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**The Concept of Third Space in *the Buddha of Suburbia* by Hanif Kureishi 1991**

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## **Dedication**

To my parents: Belahcene Hadj Mammam and Kemam Hadja Rahma.

To my brothers and sisters: Ahmida, Lahcen, Nacira, Messouda, Samia, Fatena.

My thanks go to Douaa Djamila Rahmoune, Abd Rahmane Rahmoune, Belahcene Mohamed Yacine, Fatima Zouhra Rahmoune, Aimen Belahcene. Many thanks go to Omar Ben Taibe for everything he has done to assist me throughout my whole life.



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## Abstract

Black British Literature is the literature written in English by Caribbean, Asian, African and other people who originate from the former British Empire. This project tends to investigate the chaotic situation of the minorities living in the metropolitan city of London, examining the effects of changing places and mobility on the process of “space production” taking into consideration shifts from periphery to the centre. This present work is divided into three chapters; the first chapter is about the theoretical background about colonialism. The second chapter will give an overview concerning the emergence of Black British Literature and issues of hybridity and third space. The last chapter tends to highlight the theories used in this novel. Hanif Kureishi’s portrays hybrid characters that are seeking a sense of belonging. The struggle of these characters to find their own spaces in the post-imperial London is studied according to Henry Lefebvre theories of “*Production of Space*” as well as Soja and Bhabha’s “*Third Space*” to illustrate the possibility of the existence of produced third space where all these characters express and celebrate their hybrid identities.

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# **General Introduction**

## General Introduction

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After the Second World War, Britain started to lose its colonies. Colonialism ended with the political independence of the colonies. Thus, the legacy of colonialism was there to dominate not only the former colonies but even Britain. From 1950 onwards, a huge number of people moved from parts of the Caribbean, South East Asia, Africa and other parts of the world and settled in Britain's urban areas. These flows of immigrants coming from these colonies have changed the face of British society and culture. In the last years, there was deep understanding of the part of the new immigrant population and host communities which within two or three generations whose language and culture seemed alien to the host communities would have acquired a level of the English language and would no longer seem out of place. However, this did not happen, what was in the making was status of hybridity and in-betweenness.

Huge attention has been directed to postcolonial literature, since it focuses on the questions of categorization which were fueled by political reasons. These political reasons foster the concepts of belonging and exclusion. Issues of in-betweenness, hybridity, mimicry, third space and other paradigms set by the postcolonial theory rest on the assumption that interactions between British culture and indigenous postcolonial cultures are always negotiated outside the metropolis.

Notions such as third space and in-betweenness have been subjects to huge debate. The concept of third space always refers to an in-betweenness space, which means two or more cultures meet and combine in a metroplains space without privileging any one of them but trying to incorporate both sides. Third space refuses the binary opposition of cultures also rejects the idea that the origin of cultures is race and ethnicity. In addition to that, the concept of third space always refers to a new hybrid containing the dual heritage of both cultures.

## General Introduction

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The importance of this project lies in the fact that space and place have become a central attention of scholars this, due to the concept of spaces and their effect on the lives of the individual. Besides that, what motivated this research is the fact that Lefebvrian theory and postcolonial theory are important to be applied in literature, particularly in contemporary British novel as *the of Buddha Suburbia*. Since it investigates the situations of the margins within metroplian, also problems related to the centre and periphery were highly discussed.

In recent years, space and place are considered among the most important issues which were discussed by the majority of writers; since these two concepts have huge influence in people's lives. The question that manifests itself is: How does space affect lives of the immigrants? How does Karim define his own space? And in what way does Hanif Kureishi represent him?

We might suggest that, Hanif Kureishi's *The Buddha of Suburbia* tackles issues of spaces and their influence during the seventies; the novel focuses on the representation of urban and suburban spaces taking into consideration the minorities. Hanif Kureishi gives a remarkable attention claiming that spaces have huge influence on the people living in certain places. His main character, Karim personifies the conception of "hybridity" in this sense; he puts himself in status of in-betweenness.

In an attempt to give adequate answers to the previous problematic and verify the relevance of the claims mentioned above, an analytical method will be followed in order to highlight the influence of spaces on the main character, since he was put in a status of in-betweenness where he could not locate himself and he is always struggling to find his own space.

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In order to conduct this present research, a number of books have been consulted and used as reference. To illustrate the shift from commonwealth literature to postcolonial literature, *The Empire Writes Back* 1989, by Bill Ashcraft, Grath Griffiths and Helen Tiffin. It is where the term postcolonial first coined and proved; this book is considered as an account of wide array of literature written in English dealing with experiences of colonization and its legacies, also it investigates the power of language in postcolonial context. Mentioning the issues of spaces, Henry Lefebvre and Edward Soja are of great importance here. In his book *The Production of Space* 1991, Henry Lefebvre discusses issues related to urban life style and the experiences of everyday life. He argues that space is production process that takes place in terms of three dimensions. In addition to that, Edward Soja in his book *Third Space: Journey to Los Angeles and Other Real and Imagined Palaces*. For him, third space is set of intellectual journey, focusing on the spatial biography of Henry Lefebvre and his conceptualization of social as perceived, conceived and lived.

The present work will be divided into three chapters. The first chapter will be dedicated to the theoretical background for this dissertation. It will provide detailed explanations concerning the three concepts; postcolonialism, postcolonial theory, and postcolonial literature. As for the second chapter, it will give an overview concerning both the author and the novel. It will also highlight the perception of Black British literature and issues of hybridity and third space. The third chapter will adapt an analytical study aims at investigating the way characters produce different spaces and their impact on their everyday life; this can be studied in the light of Lefebvre's theory and Bhabha's *Third space*.



# **Chapter One: Towards a Theoretical Understanding of Postcolonialism**

# **Chapter one Towards a Theoretical Understanding of Postcolonialism**

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## **1.1 Introduction**

Space and place have become a central attention of many scholars, due to the concept of space and its impacts on the lives of the individual, spaces were considered among the most important notions which were discussed by the ex-colonial writers, *Buddha of Suburbia* is no exception.

