, and the nostalgia-driven longing for roots while decolonizing the Orient mind. Through these topics, we aim to gain a deeper understanding of the novel's exploration of cultural identity, displacement, and the complexities of postcolonial experience. In a postcolonial framework, Kureishi's novel becomes a rich exploration of the intricate interplay between different cultures, the tensions arising from migration, and the persistent yearning for a sense of heritage and authenticity.

2.1. *The Buddha of Suburbia* as a Postcolonial Novel

Significant attention has been focused on the examination of ethnographic and literary research, which explores how diasporic South Asian communities adjust and adapt to contemporary Western societies. These studies delve into how these individuals express their experiences and emotions through literary works, offering vivid depictions of life in the bustling English metropolis. London, historically the capital city of the British Empire, not only symbolized imperial power but also served as the hub of the empire, while the colonies were perceived as peripheral. As the British Empire gradually dissolved and underwent decolonization, London emerged as the preferred destination for immigrants, particularly from its former colonies.

The Buddha of Suburbia by Hanif Kureishi is a contemporary coming-of-age story that follows the journey of the protagonist, named Karim, as he embarks on a journey to discover his own identity. This novel tackles issues like identity, race, and cultural (dis&re)

location through the lens of a postcolonial discourse. It contains sub-plots narrated by Karim Amir that tell stories of his journey from childhood to adulthood. Karim's mixed Indian and English lineage is an obstacle between him and the complete alignment with either culture, leaving him in a state of non-belonging. This struggle with categorizing himself and finding a sense of belonging leads Karim to seek out experiences that challenge his understanding of who he is. This novel takes place in the suburbs of South-London during the 1970s and 1980s, a time significantly challenging for immigrants due to the widespread prevalence of racism, discrimination, and xenophobia. Kureishi's portrayal of characters from diverse ethnic backgrounds highlights the challenges they face as a result of their differences. The novel's characters often feel out of place and struggle to relate to their white peers.

2.2. Examining the Concept of Mimicry from a Post-Imperial Perspective

The Buddha of Suburbia is a novel with an abundant number of post-imperial immigrants in London, each with their own unique experiences that represent the different aspects of being a post-imperial immigrant. One of the key concepts of the postcolonial theory is mimicry which can be seen throughout the novel, preformed by various characters that belong to both the first and the second generations of immigrants.

The apprehension towards ethnic cultures that were integrating into British society eventually evolved into a form of narrow-mindedness and prejudice. The lingering thoughts of being from the powerful colonial empire and being from the center of the world allowed many British people to continue viewing immigrants from the peripheral ex-colonies with disdain and a sense of superiority. This was driven by a strong sense of nationalism among Britons, who perceived immigrants as "the other" and as a threat to their own identity. First generation immigrants' experience of relocation creates in them a desire to fit in the new location that exhibits unusual signs of civilization. Coming from a previously colonized

Chapter two: Postcolonial Reflections in H.Kureishi's *The Buddha of Suburbia*

country, the first generation immigrants strive to "upgrade" their image from a subject of colonization to a full on citizen of the United Kingdom. This process of "upgrade" is more often than not done through mimicry.

In the cases of Haroon and his friend Anwar, mimicry became evident in various ways. Haroon's attire started to resemble an English man's upon his arrival to London, in narrating the life of his father during his prime, Karim states "Dad visited Bond Street to buy bow-ties, bottle-green waistcoats and tartan socks..."(kureishi, 25). In addition to clothes, Haroon and Anwar picked up western taste in music "On Fridays and Saturdays they went to dances and smooched blissfully to Glenn Miller and Count Basie and Louis Armstrong" (kureishi, 25). Haroon discovers a new world drastically different from his homeland and attempts to adapt to his current environment through mimicking specific traits, lifestyles, and behaviors. From clothing, personal tastes, accent and even occupation (civil servant) Haroon aspired to become the image of an Englishman at the cost of (temporarily) abandoning his roots seeking society's recognition. Haroon experienced colonization back in India and subconsciously believed that the English were superior. However due to his upbringing and being a descent of an Indian nobility, he did not allow himself to harbor such feelings of inferiority .

Anwar leading a busy life working fourteen hours a day did not have as many chances to socialize with the British as Haroon had. However, prior to his departure to London, Anwar had already been exposed to Western influences like sports (cricket). Upon his arrival to London, he started to enjoy a lifestyle of freedom away from the teachings of Islam. Anwar enjoyed pork pies, gambled and on many occasions had out of wedlock relations with prostitutes (kureishi, 25) which are forbidden in Islam and in India.

Chapter two: Postcolonial Reflections in H.Kureishi's *The Buddha of Suburbia*

Both Haroon and Anwar sought to create new identities in London based on freedom and Englishness. By mimicking the colonizers, the colonial Other seeks to gain acceptance, validation, and a sense of belonging within the dominant colonial society. It aspires to occupy a position closer to the centers of power, privilege, and influence, distancing itself from its perceived inferiority as the colonized.

Aside from characters that belong to the first generation immigrants, Kureishi also portrayed the offspring of said immigrants. In the novel, young characters are depicted as torn between denying and embracing two distinct cultures: their original culture and their adopted one. In the case of second generation immigrants who are located in between two cultures, mimicry is performed as a mean of assimilation and an attempt to discard the feeling of cultural dislocation. Karim is a complex character that has a strong sense of non belonging as he describes himself as "an Englishman born and bred, almost...Englishman I am (though not proud of it)" (Kureishi,1). He, not only does he not consider himself fully an Englishman, but also states that he is not proud of his English heritage. There is an amount of contradiction in his words that is reflected in his actions; although he does not fully associate himself with English people, he struggles to mimic their lifestyle. In this regard, Bhabha states: "The powerful influence of a different culture will cause a tension between the demand of identity states and the demand for a change in identity and mimicry represents compromise to this tension" (Bhabha, 86). Karim is portrayed as a character that utilizes his Indian heritage only when it serves him some form of benefit; he uses expressions which insinuate how inferiorly he views his oriental self. At the beginning of the novel, he is described as having shoulder-length frizzy hair and dressed in western style, but also "washed his face in Old Spice". The purpose of presenting oneself in such image is to appeal to the gaze of his love-interest Charlie.

2.3. Unbinding the Shackles of Colonial Echoes: Nostalgia and Longing for Roots

Despite the colonized' efforts to mimic and embody the characteristics of the colonizers, the act of mimicry does not erase or eliminate the roots and origins of the colonial Other. The colonial subject holds a complex and multifaceted identity that is influenced by both its own cultural heritage and the imposed colonial framework. While colonial mimicry may grant certain privileges and advantages to the colonized in their interactions with the colonizers, it remains a strategy employed within the larger context of power dynamics and hegemony. Mimicry does not fundamentally alter or dismantle the structures of colonialism or the inherent inequalities embedded within them. The colonial Other's roots, history, and cultural heritage persist beneath the surface of the mimicked facade, constantly reminding them of their subjugated position and the enduring legacy of colonization. In *The Buddha of Suburbia*, various post-imperial immigrant characters experience a process of decolonizing the mind. However, the motives behind this shift to origins seem to remain the same as the motives they had for mimicking, being accepted by the Englishmen.

Haroon, who was previously adopting an English lifestyle, began to change his attitude towards his oriental origins. Despite being born as a Muslim in India, he had no prior interest in Buddhism. As a result, his connection to Buddhism is no different than that of any other Englishman. He acquires knowledge of Buddhism through English-published books and, in an attempt to appear more like Buddha, alters his English accent to sound more like that of an Indian. In an attempt to impress his students and seem an authentic Buddhist, Haroon changes his accent back to an Indian accent "He was hissing his s's and exaggerating his Indian accent. He'd spent years trying to be more of an Englishman" (Kureishi, 21) When it comes to the purpose of Haroon's mimicry, imitating either the British or the Indian yields the same implication: the act of renunciation. Bhabha (2006) discusses the concept of

Chapter two: Postcolonial Reflections in H.Kureishi's The Buddha of Suburbia

mimicry and its function as a mode of renunciation in his work, "The Location of Culture." Whether one imitates the colonizer or their own indigenous culture, the underlying intention is to relinquish aspects of their own identity and adopt the traits, behaviors, and ideals of another. Mimicry, in this context, involves a form of self-transformation that seeks to align oneself with the perceived source of power and authority, regardless of whether it is the British colonizers or the Indian cultural norms. The act of mimicry reflects a conscious decision to abandon certain aspects of one's original identity in the pursuit of assimilation or acceptance within a particular societal framework.

Anwar's sudden embrace of Muslim principles stems from his desire to assert his existence and authority. When he realizes he cannot connect with British identity, he experiences a sense of turmoil. To compensate for his lack of belonging, he turns to adopting Islamic rules, despite not previously being a devout believer. Anwar believes that aligning with Asian culture can only be achieved through religion. However, the novel emphasizes that this adoption is not a genuine spiritual attachment but rather a superficial performance to affirm his presence.

In the case of Anwar, he lives his life adopting, to a large extent, to Western norms. His resistance to the Western lifestyle only begins when he becomes aware of his daughter, Jamila, embracing her emancipation. It is at this point that he begins an internal shift towards returning to India or resisting English culture. Anwar's previous years in England, during which he adopted a Western lifestyle, are forgotten as he fixates on the fact that his daughter, Jamila, has abandoned her ties to Muslim culture. He fears the loss of his native culture and sees appropriating Islam as a way to reconnect with his roots. However, he overlooks the reality that cultures are constantly evolving and are not pure or original. Anwar's own identity,

which combines elements of both Eastern and Western cultures, demonstrates the inevitable interaction and blending of cultures. Anwar's character illuminates the challenges of being "located" in one culture while attempting to dislocate from it to preserve his original one. In this regard, McLeod suggests that:

Migrants envision their home in fragments and fissures... the transformation wrought by the experience of migrancy makes impossible the recovery of a platitudinous sense of home. Reflections of home seize in pieces only; a sense of displacement always remains (McLeod,77).

Anwar tightly grasps his Indian roots and appears fearful of losing them. He accuses everyone around him who tries to adapt to Britain of being "seduced by the west."

2.4. Dislocation : A Journey of Cultural Transformation

Diasporants who migrate from their peripheral lands to central ones face a significant challenge of cultural self-identification. The signs of their dislocation often stem from their hyphenated cultural identity. Hanif Kureishi portrays characters in his book who grapple with aligning themselves with either their original culture or the culture of the host country. London serves as a transitional space for these individuals, where they express their intricate connections with a different culture. The diverse diasporic communities and hybrid cultural forms in London prompt a dialogue between one's origins and the necessary adaptations to navigate a new culture. As diasporic populations, they negotiate their cultural identities amidst the tension between their roots and the routes they have taken. The concepts of home, nation, and homeland must be constantly re-examined as encounters with diverse ethnic groups shape a varied and complex London. This heterogeneity leads to the emergence of diverse cultural identities, constantly undergoing transformation and never reaching a state of completion.

Chapter two: Postcolonial Reflections in H.Kureishi's The Buddha of Suburbia

In the state of dislocation, diasporic individuals are confronted with the challenge of navigating between their heritage culture and the culture of their new host country. They face a constant negotiation process, seeking to reconcile their original cultural identity with the demands and influences of the adopted culture. This negotiation can be complex and multifaceted, involving the exploration and integration of various cultural elements. In this regard, Hall states that "the beginning of diaspora, of diversity, of difference... Diaspora identities are those which are constantly producing themselves anew, through transformation and difference." (Hall,68) the diasporic experience is a dynamic and transformative journey. It is a constant process of redefining and reshaping one's cultural identity, creating unique expressions that arise from the intersection of different cultural influences. Through this negotiation and transformation, diasporic individuals forge new paths and contribute to the diverse tapestry of cultural expressions in their adopted communities. Karim, who has exhibited signs of dislocation experiences a sense of displacement and confusion, a disruption of his sense of identity and belonging, which is a common challenge faced by children of immigrants. This issue arises because their "immigrant" parents also struggle to connect with English culture, finding solace in nostalgic memories of their homeland. McLeod further explains that these children lack first-hand knowledge of their parents' distant origins, leading to a different construction of the concept of "home." (McLeod,213)

Karim's detachment from his roots stems from an identity crisis. The social climate in Britain during the 1970s and 1980s was not as receptive as it is now. The diaspora of Haroon's generation, Karim's father, resulted in a cultural hybridity in Britain that was not readily accepted by the native British population.