This chapter will be dedicated to the theoretical background for this dissertation. It will provide an overview concerning the three concepts. Postcolonialism, postcolonial theory, and postcolonial literature.

**1.2 From postcolonial literature to commonwealth literature** Postcolonialism or post-colonialism both spelling are acceptable, yet each represents slightly different theoretical assumptions. Postcolonialism is a series of theories in philosophy and various approaches to literary analysis which are concerned with literature written in English in countries that were once colonized. Postcolonial studies eliminate literature that represents either British or American viewpoints and focused on writings from the colonized or formerly colonized cultures in Australia, New Zealand, Africa, South America and other places which were once manipulated by, but remained outside of the white male, European cultural, political, and philosophical tradition. Named as “third world literature” by the Marxist critics and “common wealth literature” by the others (Mukherjee125).

Postcolonialism develops from a four-thousand year history of strained cultural relations between the colonies in Africa, Asia and the western world. During this long history, the west became the colonizer and many African and Asian countries and their people became the colonized. By the nineteenth century, Great Britain became the largest colonizer and imperial power, having control of almost one of the earth’s land mass. By the middle of the nineteenth century, notions such as colonial interests and the British Empire were frequently used by media as well as in governmental policies and international

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policies. Majority of British people thought that Britain was destined to rule the world. Likewise, the assumption which western European, and in particular, the British people biologically feel superior to any other race.(Ashcroft, Griffiths, el 122)

Such feelings directly influenced the ways in which the colonizers abused the colonized. Using its political and economic strength, Great Britain, the boss imperialist power of the nineteenth century, manipulated her colonies, obliging them to produce and give up their countries' raw materials in exchange of what material goods the colonized became the colonized were made to think they desired by the colonizers. Forced labor of the colonized became the law of the day, and thus the institution of slavery was commercialized. Always the colonizers give justification to their cruel treatment of the colonized by invoking European religious beliefs. From the perspectives of many white Westerners, the people of Africa, the Americans, and Asian were considered as "Heathens" having pagan ways that must be Christianized. How one treats peoples who are so defined does not really matter, they maintained, because many Westerners subscribed to the colonialist ideology that all races other than white were inferior or subhuman. These sub humans quickly became inferior and equally other, a philosophical concept named alterity where by "the Other" are prohibited from positions of power and viewed as both different and inferior.

By the early twentieth century, England's political, social, economic and ideological domination of its colonies started to decline, a process known as decolonization. By mid century, for instance, India had gained her independence from British colonial rule. Many scholars assert that this event marks the beginning of postcolonialism or third world studies, a term proposed by the French demographer Alfred Sauvy. When India gained its independence, the British colony was divided into two nations, the Indian union and Pakistan. This partitioning, what scholars dub the "Great Divide" led to ethnic conflict, between India, and Muslim state of Pakistan. Hundreds of thousands of people died in the social, moral,

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political and economic situations of the after affects of colonialism in what were once named third world countries.(Sauvy 125)

The emergence of postcolonialism's theoretical and social concerns can be traced back to the 1950s with Indian independence; this decade noticed the ending of France's long involvement in Indochina; the parting of the ways between the two leading figures in existential theory, Jean Paul Sartre and Albert Camus, over their distinguishing views about Algeria, Fidel Castro's now famous "*History Shall Absolve Me*" speech, and the publication of Frantz Fanon's *Black Skin, White Masks* 1963 and Chinua Achebe's novel *Things Fall Apart*.

The coming decades noticed the publication of additional key texts that articulated the social, political, and economic conditions of many subaltern groups. In 1960, the Caribbean writer George Lamming published the *Pleasure of Exile*, in which George critiques William Shakespeare's play *The Tempest* from postcolonial reading. The next year Fanon published *The Wretched of the Earth*, a work that shed lights the tensions of the white versus black, good versus evil, and rich versus poor, other writers, philosophers, and critics such as Albert Memmir published texts such as the colonized and colonizer which would soon become the corner stone of postcolonial theory and writings. In particular, postcolonialism draws the attention of the west with the publication of Edward Said's(1935-2003) *Orientalism* and Bill Ashcroft, Griffiths and Helen Tiffin's monumental texts *The Empire Writes Back*. Theory and practice in postcolonial literatures. With the coming of these two texts, voices and concerns of many subaltern histories would soon be heard.

Postcolonial and postcolonialism first emerge in scholarly journals in the 1980s as subtitles in texts such as Ashcroft, Griffiths, and Tiffin's previously mentioned work and in 1990 in Ian Adam and Helen Tiffin's *Post the Last Post: Theorizing post-colonialism and*

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post-modernism. By the early and mid 1990s, both terms were used in academic and popular discourse.

Postcolonialism refers to a heterogeneous field of study in which even its spelling indicates several alternatives: post-colonialism, postcolonial-ism, or post-colonial. When it is spelled with a hyphen (post-colonialism), it means a chronological order that is, a change from a colonial to post-colonial state. When spelled without hyphen, (postcolonialism) refers “to the writing that set out in one way or another to resist colonialist perspectives” before and after the period of colonization. Due to some critics, the non-hyphenated spelling covers all fields including literature of former British colonies, than does the hyphenated spelling. ( Shrikant 120)

Many of post colonialism’s supporters suggest that there are two branches. The first is as a set of diverse methodologies that possess no unitary quality, as confirmed by Homi Bhabha and Arun P Murkherjee. The second branch contains those critics such as Edward Said, Brbara Harlow, and Gayatri Spivark who views post colonialism as set of cultural strategies “centered history”. These groups also claim that post colonialism refers to that period after the colonies get their independence.