2.5. Center and Periphery as Cultural Geography

The Buddha of Suburbia stands out for its urban geography and for establishing a new type of multiculturalism for big cities. Kureishi's novel changes the issue of settlement by focusing on the suburbs and a flight from the peripheries and hinterlands (Ryan, 55). Yet, the key to understand such issue of immigrants who arrived in England (the metropolis) from the once-colonized countries (the peripheries), as specific, the South-asian immigrants, is the history and the geographical tradition of British imperialism. The colonial discourse increased the idea of cultural belonging and moral superiority. The novel *The Buddha of Suburbia* by Hanif Kureishi extensively explores the ideas of identity, cultural conflict, and social mobility. This is made possible by the idea of the metropolis and the periphery. They are portrayed as follows.

2.5.1. Karim's Integration in the Metropolis

In the novel, London is referred to be the metropolis, particularly the Urban environment of the city. It represents a center of cultural diversity and opportunities. Karim Amir, the protagonist who is half English half Indian, is dissatisfied with the suburban lifestyle. For him, the city represents a place where he may freely achieve his ambitions and objectives and that is why he is pulled and drawn to the center (metropolis). In London, Karim encounters a variety of characters from different ethnic backgrounds and engages in the city's happiness arts scene; experiences more liberated and worldwide lifestyle.

Karim explores the city center and comes upon a world that challenges his assumptions and gives him the freedom to find who he is. He joins the counter-culture and theatre scene of the time, embracing his artistic goals and entering into partnerships that violate social expectations. Karim learns more about himself and the world around him as a result of his adventures in the city.

2.5.2. Karim as a Suburban Character: Belonging to the Periphery

In the novel, periphery is explored through the experiences of Karim Amir. First, Karim's identity as a mixed-race individual places him in a liminal space, neither fully accepted by the white English society nor fully embraced by the immigrant communities from which his family originates. This in-betweenness characterizes his experience of living in the periphery (OGUZ,1278). He feels like an outsider in both worlds, and this sense of marginality shapes his interactions and perceptions of the suburban environment. In addition to his experience of growing up in the suburbs is characterized by a sense of boredom, limited freedom , imposed by his family and the community. Karim's journey from the periphery to the center is symbolic of his quest for self-discovery and liberation. Through his involvement in theater, music, and relationships, Karim seeks to escape the periphery and claim a more authentic and meaningful existence.

The character of Karim can be seen as a representation of cultural fragmentation and a hyphenated identity. He embodies the complexities that arise when individuals try to navigate multiple cultures and reconcile their sense of belonging. It is unsurprising that one's cultural background and sense of place significantly impact their way of life, as they often feel compelled to conform to the norms and expectations of their own culture. In some cases, individuals may detach themselves from their original culture, creating a disconnection from their roots. Cultural costumes and traditions play a crucial role in bridging this gap and maintaining a connection to one's heritage. However, Karim's experience highlights the conflicting nature of ethnicity and upbringing, leading to a problematic ambivalence regarding his identity. The feeling of belonging to a specific place and culture is essential, as it provides a sense of support and stability. Second-generation immigrants, like Karim, face unique challenges in being raised with the principles of their original culture within their homes while simultaneously engaging with the culture of the host country outside. This can

result in a cultural dislocation and ambivalence that may even manifest as a state of alienation.

In the case of Karim, it is not possible to identify him solely by his father Haroon's culture. He does not consider himself to be fully Indian and instead embraces a self-identification as Englishman "I'm an Englishman born and bred almost "(Ellingsen ,03) disregarding his Indian origins. Moreover, religion does not play a significant role in his self-perception, as he fails to acknowledge his Muslim identity. However, there are a few similarities between Karim and his father in terms of their cultural and ethnic background. Both Karim and Haroon try to leverage their exotic culture to earn money and achieve social status. Nevertheless, upon deeper analysis, it becomes evident that Karim is not entirely comfortable with his physical appearance, particularly his Indian look as it presents a hurdle to assimilating successfully into British society. Karim's character exemplifies the complexities and challenges faced by individuals with hyphenated identities and fragmented cultural backgrounds. It sheds light on the delicate balance between embracing one's roots and striving for integration within a new cultural context.

2.5.3. The Othering in *The Buddha of Suburbia*: A Conflict of Belonging

Kureishi's novel can be analysed in the context of othering. In fact, it is possible to see many examples of the *otherization* (Kumaravadivelu, 16) by the names throughout the novel. For example, Karim the protagonist struggles to be identified as British while being half English half Indian origin who's living in the suburbs of London. Yet , due to the existence of two races , Karim and other immigrant characters besides him , are viewed as "Others". This can be proved when he moves closer to the center. he realizes that even within the artistic and liberal spaces of London, there are still hierarchies and power dynamics that can marginalize and exoticize individuals like him. He confronts racism, cultural

Chapter two: Postcolonial Reflections in H.Kureishi's The Buddha of Suburbia

appropriation, and the commodification of diversity, highlighting that the periphery can exist within the supposed center as well.

Ultimately, Karim's journey through the periphery serves as a critique of societal norms, cultural boundaries, and the limitations imposed by fixed notions of identity and place. The novel explores the complexities of belonging and the quest for selfhood in a world that often marginalizes and categorizes individuals based on their race, ethnicity, and background. As the British prime minister Margret Thatcher stated in a TV interview over the Asian immigrants:

If we went on as we are then by the end of the century there would be four million people of the new Commonwealth or Pakistan here. Now, that is an awful lot and I think it means that people are really rather afraid that this country might be rather swamped by people with a different culture and...the British character has done so much for democracy, for law and done so much throughout the world that if there is any fear that it might be swamped people are going to react and be rather hostile to those coming in (Thatcher, World in Action 19 January 1978).