Postcolonialism’s concerns become clear when we verify the various topics discussed in one of its most famous texts, *The Post-Colonial Studies Reader*, edited by Ashcroft, Griffiths, and Tiffin. Its topics include university, difference, nationalism, feminism, language, education, history, place and production. As diverse as these topics are, they draw attention to postcolonialism’s major concerns: the conflicts that occur when one culture is dominated by another. Most postcolonial critics view that; to be colonized is “to be removed from history”. In its relation with the conquering culture, the colonized obliged to be obliterated. After the departure of the colonization and the colonized people

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have had time to think and to write about their experiences and loss of cultural identity does postcolonial theory come into existence.

### **1.3 Post Colonial Theory.**

Postcolonial theory came out of the colonized peoples' dissatisfaction, their direct and personal cultural clashes with the conquering cultural, and their fears, hopes, and dreams about the future and their own identities. How the colonized respond to changes in language, curricular problems in education, race differences, economic issues, morals, ethics. Mentioning the act of writing itself, becomes the context for the evolving theories and practice of post colonialism. Nicholas Harrison asserts in *postcolonial criticism: History, theory and the work of fiction.* "Postcolonial theory is not an identifiable type of theory in the same sense as deconstruction, Marxism, psychoanalysis or feminism." Harrison sees "no point in talking as if consensus about what postcolonial studies 'is' might eventually emerge".

When the postcolonial theory came into existence, an inherent tension among three categories of post colonialist: (1) those who have been academically studied and are living in the west, (2) those who were lived in non-western cultures but now reside in the west, and (3) those subaltern writers living and writing in non-western cultures. For instance, on the one hand, critics such as Fredric Jameson and George M. Gugelberger come from a European and American cultural, literary and scholarly background. Another group that includes Spivark, Said, and Bhabha were lived in non-western cultures but have or now reside, study and write in the west. The group includes writers such as Aijaz Ahmad who raise and work in subaltern cultures.

The earliest postcolonial theorist is Frantz Fanon (1925-1961). Fanon participated with the French in World War Two, living in France after the war to study medicine and psychiatry. During his short career, Fanon provides postcolonialism with two influential

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texts: *Black skin, White Masks and the Wretched of the Earth*. In these two works, Fanon applies psychoanalytic theory to examine the traumatic experiences of the blacks under the French colonial rule. Fanon argues that both the colonized and colonizer suffer “psychic warping” usually contributing what Fanon describes as “a collapse of the ego”. Fanon asserts that as soon as the colonized, the blacks living in Martinique were obliged to speak the language of the colonizer (French), the colonized either satisfied or were coerced into accepting the collective consciousness of the French. There by calling blackness with evil and whiteness with purity and righteousness.

*The Wretched of the Earth*, Fanon asserts that a completely new world must come into being to defeat the binary systems in which black is evil and white is good. Fanon develops a Marxist influenced postcolonial theory in which he demands for the Algerian revolution against France. In addition to that, he develops *The Wretched of the Earth* one of his major topics: The issue of the “native bourgeoisie” who assume power after the colonial powers have either departed or kicked out. When such problem occurs, the native proletariat “*the Wretched of the Earth*” are left on their own, always in a bad situation than the conquerors arrived. Throughout his writing, Fanon provides key postcolonial concepts such as the “Otherness”, and an emphasis on linguistics and psychoanalytic frame works on which postcolonialism will develop in decades to follow.

The established text of postcolonial theory is *Orientalism*, which was published by Edward Said (1935-2003). A Palestinian theorist and critics, he was born in Jerusalem, where he lived with his family until the 1948 Arab-Israeli war, and then his family became refugees in Egypt then Lebanon. Studied at Princeton and Harvard universities, Said learnt at Johns Hopkins University, where he became as a professor, he wrote various texts, including *Orientalism*, his most influential one. He also develops many concepts and notions that are central to postcolonial theory. For Edward, nineteenth century European

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tended to justify their territorial conquests by propagating a manufactured concept called *Orientalism*: The invention of non-European stereotypes that proposed so-called Orientals were indolent, thoughtless, sexually immoral, reliable and demented. The European conquerors. Said, asserted that accurately describing the people of their newly acquired lands in the “East”. What they failed to realize, believes Said, is all human experiences can be seen only through one’s political, cultural, and ideological frame work. No theory, either literary or political, can be totally objective, in effect, what the colonizers were providing was their unconscious desires for position, wealth and domination, not the experiences of the colonized subjects.

*Culture and Imperialism*, Said indicates the basic element behind colonization and imperialism, “they are not like us, and for that reason deserve to be ruled”. The colonized maintains, becomes the Other, not me. Because, “the established binary opposition of the west/ the Other must be abolished along with its intricate web of racial and religious prejudices”. So he declares that the “vision” of writers who want to describe the orient from a panoramic view, this erroneous view of humanity creates a simplistic interpretation of human experience. It must be changed by one on “narrative”, a historical view that focuses on the variety of human experiences. This view does not neglect differences, but presents them in an objective way. Scholarship, Said argues, must be taken from first hand experiences of certain regions, giving voice and existence to the critics who live and write in these regions, not scholarship from “afar” or second hand representation. Although such ideas attempted to present the central problem of the postcolonial theory, it was Said’s use of French “high theory” with Marxist ideology as a tool to examine the roots of orientalism that draw the attention of the academic world and promoted inspire a new direction in postcolonial thought.

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*In Location and Culture*, Bhabha focuses on the concerns of the colonized. What of the individual who has been colonized? On the one side, the colonized sees two some distinct views of the colonizer (the conqueror) and that of himself or herself, the colonized (the one who has been conquered). To what culture does this person belong? Seemingly, neither culture feels like home. This emotion of homelessness, of being caught between two clashing culture, Bhabha named it unhomeliness, a notion referred to as double consciousness.

Bhabha's most contribution to postcolonial studies is his belief that there is always ambivalence at the site of colonial dominance. When two culture clashes, the nature and the characteristics of newly created culture changes each of the culture. This dynamic, interactive, and tension packed process Bhabha names hybridity. Bhabha himself says that "hybridization" is a discursive, enunciatory, cultural, subjective process having to do with the struggle around authority, authorization, and the revision of authority. It's a social process. It's about persons of diverse cultural tastes and fashion. As a result, says Bhabha, a feeling of unhomeliness develops in the colonized.