Thatcher in her saying established a somewhat negative stance on the Asian immigrants and through the novel *The Buddha of Suburbia*, it shows how British nationalism is built by Thatcherism. "The things was, we were supposed to be English, but to the English we were always wogs and nigs and Pakis and the rest of "it" (Kureishi, 53).

the concept of the "other" is a prevalent theme in *The Buddha of Suburbia*. Dominant white British society has a racist attitude towards ex-colonial immigrants, stereotyping,

Chapter two: Postcolonial Reflections in H.Kureishi's *The Buddha of Suburbia*

marginalizing, and forcing them to live “in-betweeness”. As if Britain was not the one who had occupied these countries, exploited all their sources, destroyed all their political and economic systems and also enslaved their people for years. Now these desperate individuals are back in the colonizer’s country, due to the lack of industrial, economic, and educational institutions in their homeland, they are considered as outsiders, invaders, and labelled as “other”.

Conclusion

To conclude with, Kureishi's novel *The Buddha of suburbia* that has explored the complex interplay between post-imperial London immigrants, cultural identity, complexities of Postcolonial immigrant's experiences and the concept of mimicry. Several key findings have emerged. The experiences of post-imperial immigrants are shaped by the historical legacies of imperialism and decolonization. These individuals often navigate a complex area of cultural hybridity, as they carry with them the legacies of their homeland while together engaging with the dominant culture of their host country. This negotiation of multiple cultural identities can lead to a range of experiences, from feelings of displacement and alienation to a sense of belonging and cultural richness. Indeed , it is the cultural identity transformation. In addition to mimicry that emerges as a significant mechanism through which post-imperial immigrants engage with the dominant culture. As a form of cultural adaptation, mimicry involves imitating or adopting certain aspects of the dominant culture in order to gain social acceptance and navigate the challenges of integration. To add that, the challenges that immigrants face from the process of cultural relocation as being transferred in the metropolitan city of London that formerly ruled over them was not easy. When the duality of East/West, Center/periphery is considered, obviously the process of otherization overwhelm. Yet , they actively shape their own cultural identities and challenge prevailing stereotypes and expectations. They engage in cultural production, forging new hybrid identities that draw

Chapter two: Postcolonial Reflections in H.Kureishi's *The Buddha of Suburbia*

upon both their heritage and the cultural context of their host country. Finally, the intricate relationship between post-imperial immigrants, cultural identity struggles, through the novel of *Buddha of suburbia* , the complexity and diversity within post-imperial immigrant communities, society can better appreciate the contributions and challenges of these individuals, fostering a more inclusive and culturally vibrant future.

**Chapter Three: Multidimensional Identities:
Assimilation and Reverse Colonization
among South Asian Immigrants in London**

Introduction

The apprehension towards ethnic cultures merging into British society evolved into a feeling of narrow-mindedness and xenophobia. The British population, rooted in a history of imperialism and considering themselves at the center, often regarded immigrants from former colonial territories with disdain and a sense of superiority. Additionally, there was a prevalent sense of nationalism among the British people, leading to an "us versus them" mentality against those perceived as different or foreign. racial discrimination was widespread and there was a strong anti-immigrant sentiment. Many white individuals regarded Blacks as inferior beings, displaying arrogance and hypocrisy towards them. Moreover, Blacks were denied their fundamental rights and essential needs, such as access to education, healthcare, transportation, suitable government employment, and basic living standards. They were confined to their homes and when they attempted to adopt the cultural values and habits of the whites, they were ridiculed for their black skin. For example, if Blacks wore Western attire like pants and shirts and tried to consume European food, they were mocked by the white population. The main character in the novel, Karim Amir, experiences the same disillusionment with British culture. Caught between his Indian heritage from his father, Haroon, and the British culture from his mother, Eva, Karim struggles to find his place within these two cultures. This chapter thoroughly analyses issues of identity, nationalism along with narratives of reverse colonization in *The Buddha of Suburbia*.

3.1. Post-Imperial Immigrants and the Issue of Nationalism

The Buddha of Suburbia depicts characters who are experiencing cultural disturbance. The novel's central themes revolve around cultural dislocation and alienation, exploring the experiences of first and second-generation South Asian immigrants, addressing issues of displacement, non-belonging and nationalism through the characters depicted in the novel. In this regard, the Commission For Racial Equality states that:

Chapter Three: Multidimensional Identities

Ethnic diversity is nothing new in Britain. People with different histories, cultures, beliefs and languages have been coming here ever since the beginning of recorded time. Logically, therefore, everyone who lives in Britain today is either an immigrant or the descendant of an immigrant. Most of us can probably trace the immigrants in our own personal histories if we go back far enough. (1)

The statement emphasizes that ethnic diversity has been a longstanding characteristic of Britain, dating back to ancient times. Throughout history, individuals with diverse backgrounds, including different histories, cultures, beliefs, and languages, have migrated to Britain. As a result, it logically follows that every person currently residing in Britain is either an immigrant themselves or descended from immigrants. By exploring their personal histories, many individuals can likely trace their family's immigration roots if they look back far enough in time. This highlights the interconnectedness of Britain's population and the rich tapestry of diverse backgrounds that contribute to its multicultural society.

Benedict Anderson's concepts of nation and nationhood can provide valuable insights into understanding the notion of Britishness or British nationalism. Drawing from an anthropological viewpoint, Anderson, in his book titled *Imagined Communities* (1983), defines a nation as an imagined community, perceived as both limited and sovereign. According to Anderson, nationalism originated in America and subsequently spread through popular movements in Europe, imperialist powers, and anti-imperialist struggles in the Third World. This framework allows for a comprehensive analysis of how British nationalism, as an imagined community, has developed and evolved over time.

Chapter Three: Multidimensional Identities

The attempt by immigrants to assimilate into society reveals the transformation of a nation's perceived traits. Anderson argues that nationalism, claiming to be deeply rooted and continuously legitimizing itself by establishing an "us versus them" identity, is actually harmful. Anderson emphasizes that nationalism is created through imaginative constructs. In a similar vein, *The Buddha of Suburbia* portrays the construction of British nationalism through the influence of Thatcherism "The thing was, we were supposed to be English, but to the English we were always wogs and nigs and Pakis and the rest of it" (Kureishi,53). In this novel, the perception of Britishness is explored in relation to both the native citizens and immigrants of Britain. Immigrants, in their desire to be embraced by the British society, make efforts to emulate and assimilate into the British culture. Through this process, they contribute to redefining the concept of Britishness and reshaping its definition. While residing in India, Haroon held the belief that the British constituted a superior race. "Dad was amazed and heartened by the sight of the British in England, though. He'd never seen the English in poverty, as road sweepers, dustmen, shopkeepers and barmen."(ibid) upon arriving in England with high aspirations for education, he experienced disillusionment as he discovered that the British were simply ordinary individuals. Haroon's situation echoes Anderson's notion of imagined communities. The concept of Britishness is constantly challenged in the novel. From the immigrant's viewpoint, it becomes evident that the notion of Britishness is subjective and varies. This notion, in essence, is a mythical construct. Interestingly, there are instances where Haroon perceives himself as superior to the British while residing in England, likely influenced by his aristocratic heritage from India. Despite his internal feelings, Haroon finds himself compelled to adopt English manners and behaviors, showcasing the complex dynamics at play in his identity formation.

3.2. The Diverse Cultural Identities in *The Buddha of Suburbia's* Post-imperial Immigrants

Hanif Kureishi tackled the issue of immigration and the challenges faced by immigrants in defining their identity. He specifically examined the identity crises that arise when immigrants from the Indian diaspora reside in the UK. Migrants from non-Western backgrounds often grapple with identity issues on multiple levels. Initially, they strive to establish their own identity in their new country. However, they find themselves unable to fully retain their original culture while also struggling to integrate into the new culture that often rejects their presence.

Identity encompasses the unique qualities, convictions, principles, and life encounters that establish an individual or collective entity, setting them apart from others. It is molded by numerous elements including culture, historical context, language, religion, ethnicity, gender, sexuality, and social class. Nevertheless, Hall presents an alternative perspective by questioning the idea of identity as an immutable and static essence. He contends that identity is actually a result of historical and cultural dynamics, subject to ongoing negotiation and evolution. In other words, identity is a fluid and ever-changing construct shaped by the interactions between individuals and their sociocultural environments. In Hall's words "cultural identity is not a fixed essence at all, lying unchanged outside history and culture" (Hall,71). He views identity as an ongoing and dynamic process. As a result, determining the finality or completion of one's identity becomes a complex task, given its continuous evolution and transformation.

Karim finds himself in a unique position where he does not fully belong to either the British or Indian culture. His physical appearance, being too brown to be considered typically British, sets him apart. Moreover, his cultural heritage inherited from his father prevents him

Chapter Three: Multidimensional Identities

from fully embracing a British identity. On the other hand, he cannot be classified as Indian either, as he has never been to India and his knowledge of Indian history comes from British sources. Hanif Kureishi's novels predominantly explore the concept of hybrid identities, using them as cultural expressions. In England, where a distinct concept of Britishness has been constructed, immigrants inevitably find themselves caught in a state of in-betweenness. They are unable to fully identify with the dominant host culture, which often reinforces hierarchical distinctions. Karim experiences uncertainty when it comes to choosing which culture he wants to identify with. His hyphenated identity, being British-Indian, plays a role in his struggle to fully belong to a singular culture. The presence of this hyphenated identity creates a sense of ambiguity and prevents him from firmly aligning himself with one specific cultural group.

3.3.1. Reverse Colonization Narratives in *The Buddha Of Suburbia*

Kureishi's novel presents a unique perspective on reverse colonization, where characters from former British colonies migrate to the metropolis challenging the traditional narrative of colonization. He portrays through *The Buddha of Suburbia* the complex experiences of South-Asian immigrant communities navigating their way of life through suburban London. In this novel, the author explores narratives of reverse colonization within the context of changing British society. Such reverse in colonization highlights the complexities of identity and cultural assimilation. Kureishi's exploration of reverse colonization in *The Buddha of Suburbia* questions the prevailing narratives of the British Empire and its lasting impact, while giving voice to the marginalized and those who seek to reclaim their heritage in a post-colonial world. In fact, *The Buddha of Suburbia* provides compelling narratives of reverse colonization, offering a fresh perspective on immigration, identity, and belonging in a multicultural London. Through his portrayal of diverse characters and their complex experiences, Hanif Kureishi challenges conventional narratives of colonization and sheds light on the transformative power of immigrant communities in

suburban settings. The novel serves as a reminder that identity is fluid and constantly evolving, shaped by the cultural influences and interactions that occur in diverse and vibrant urban spaces.

3.3.2. Cultural Hybridity and Identitarian Conflict from a Reverse Colonization Standpoint

The Buddha of Suburbia depicts the conflicts of identities faced by characters from former British colonies. The protagonist Karim's struggle with the cultural hybridity becomes central to the narrative. His self's discovery journey reflects the broader experiences of reverse colonization, as he struggles with the opposing expectations of his Indian father and his British friends. Such fight between his dual origins and his desire to build his own identity, highlights the challenges faced by people who are navigating multiple culture influence. Moreover, as an additional example to be taken from the story of reverse colonization. Karim's father, Haroon represents the first wave of reverse colonization. Haroon, a Pakistani immigrant who has lived in Britain, begins on an adventure of self-discovery and transformation as he accepts Buddhism's spiritual teaching. Through his transformation, Haroon challenges the stereotype of South Asian immigrants as marginalized and oppressed, instead experiencing cultural independence.