Concerning the colonized writer in such a commingled culture, Bhabha's answer to this sense of unhomeliness is that the colonized writer should have a new discourse by refusing all created transcendental signified established by the colonizers. These writers should also celebrate pluralism, claiming that no absolute truth and Meta theory of history exist, in order to obtain such goals; Bhabha consistently uses the ways of deconstruction theory to expose cultural metaphors and discourses.

Although Said, Fanon and Bhabha put much of the theoretical frame work of postcolonialism, many others have participated them in continuing the dialogue between what Bhabha calls "The Occident" and the "Orient". Focusing on what some critics name the "flows of culture", postcolonial has smaller theoretical background and methodology.

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Marxism, post structuralism, all affects postcolonial theory. For example, Gayatri Spivak, the writer of the English translation of Jacques Derrida's *Of Grammatology*. She is a feminist, postcolonial critic who uses deconstructive interpretations of imperialism meanwhile wondering the premises of Marxism, feminism, and Derridean deconstruction that she espouses.

Postcolonialism is a multiple approach to textual analysis confirms that literature, culture, and history all influence each other in significant way. Postcolonial critics argue in the unavailability of subjective and political interpretations in literary studies, claiming that criticism was inherently unjust.

Postcolonialism uses multiple approaches to textual analysis. Deconstruction, feminism, Marxism, reader-oriented criticism, African-American criticism and cultural studies apply postcolonial theories in their critical methodologies. Postcolonial criticism, and postcolonial theory. The first explore ways in which the texts have the remains of colonialism's ideology and interpret such text as challenging the colonizer's purposes and hegemony. In the other side, postcolonial theory goes that tries to discover social, political, and economics of the colonized and colonizer. Those who tackled the issues of colonization ask themselves a set of questions, which are:

1/ Who am I?

2/ How did I develop into the person I am?

3/ To what country or countries or to what cultures am I forever linked?

*In Empire Writes Back*, the colonized writer engaged himself to historical roots. For the second question, the colonized author creating a tension between these historical roots and the adapted culture which was imposed on him. Giving an answer to last one, the colonized writer was holly shaped and reconstructed by the colonizer. All works published by these writers will be personal and always political and ideological. In addition, texts and

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their interpretations may be painful and disturbing but also enlightening. What over the outcomes, text is considered as a proof sent back to the empire, telling them that the efforts of their colonization and how their Western hegemony has changed the ideologies of those who were conquered.

Postcolonialists decided to make a judgment about cultures, people, and texts. In turn, they asked their readers and critics, to examine carefully the standards against which we are making our judgment. *In Orientalism*, Said caution us that “it is necessary to regard every reading or interpretation of the text as the moral equivalent of war, but what over else they are, works of literature are not merely texts” Said tended to read a text within its context, being careful not to put their analysis solely in academic discourses. This variety and often times psychological laden and complex theory shed light the “writing back” of those who have experienced colonial oppression to the colonizers and the world. The majority of critics argued on the fact that these texts can have close reading, focusing mainly on text’s language. Such analysis focused on the positions usually held by the Western mindset. For instance, how truth is constructed must be examined rather giving the errors of the colonizers. Since a multiple prejudices can be found in all text. Postcolonialists vary their critics also guard against ascribing their own cultural ideas onto postcolonial works, claiming that we cannot have full understanding of subaltern group since, it will led us to another form of repression.

Post-colonial theory discovers what happens when two cultures clashes and one of them imposed itself to other. The writers of *the Empire Writes Back*, coined the term “post-colonial to cover all cultures affected by the imperial process from the moment of colonization to the present day. “ Post-colonialism witnessed the end of colonization by giving the colonized people full authority to govern and rule their country. Post-colonialism investigates the effects of the colonization on cultures and societies. The word

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post-colonial means post independence period where the indigenous granted their independence after the Second World War, however, from the late of 1970s, the term was largely responsible of discussion of various affects of the colonization, particularly in literary studies, such as Edward Said, who attempted to represent the colonized notices in his work *Orientalism*.

According to Charles E. Bressler, postcolonialism “is an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries”. It is usually eliminates literature which represents either British or American view points, and focused on writings from colonized cultures in Australia, New Zealand, Africa, South America, and other countries that were once colonized by European cultural, political and philosophical tradition. Post-colonial discourse was the results of the work of many writes such as, Amie Cesaire, Frantz Fanon, Ngugi WA Thiango, Edward Said, Bill Ashcroft and colleagues Gayatri Spivark, Homi Bhabha, Aizaz Ahmad.

As a historical view, post-colonialism stands for the post-Second World War or the decolonization phase. The colonial country gained its political authority yet the effects of the colonizer still seen in the country. According to Bill Ashcroft, Griffith and Tiffin “the semantic basis of the term ‘post-colonialism’ might be seen to suggest a concern only of the imperial power”.(Shrikant 120)

Meenakshi Mukhrejee rightly notices: “post-colonialism is not merely a chronological label referring to the period after demise of empires. It is ideological an amancipatory concept particularly for the students of literature outside the Western.”Imperialism is not connected with the issues of settlement. Childs and William define “imperialism” as “the extension and expansion of trade commerce under the protection of political, legal and military control”. Colonialism is a particular historical manifestation of imperialism, specific to certain places and time.

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Postcolonial theory tries to investigate the cultural contradiction, ambiguities and perhaps ambivalence. It refuses anti-colonial nationalist theory is transnational in dimension, multiculturalism in approach and movement beyond the binary opposition of the power relations between the colonized/colonizer and centre/Periphery. (Shricant 120)

### **1.4 Postcolonial Literature.**

Postcolonial literature: is the literature of the countries which were once dominated by the European countries, postcolonial literature often discusses issues and the outcomes of the decolonized country, especially issues related to political and cultural independences of formerly subjugated people. It also focuses on questions such as exclusion and belonging. Postcolonialism is a homogenous school of literary theory and criticism, but rather it is a set of theories and an approach tended to uncover what happens to the colonized people.