3.3.3 Exploration of Immigrant Communities in Suburban London

Kureishi shows the establishment of immigrant communities in Suburban London and their subsequent and following impact on the cultural base. As a result of reverse colonization, the suburbs become a melting-pot of diverse cultures, challenging the homogeneous British identity. The novel's characters come from a variety of ethnicities and cultures, and each try to bring their own customs, languages and traditions. Through their interactions, Kureishi portrays the complexity of these immigrant groups, highlighting the

Chapter Three: Multidimensional Identities

transformative effect that they have on the social structure of the suburbs. In addition to the subversion of the stereotypes and power relations, in which the novel challenges established power relations. In place of depicting the colonized as passive victims, Kureishi presents characters that actively oppose the dominant standards and redefine their own stories. As David M. Higgins in his Book *Reverse Colonization Science Fiction, Imperial Fantasy, And Alt-Victimhood* said :

Reverse colonization narratives speculatively turn the tables and ask privileged audiences to imagine what it would be like to be on the receiving end of the violent and exploitative practices they often benefit from in imperial contexts. (Higgins, 18).

David by his quote about reverse colonization, expressed that instead of depicting colonizers from powerful nations exploiting and dominating colonized people, the narratives explore scenarios where the colonizers become the colonized, and formerly oppressed groups taken on positions of power and agency. They seek to de-construct the idea of inherent superiority and question the systems of power that support inequality and injustice.

3.4. Ex-Colonial South Asian Immigrants' Assimilation in the Post-imperial London

Kureishi explores the representation of ex-colonial South Asian immigrants' assimilation in post-imperial London through various themes and narrative devices. In his works, *The Buddha of Suburbia*, he portrays the challenges and complexities faced by these individuals as they navigate a new cultural landscape while grappling with their own sense of identity and belonging. One way Kureishi represents assimilation is through his characters' experiences of cultural conflict and hybridity. He depicts the clash between traditional South Asian values and the Western values prevalent in London society. This conflict often

Chapter Three: Multidimensional Identities

manifests in the struggles faced by the characters as they try to reconcile their heritage with the expectations and norms of their new environment. Kureishi also explores the process of cultural adaptation and the desire for acceptance. His characters often find themselves caught between two worlds, torn between their South Asian roots and the desire to integrate into British society. They grapple with issues of language, religion, and cultural practices, sometimes adopting elements of British culture while attempting to retain their own cultural identity. As a given example from the novel, the protagonist, Karim Amir struggles with his dual identity that reflects the broader challenges faced by immigrants in reconciling his South Asian roots with his new life in London. As Karim is an Englishman "with qualifications" (Stein, 116) who experiences a feeling of both Englishness and Indianness, the "East exists as an underground presence within western identity" (Moore-Gilbert, 129). He faces discrimination and stereotypes from both sides of his heritage. The British view him as an exotic outsider, while some members of the Indian community see him as a traitor for abandoning his roots. Karim's attempts to reconcile these conflicting expectations and identities become a source of internal conflict.

3.4.1. Navigating Two Worlds: The Complex Identities of Second-Generation Post-Imperial Immigrants

The second-generation post-imperial immigrant experience is often characterized by a sense of living in two worlds. Not only are they connected to the cultural and linguistic heritage of their parents' home country, but also deeply embedded in the cultural and linguistic norms of their country of birth or residence. This duality can lead to a complex and multifaceted identity that requires navigating between these two worlds. In addition, they experience being the offspring of victims of colonialism in the coloniser's land.

Chapter Three: Multidimensional Identities

The complex identity that results from being both "British" and "other" lead to an increase in their chances of being a subject of exclusion, racism, and discrimination. As second generation immigrants straddle both worlds, their hybrid identities challenge the traditional notions of what it means to be British yet fails to relate to most of the markers of their parents' country of birth. This dual consciousness creates a unique cultural background that makes it difficult for them to fully belong to either of the two colliding identities. This leaves them with a sense of cultural alienation, feeling too British to be South Asian, and too South Asian to be British.

3.4.2 South Asian Immigrants' Assimilation in Post-imperial London :

Racial Prejudice and Discrimination

Kureishi highlights the impact of racism and discrimination on the assimilation process. He portrays the prejudice and stereotypes faced by South Asian immigrants, which create barriers to their integration into British society. These experiences of marginalization and exclusion shape the characters' perceptions of themselves and their place in the post-imperial London setting. In addition, the racism and discrimination faced by South Asian immigrants in London. The characters encounter prejudice in various forms, from casual racism to systemic barriers, which shape their experiences of assimilation and their search for acceptance.

Overall, Kureishi's representation of ex-colonial South Asian immigrants' assimilation in post-imperial London reflects the complexities, conflicts, and challenges faced by individuals striving to find their place in a multicultural society while navigating the remnants of a colonial past.

3.5. Relocation and Cultural Displacement

Relocation is a central aspect of the novel as it explores the experiences of immigrants and their children who have moved from their countries of origin to the suburbs of London. In *The Buddha of Suburbia*, the story begins with Karim and his family living in the suburbs of South London, where they face the challenges of assimilation and cultural displacement. Karim's father, Haroon, who is a first-generation Indian immigrant who is looking for his new life in England; tries to fit into the middle-class suburban culture. Indeed, he becomes involved in amateur theater and eventually leaves his family in search of a better life in London. Such act of relocation not only physically transports the characters to a new place but also exposes them to new cultural dynamics and challenges. In the novel, Karim, on the other hand, feels a sense of alienation in the suburbs and desires to escape to the more vibrant and culturally diverse city. He craves a sense of belonging and feels disconnected from his Indian heritage as well as the British society around him. As the story progresses, Karim moves to London and becomes involved in the city's thriving arts and music scene, which allows him to explore his own identity and forge new connections. Through Karim's journey of self-discovery and exploration, the novel delves into the complexities of identity formation in a multicultural society. It raises questions about belonging, assimilation, and the negotiation of cultural boundaries.

3.5.1. Cultural Spaces : Negotiation of Cultural Boundaries

In the novel *The Buddha of Suburbia*, the themes of relocation and cultural space play significant roles in shaping the narrative. Cultural space refers to the social and cultural

Chapter Three: Multidimensional Identities

environment in which individuals exist and interact .It is depicted through the stark contrast between the suburban English culture and the diverse cultural backgrounds of the characters. Karim, with his Anglo-Indian heritage, navigates between different cultural spaces, feeling like an outsider in both. His search for his cultural identity is reflected in the exploration of various cultural spaces throughout the narrative. For example, when Karim meets an Indian student in London who is comfortable openly discussing her sexuality , something which he is not used to in his own community. So he navigates between the Indian community represented by his father's friends and the British culture he encounters in London. Through such experiences, Karim realizes that cultural spaces are not fixed but are constantly evolving. He encounters a diverse range of individuals who challenge his preconceptions and broaden his understanding of culture and identity. This novel explores the tension and conflicts that arise when multiple cultural identities collide and intersect. Also , both relocation and cultural space themes shed light on the challenges faced by individuals who ride multiple cultures and the impact of these experiences on their sense of self Relocation and the cultural displacement in *The Buddha of Suburbia* .

Conclusion

All in all , Hanif Kureishi's novel *The Buddha of Suburbia* delves into the complex issue of nationalism , examining its impact on individuals and communities within the context of Post-imperial immigrants experiences. It carefully explores the cultural identities of those who have migrated from former colonies to the West, grappling with questions of belonging , assimilation, and the preservation of their heritage in an environment that frequently demands conformity. In addition , Kureishi in this novel portrays a narrative of *reverse colonization* through the protagonist Karim Amir, in which individuals from colonized countries find themselves colonizing the cultural spaces of their adopting nations .

Also, such novel highlights the challenges faced by immigrants as they navigate their way through a society that both embraces and reject them. Karim exemplifies such difficulty of balancing his Indian and British identities as a young man of mixed ethnicity. His investigation of many cultural spaces , from the British suburbs to the metropolitan London shows the complexities of his existence and the multiple nature of cultural identity in which Kureishi effectively mixes issues of race, class, and sexuality together to represent multiple layers of Karim's identity creation. Furthermore, the story reveals the subject of relocation and its impact on cultural space . Immigrants carry their traditions, customs, and narratives with them as they settle in new regions , producing rich cultural landscapes that challenge the dominant narratives of the receiving communities.

Chapter Three: Multidimensional Identities

Finally, Kureishi portrays the experiences of ex-colonial South Asian immigrants and their struggle for assimilation in London. The characters in the novel come from diverse backgrounds, including India, Pakistan, yet they still grappling with the legacy of imperialism through the challenges they face in adapting to the British way of life while also grappling with their own cultural heritage. Some characters, like Karim's father, Haroon, cling to his South Asian roots and struggle to fully integrate into British society. Other characters, such as Karim's friend Jamila, embrace the cultural hybridity that comes with being a part of both worlds. They navigate the complexities of their dual identities and their South Asian heritage with the opportunities and freedoms of their life in London. The novel also touches upon the racial tensions and discrimination faced by South Asian immigrants in post-imperial London. Karim encounters instances of racism throughout the story, highlighting the difficulties faced by those who are perceived as outsiders in a mostly white society .

General Conclusion

General Conclusion

This study's significance stems from the recent scholarly focus on space and spatiality in the context of assimilation and integration. Such newfound can be determined to a growing interest in how societies and places influence people's lives . This research followed postcolonial approach along with descriptive method . It has examined the application of Postcolonial theory to Hanif Kureishi's novel *The Buddha of Suburbia*. Through a close analysis of the novel , it has become evident that such novel provides a rich ground for exploring postcolonial themes and the complexities of identity in a Postcolonial context .

As a first key finding of this study is that ,*The Buddha of Suburbia* challenges traditional notions of identity and exposes the hybridity of cultural identities through the experiences of first and second generation immigrants. In addition, The protagonist Karim Amir, embodies the complexities of multicultural individual , navigating between two different ethnic backgrounds, Indian and British in which this contributes to a sense of Non-belonging.

Moreover, Post-imperial South Asian immigrants faced numerous challenges, including language barriers, cultural differences, and racial prejudices. However, overtime, they adapted and assimilated into British society in many ways, they made significant contribution to Britain in arts and many other fields, by which their achievements helped break down stereotypes and fostered greater acceptance within the British society.

Furthermore, it is worth noting that the completion of this research was not as manageable as originally planned. The difficulty in collecting the needed documents to carry out this dissertation; the lack of many articles related to reverse colonization was hard to be found. Yet, other documents were humbly present to be used through

General Conclusion

the work. To add that, dealing with the rise of other troublesome questions was regarded as a challenge that came out amid the process of this research .If they are included in this project , they may drive it in a different path as a further study. First question: How closely do the main characters' experiences in The Buddha of Suburbia resemble the reality of immigrants? Another question: Can their experiences be considered universal today?.In fact, answering such questions could be interesting for otherresearch