Postcolonialism dealt with literature which has been written by the colonized countries. Its goal is to examine what has been missing from literary analyses by highlighting the interest of the colonized and the destructive forces of colonizer's hegemony as forced on the colonized. Postcolonialism becomes, like deconstruction, more of reading approach than codified school of literary criticism, though the use of several methodologies, it gives presence to the "Other" the people who has been neglected and who live in margins of the dominant. And its purposes are to gain back a place in history for the colonized, giving reader the chance to judge many different types of cultures and peoples who live in the earth. Postcolonial critic embraces the tents of feminism, psychoanalysis, Marxism, or any other theoretical framework, such a critic emphasis each person's humanity and right to personal freedom.(Shrikant 120)

### **1.5 Conclusion**

Postcolonialism is a heterogeneous field of study where even its spelling has several alternatives. Post-colonial is not the same. Post-colonial marks a historical period as is suggested by phases like. “after colonialism, after independence, after the end of the empire”. Whereas, postcolonialism referred to all features of society from the time of colonization to the present day.

# **Chapter Two: the perception of Black British Literature**

### 2.1 Introduction

Hybridity is what comes out at the point of intersection of two unique things; socially, culturally, linguistically, psychologically.....At this point of intersection, an in-between condition occurs, causing things to be neither/nor. *In Location of Culture* Bhabha explains how the outcomes of this contact creates what he calls “Third space enunciation”

This chapter will provide an overview about the theory and notion that have been used by writers in their post-colonial works. It will highlight the perception of Black British Literature. This chapter also gives an overview concerning both the author and the novel. And issues of hybridity and third space.

# Hanif Kureishi's life

Hanif Kureishi, one of the prominent writers in contemporary Black British Literature. He foregrounded the public scene thanks to his boldness in discussing issues related to race, stereotypes and sexual identity. In one of his interviews, he said that “I’ve never had any desire to be good”. “I don’t like goodness particularly. I like passion”. Kureishi has always believed that the responsibility of the writer is to be confrontational and adversarial. He claims that “Artists should be terrorists” he once remarked in an interview, “not masseurs” “And nobody could say he has not been true to his world”. Indeed, Kureishi was such a multitalented artist. He wrote many plays, and directed some. Most of his novels have been cinematically adapted. In a career that lasted more than 20 years during which he has written plays, novels, essays, screenplays and polemics, Kureishi has done more than his fair share of bothering the public taste. He disgraced many people, who belong to the Muslim community in 1985 with his first screenplay, *My Beautiful Launderette* (1987), which portrayed a queer affair between a Pakistani and a white man. (Selt, 155)

Prior to that film, his next one was also a novel he named: *Sammy and Rosie Get Laid* consisted pettishly an acidic criticism to Thatcherite Britain, which he described as “an authoritarian rat-hole”. This has caused him to get the opprobrium and disgrace of Right wings critics. As described by the historian Norman Stone, both movies fall due a prize for their ‘general disgustingness’. Moreover the series of shocking facts about Kureishi are not

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yet over. Most of his works earned him anger disapproval from his family members. As many critics have highlighted, most of his works are autobiographical. Kureishi is adept at capturing middle-age masculinity and its discontents, namely, men under the pressures of their own angst and insecure sense of self. *Intimacy* appeared to some controversy in 1998 due to its apparently autobiographical basis, depicting a screenwriter's flow of thoughts as he prepares to leave his wife and kids, convinced that it's really 'an infidelity' to 'old notions of oneself'.

*The Buddha of Suburbia*, Hanif Kureishi's comic masterpiece that was widely acclaimed by critics, is considered to be partially autobiographical. Its events resemble to a great extent the real events of Kureishi's own life. Highly acclaimed then and now as a comic novel, *The Buddha of suburbia* is practically set in 1970s London, taking the suburbs as a pervasive setting to most of its events. It follows the life of an aspiring young actor Karim and his journey towards success and recognition. Furthermore, Karim's relationships are always compounded with an innate selfishness and reliance on the material, or at least, a dismissal of ideology. He is solipsistic, apolitical and is primarily interested in succeeding but he is often plagued with a lack of motivation.

### **2.2 The Perception of Black British Literature**

In the last decade, history of oppression which has started with slavery, colonialism, and the immediate history of post war migration have been productive for literature. Many writers give a remarkable attention to the experiences of migrants from ex-colonial perspective to racist "Mother Country". The departure from the peripheries to the metropolitan homeland requires an exposure of illusion. To move from the original land to the land of former colonizers brought doubt with it. Yet, the malaise of detachment was an integrated part of migrant's lives. Through time issues of rupture, break down and up – rootedness become traumatic.

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The post-colonial era unfolds the ambiguities; the state of ambivalent was the result of two different cultures. Black Britain, however, is different from the other post-colonial societies since it does not negotiate the colonial cultures only, but negotiates the British cultures within Britain as well “creating a kind of space at the centre” (Hall 44). The situation of black people in the west amid the divergent cultures needs awareness and double consciousness due to their ex-colonial history on one the other side, as Gilroy puts it “both European and black requires some specific forms of double consciousness” (Gilroy 01).

Since literature plays a crucial role in maintaining the Empire, Edward Said notes that literature serves to define positional superiority of the West over the rest. The oppositional framework in which literature has been operated that the Occident (the standard, superior: the canon) and the orient were received by post-colonial writes. Yet, the Eurocentric discourses started to be questioned and a chance to speak was given to the oppressed race. The Orient was considered as an important part of the great game, and played his part uncritically; yet he has been predominantly removed from history.

The recent years have witnessed several questions about the representation of the indigenous people. Such as, what is meant by Eurocentric discourse, and canon formation? Mentioning these questions, George Yudice talks about “the fields of forces”. He argues that these are social, economic and political factors that help to construct or form the canon.