Works Cited

- Anderson, Benedict R. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Rev. ed., Verso, 2016.
- Ayla OGUZ . *Ambivalence And In-Betweenness In Hanif Kureishi's The Buddha Of Suburbia And Doris Lessing's Victoria And the Stavenes*. 2013
- Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." *October*, vol. 28, 1984, pp. 125–33. JSTOR, <https://doi.org/10.2307/778467>. Accessed 2 Mar. 2023.
- Ballard, Roger. "The South Asian presence in Britain and its transnational connections. In B. Parekh, G. Singh and S. Vertovec, eds, *Culture and economy in the Indian diaspora*, pp. 197–222. London: Routledge." (2003).
- Commission for Racial Equality. *Roots of the Future: Ethnic Diversity in the Making of Britain*. Commission for Racial Equality, 1997. JSTOR, <https://jstor.org/stable/community.28327988>. Accessed 30 May 2023.
- David M. Higgins . *Reverse colonialization Science Fiction, Imperial Fantasy, and Alt- Victimhood*. University of Iowa Press. 2021. David M. Higgins . *Reverse colonialization Science Fiction, Imperial Fantasy, and Alt- Victimhood*. University of Iowa Press. 2021.
- Ellingsen, L. H. *An Englishman born and bred, almost Identity and Belonging in Hanif Kureishi`s The Buddha of Suburbia*. (Masters Thesis, The University of Oslo, Norway).2012
- Haslam, Jason. "Review of *Reverse Colonization: Science Fiction, Imperial Fantasy, and Alt-Victimhood*, by David M. Higgins." *American Literary History*, vol. 35, no. 1, 2023, pp. 680-683. Project MUSE, muse.jhu.edu/article/883792
- Hall, Stuart. "*Cultural Identity and Cinematic Representation*." *Framework: The Journal of Cinema and Media*, no. 36, 1989, pp. 68-81. JSTOR, doi:10.2307/44111666
- Higgins, David M. "INTRODVVCTION: Bizarro Victimhood." *Reverse Colonization: Science Fiction, Imperial Fantasy, and Alt-Victimhood*, University of Iowa Press, 2021, pp. 1–30. JSTOR, <https://doi.org/10.2307/j.ctv1wdvx4q.4>. Accessed 24 May 2023

- Janine Hauthal & Anna-Leena Toivanen . European peripheries in the postcolonial literary imagination, *Journal of Postcolonial Writing*. 2016.
- Klobucka, Anna . "The European Periphery " page 121 .1997
- Kumaravadivelu, B. Otherization in the Novels *Maps* by Nurudin Farah, *The Buddha of Suburbia* by Hanif Kureishi and *Snow* by Orhan Pamuk. 2020.
- Kureishi, H. The buddha of suburbia.*International Journal of Social and Humanistic Science* 2020.
- Mukherjee, Meenakshi. «Interrogating Post-colonialism.» *Interrogating Post-colonialism: theory, text and context*
- Moore-Gilbert, Bart. Hanif Kureishi. Manchester University Press, 2001
- Ngugi Wa Thiango .Book"Moving the center" .1993.
- Peeren, Esther, Hanneke Stuit, and Astrid Van Weyenberg. "Introduction": *Peripheral Visions in the Globalizing Present.*" 2016
- Ryan Trimm. “ The suburbs that did it ” : Hanif Kureishi ’ s *The Buddha of Suburbia* and metropolitan multicultural fiction .2015.
- Sawanat, Shrikant B. *Understanding Postcolonial Theory and Literature*. April 2017
- Spencer, Ian R.G. *British Immigration Policy Since 1939: The Making of Multi-Racial Britain*. Routledge, 2002, pp. 21-22.
- Salman Rushdie. *The Ground Beneath : Her Feet* novel .Marchmillan .2000
- Selt Jihad Affaf .Dissertation .2016
- Stein, Mark " *Black British Literature: Novels of Transformation*" 2004
- Thatcher .TV Interview for Granada World in Action.*International Journal of Social and Humanistic Science* 2020.
- Wallerstein, Immanuel. "*Robinson's Critical Appraisal Appraised.*" *International Sociology* .2012

Resumé

L'empire britannique a colonisé de vastes territoires, ce qui a entraîné l'émergence d'un genre de littérature appelé littérature Noire Britannique. Ce genre dépeint les expériences de communautés spécifiques au sein de la métropole britannique. Cette thèse vise à explorer les thèmes du déplacement et de la dislocation culturelle vécus par les immigrants sud-asiatiques de première et deuxième générations dans le roman *The Buddha of Suburbia* (1991) de Hanif Kureishi. Pour atteindre cet objectif, ce travail s'appuie sur une approche postcoloniale utilisant des méthodes qualitatives et descriptives. Cette thèse interroge divers défis abordés dans la littérature Noire Britannique, avec un accent particulier sur le processus d'assimilation dans le Londres postcolonial des immigrants après le règne de l'empire. Il émet l'hypothèse que Kureishi offre un aperçu des conflits culturels et met en lumière les rencontres entre les racines sud-asiatiques et la société occidentale. Ce projet conclut que le passé colonial des immigrants post-impériaux entrave leur processus d'assimilation. De plus, Kureishi crée des personnages qui remettent en question les notions traditionnelles d'identité et représentent la réalité complexe des expériences des immigrants sud-asiatiques.

Mots clés : *The Buddha of Suburbia*, les immigrants, diaspora, postcolonialisme, littérature Noire Britannique.

الملخص

استعمرت الإمبراطورية البريطانية مناطق واسعة ،مما أدى إلى ظهور نوع من الأدب يسمى الأدب البريطاني الأسود. يصور هذا النوع من الادب تجارب مجتمعات معينة داخل العاصمة البريطانية. تهدف هذه المذكرة إلى استكشاف موضوعات النزوح والتفكك الثقافي التي يعاني منها الجيل الأول والثاني من المهاجرين من جنوب آسيا في رواية بوذا الضواحي (1991) بواسطة حنيف قريشي. لتحقيق هذا الهدف ، يعتمد هذا العمل على نهج ما بعد الاستعمار باستخدام الأساليب النوعية والوصفية. بحيث تطرح هذه الرسالة تساؤلات عن العديد من التحديات التي تم تناولها في الأدب البريطاني الأسود ، مع التركيز بشكل خاص على عملية الاستيعاب في لندن ما بعد الاستعمار للمهاجرين بعد حكم الإمبراطورية. يفترض من ذلك أن قريشي يقدم نظرة ثاقبة للصراعات الثقافية ويلقي الضوء على اللقاءات بين جنود جنوب آسيا والمجتمع الغربي. يلخص هذا المشروع أن الماضي الاستعماري للمهاجرين ما بعد الإمبراطورية يعيق عملية استيعابهم. بالإضافة إلى ذلك ، يخلق قريشي شخصيات في الرواية تتحدى المفاهيم التقليدية للهوية وتمثل الواقع المعقد لتجارب المهاجرين من جنوب آسيا.

الكلمات المفتاحية : بوذا الضواحي ، المهاجرون ، الشتات ، ما بعد الاستعمار ، الأدب البريطاني الأسود.