Likewise, Black Britons received a huge attention not because of their integration to the making up of Britain. But, because their presence demands a proper context. Since the literature of the mainstream never engages with the literature of minorities. Consequently, blacks and Asians started to call for self-representation. In addition, their writing came to the forefront since their objective was claiming agency and challenging the mainstream as well.

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Whenever we have two cultures, there is always clash between them since they stand in opposition to each other, they are seen as one dominant and the other is subordinate. The world is going to be classified in terms of hegemonies and powerful culture that of the West. This is described by Marx as follows:

The class which has the means of material production as its disposal has control, at the same time, over the means of mental production, so that, thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it (.....) in so far as they rule as a class and determine the extent and compass of an epoch (...) they do this in its whole range, hence, among other things rule also thinkers, as producers of ideas, and regulate the production and distribution of the ideas of their age: thus their ideas are the ruling ideas of the epoch.(Marx64)

It is clear that there is not one set of ideas only or more culture within a society. However, groups that stand at apex of power have the ability to maintain the mainstream more than others. Consequently, the subcultures are mere subjects. In addition, the clash occurs when the subordinate cultures start to resist, negotiate and throw away the hegemony and the dominance of the powerful one.

The case of Diaspora writers in Britain is good example to be taken into consideration, since the culture of this are trying to exist within the more exclusive cultures. However, their experience was put on the margins and never talked about. Murdock says:

The attempt to resolve the contradiction contained in the work situation through the creation of meaningful styles of leisure, typically takes place within the context

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provided by a subculture (...) subcultures offer a collective solution to the problems posed by shared contradictions in the work solution and provide a social and symbolic context for the development and reinforcement of collective identity and individual self-esteem. (Murdock, 09)

Post-colonial literature witnessed struggles of recognition in Great Britain, the result was new breed of writers emerged to tell their experiences from black perspectives. Their writings draw a critical attention and raised several questions. These writers were classified as “Black British Literature”. The majority of people are wondering whether “Black British” and “British” are equal weight or it is new category to put barriers between the British people and their counterparts. Writers like Guptara believe that “Blackness” is a matter of acceptance and recognition. He remarks,

Being ‘Black’ is a matter of visibility with social and political consequences (.....) in my view, therefore, ‘Black Britons’ are those people of non European origin who now, or were in the past entitled to hold a British passport and displayed a substantial commitment to Britain. (Guptara14)

Whenever the concept ‘Blackness’ is mentioned, there is always two binary oppositions; black and British next to each other, however, how Blacks have become inseparable part of the present day Britain.

On the other side, Davideen and Nana Wilson Tagoe define Black British Literature as follows “Black British Literature refers to that created and published in Britain, largely for a British audience by black writers either born in Britain or who have spent a major portion of their lives in Britain”. (10) According to that definition, this literature falls under the colour paradigm and moves far away from aestheticism. Not only Dabydeen thinks that skin colour

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was the key factor behind their identification. On the other side, Sam Selvon expresses his astonishment from the ignorance of his people due to their skin colour saying “I do not know if I can describe it properly, not being a man of words, but I had a kind of sad feelings that all Black people was doomed to suffer, and that we would never make any head way in Britain” (Selvon 35)

Though this literature tries to find a place within the mainstream, it seems that this space does not exist. Mark Stein argues that, “Black British Literature derives from its own space, yet this space is not homogenous in terms of time or culture or location, it is an imagined experiential field of overlapping territories”. The result is that literature is not related to the place where it is published and written, but it is the first place related to the social purpose and the context in which this literature is put.

Black British Literature opens the doors for debate. Most of scholars agree that this categorization or labeling is elusive and does not exist at all. Fred D’Aguir claims that “there is no Black British Literature, there is only literature with its usual variants of class, sex, race, time and place” (Fred 106). Moreover, he acknowledges that a text written by a black author in Britain is no more black, but is similar to the product of a white author. Gradually, the classification and categorization of this literature fall into an academic disfavor since it puts barriers between British writers and their close neighbours. It reveals how race is an inseparable part of Britain. In this sense, D’Aguir points out that “blacks experiences” come about in racist or at least a racialist society; for him, labeling texts as “black” is a response to racist society. Mark Stein sought the need to add that “Black British Literature is too divisive rather than too inclusive in differentiating between different writers of Britain” (Mark 33). Perhaps what makes the term unwelcomed is the context which is rife with dark and gloomy realities.

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The categorization of Blackness might be provocative from the whites too. Since the black are struggling to find their space within the mainstream. It means ‘we are here to say’ Most importantly, it reflects the changes within the British society or it fosters the mobility that the British are prone to in the last decades.

It is the British, the white British, who have to learn that being British is not what it was. Now it is more complex thing, involving new elements. So there must be a fresh way of seeing Britain and the choices it faces; and a new way of being British after all this time. (Kureishi 38)

Contemporary novelist, poets, and playwrights who are often born in England and owe the British citizenship are still recognized as writers from the elsewhere. But it seems that it is the fate of migrants to be dispersed and stripped of history. This was proved by Enoch Powell “the West Indian or Asian does not, by being in England, become an English citizen by birth; in fact, he is a West Indian or Asian still” (Powell 15).

No one could ignore the seeds of colonialism and its impact on people. Nevertheless, the powerful class kept its dominance. In this sense, Dick Herbigde states in his book *subculture: the meaning of style* “ that some groups have more say, more opportunity to make the rules, to organize meaning, while others are less favorably placed, have less power to produce and impose their definition of the world on the world” (Herbigde 14)

1980s is considered as a turning point in the history of Black Britons since it marks a period where new lines and borders were redrawn to legitimize Blacks as constituent part of Britain. In a way or another, it underpins the acceptance of this group from one hand and still places barriers whites and the “Other”. Additionally, the term ‘Black’ suggests exclusion and disturbs South Asians who are kept out of this category. Despite all the implications that surround that word yet Britons of African heritage start to view the word ‘black’ as source of

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pride and hegemony of Britain. Bronwyn T. Williams endorses the term Black British label claiming, “rather than being a dangerously essentialising ethnic and nationalist term ‘Black British’ actually becomes more useful because of the shifting nature of what each word signifies “opening up” possibilities of narratives and identities”. Most importantly, this label orchestrates the shared experiences and collective identity that black Britons do share. In this sense Koobena Mercer points:

When various peoples- of African, Asian, Caribbean descent interpellated themselves and each other as /Black/ they invoked a collective identity predicated on political and biological similarities (.....) alliance and solidarity, among dispersed groups of people sharing common historical experiences of British racism(Mercer 291).

No one could ignore the fact that the term ‘Blackness’ suggests exclusion, non-belonging to the mainstream and might be provocative too at the time when all colonial ideologies concerning race were pinned down. This term, however, might give the chance to the Blacks to be part within Britain. It challenges the exclusive culture of that land opens up Britain to new opportunities towards multiculturalism and multiplicity. The coming of these people was unwelcomed at any society since the duty of each society is to maintain its tradition and protect its cultures. Due of the mass migration into the ‘Mother Country’, the British people were obliged to put new criteria to keep the new comers away. ‘Britishness’ was the idea to put limits between the dominant and sub-cultures. Ben Pitcher defines this policy in the following words

“Britishness can be thought of as a rhetorical device that at the moment of its Elaboration creates the familiar nationalist distinction between legitimate and illegitimate, the inassimilable and assimilable, in short

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between ‘us’ (the nation) and ‘them’ (who are outside of it). (Ben 66)

It is clear that the term Britishness suggests the cultural resistance towards the newcomers. It an attempt to put barriers between the white popular and non-white, in addition, it points to the struggle of emerging groups, race, insurrection and writing in Britain.

### **2.3 Issues of Hybridity and Third Space**

The term hybridity originally refers to sense of mixture. It was first used in biology before it has become common among different academic disciplines such as linguistics and racial theory. In the context of this research, the term has been used as a part of postcolonial discourse. For Bhabha, hybridity is the process by which the colonized governing authority translates the identity of the colonized within a singular framework. It refers also to the cultural metissage that is established between cultures different in essence that results in the emergence of new one that contains the properties of both.

Hybridity is the sign of productivity of colonial power, its forces and fixities; it is the name of strategic reversal of the process of domination through disavowal..... Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all. Sites of discrimination and domination. (Bhabha112)

Mentioning the issue of third space, theories of Lefebvre and Edward Soja are of great importance here. Henry tended to tackle issues related to dialectical materialism, architecture, urban lifestyle and the experiences of everyday life. His book consists of a settlement between mental and real spaces. He shifts from the metaphysical ideological considerations of space to its experience of everyday life of home and city. He confirms that space is a process that takes

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place in terms of three dimensions. He defines these three dimensions in two ways: he uses the concepts of “spatial practice”, “representation of space” and “space representations”. He suggests that a social space includes not only a concrete materiality but a thought, a concept, a feeling and experience out of which the space emerges. The significance of Lefebvre theory production of space lays in his identification of three moments of production: material production, production of knowledge, and the production of meaning. Lefebvre’s theory tends to translate the experiences of hybrid cultures, those emerging from two histories or those trapped in a status of in-betweenness, trying to locate themselves in a “space” that is produced according to their conception and perception of the host culture and original one.(Selt

Meanwhile, Edward Soja in his book *Third Space* claims that third space is a set of intellectual journeys, depending on the spatial biography of Henry and his conceptualization of social as perceived, conceived, and lived. He draws on the theory of productive space of Lefebvre in order to bring up issues surrounding “margins” as space of radical classification in postmodern spatial interpretations and postcolonial critique in terms of race, gender and class as well as the new cultural politics of difference and tolerance in terms of identity.

### **2.4 Conclusion**

The post-war era is regarded as a turning point in the history of Britain in the globalised age since it demonstrates how Britain is moving from solo ethnic society into a multicultural one. As well as the two notions were highly discussed and highlighted by the ex-colonial writers.

**Chapter Three: Investigating  
Third Space in *Buddha of  
Suburbia***

### 3.1 Introduction

The twentieth century, witnessed a renaissance that recognized the importance of place and space in the contemporary British literature. Similarly, in postcolonial studies, space plays an integral part in postcolonial discourse since it shapes the central concern of how one can define his/her own identity and how his/her identity is defined by others.

This chapter attempts to highlight the use of postcolonial theory to conceptualize the issues of spaces with focus on South Asian communities that went through a process of displacements, moving from their peripheral homelands to the metropolitan city London, bringing with them their histories and identities. This chapter also will shed light on Lefebvrian spatial theory that discusses how spaces are variously produced relying on Edward Soja's reading of Lefebvre's theory of production of space. Besides, emphasizing the usefulness of the postcolonial theory we tried to conceptualize Bhabha's Third Space, along with hybridity in order to highlight the effects of these two concepts.

Henry Lefebvre is a famous Marxist philosopher who tended to devote a notable deal of his philosophical writings to highlight the significance of place and space production in relation to society. Lefebvre's main argument in the *Production of Space* is focusing on understanding space as a social product. In addition, he conceptualizes it as a complex social construction based on values, and social production of meaning which affects spatial practices and perceptions.

Through the use of his theory of production of space, Lefebvre attempts to give an intriguing argument concerning the definition of space. He sees space as the common aspect and the inevitable outcome of man's various social activities and practices through investigating what remained shared to spaces by specific historical differentiation that affects their production. Space is considered as one of the most intimately experienced

### **Chapter three Investigating Third Space in *Buddha of Suburbia***

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phenomena of human life and probably, it is the least aspect to be reflected on. Lefebvre views that space as nothing passively given but rather, he regards it as being actively produced by human beings. For him space is not fixed or constructed, but is self identified through history.

Instead, he claims that it is severely produced as a result of various actions of human beings. Since modality of these human actions has undergone different changes over time, space consequently, ought to be understood as basically as historical. This latter draws on the fact that space for Lefebvre is heterogeneous; he explains that the social and historical space can be grasped the three qualitatively interwoven kinds of spatial production, namely “spatial practices”, “representation of space” and “representational space”.

These three dimensions can be understood through other cognitive modes, correlated to three kinds of production of space. Perceived, conceived and lived space. Perceived space relates to a great extent to spatial practices and consist the spatial counterpart of the actual process of social production. Conceived, which is the second kind corresponds to “representations of space” or as it is mostly conceived, the space in its truest sense refers to the nature of space and the way in this latter is conceptualized whether in a life- world terms or in the light of a philosophical or even scientific ground. Concerning the lived space, which correlates with representational space, it speaks about not only space that is passively lived by the inhabitants, but also, as it is appropriated by artists and architects and described by philosophers. (Lefebvre 20)

Production of space theory, also gives a paramount importance on the notion of social space. For Henry Lefebvre social space can be defined in the light of Marxist philosophers of class struggle and the power of the state over the process of producing it.

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Moreover, Henry claims that social activities that people engage in play an important role in defining what space is really is. The interplay between the concepts of place and place-making confirms Lefebvre's definitions of space as "a part of an interaction between subjects and their surroundings".

Nevertheless, what is more important is Lefebvre's notion of claiming space as an abstraction. Lefebvre change his analysis of space from old synchronic order of discourse on space especially what is concerned with the social space to the way through which understanding the geographical space landscape and property has a history of change.

The theory of space indentifies three moments of production: First and foremost material production, second; the production of knowledge, and the third is producing the meaning. Yet, it is clear that space, for him, space is neither significant in itself nor the order of materials. Henry claims that, space can only be grasped in an active sense as a complex maze of relationships that are being produced and reproduced in relation to the active process that takes place through time. Lefebvre attempts to theorize space through delineating it in a way that contains more than material and physical space and makes a remarkable attention towards the social space which discovers the space between members of society. For him, again involves how people are located, in relation to one another.

By contrast, production of space theory did not cover all issues of space. The theorist Edward Soja attempts to highlight it, Edward Soja postulates the independent existence of three spaces: physical, mental, and a social space. He gives more importance to the social space and labeled it as "third space". In addition, he interprets it as comprehensive space, a lived space of representation, and he sees that one helps to understand and grasp all other spaces.

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Meanwhile, Foucault argues that “the current epoch is perhaps above all the epoch of space” (22). He gives much more importance to the social space, Lefebvre’s emphasis on space as an emergence rather than pre-existing places consists the starting point in his method of analyzing spatial relations, that is why he gives much more importance to the social, particularly “social space” of lived action, he sees that space is vital for the social. He recognizes the experimental importance of “time” but is the production of space that provides the parameters and relations of spaces. He views that “they live time, after all; they are in time; yet all any one sees is “movement”.

Lefebvre makes a remarkable attention towards the complexity of imaginary and symbolic process of it in the realm of space. His notable urban theory constitutes in increasing spatialization of social relations through philosophy of history and structural analysis. It takes central attention in the social theoretical reflection on space, time and modernity in European social theory. Besides that, it is important to clarify that the issues of space was only “ascribed to nature” to the given, to immediate circumstances, to mere geography, to apart of prehistory, otherwise space was conceived as living space and the space of expansion of a people, a culture, a language or a state. One analyzes space as a land, a surface or as a expanse: only a space as such its boundaries can be important. At the same moment when towards the end of the eighteenth century, there developed gradually remarkable explicit politics of space, the new insights of theoretical and experimental physics deprived philosophy of its ancient right to speak of time.

Production of space theory made a significant change due to its attractive content. Its importance lies in the fact that it methodologically gathers and incorporates the categories of city and space in single, comprehensive social theory allowing the perception and the analysis of spatial process at different levels (social) space being conceived as a mere social product can be understood through breaking away with the prevalent concept

of the space as being material reality existing in itself, the observation against which Lefebvre had used the concept of “production of space” the theory of space focuses on the idea that space as essentially bound up with social reality, it suggests that space cannot stand alone as an epistemological starting position. Yet, for Lefebvre space does not exist by itself, it is produced. According to him, time and space are not purely material, they are understood in context of spatial society. For that reason, space and time are merely relational but crucially historical.

### **3.3 Hybridity as a Postcolonial Notion**

The concepts of hybridity and mixed cultures came into being thanks to the work of Bhabha. This cultural metissage that is established between two cultures different in essence resulted in the birth of dichotomy of mimicry mockery. Mimicry is seen as a process which takes place when the colonized tried to blurred copy of the colonizer by imitating him. The result of resistance of adapting the colonizer’s values on the one hand, and being assimilated to be like this other hand, gives birth to a situation of ambivalence. For Athaus Reid, ambivalence not about “erasing” the “the contradiction that are many” but rather it is about the acceptance of these difficulties and celebrating them, if mimicry is imitating the colonizer and copying from him all his attitude and principals, Mockery produces “a consistent ambivalence at the source of traditional discourse on authority that enables a form of subversion, founded on the undecidability that turns the discursive condition of dominance into the grounds of intervention” (Keller 26)

### **3.4 Third Space from a Postcolonial Perspective**

The natives have used their efforts of creating a space to strengthen their motivation in order to gain their battles of postcolonial justice. They struggle to bring to the fore the

## **Chapter three Investigating Third Space in *Buddha of Suburbia***

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problem they faced as a result to “the dominant European-oriented norms of statehood, identity and knowledge” (Teverson 129)

For Bhabha, third space was resulted through ambivalence, and construction of hybrid identities and postcolonial ties that challenge the binary distinctions of colonized/colonizer, west/east. Cultural diversity and difference have a notable aspect in conceptualizing the third space. For Bhabha, there must be a division between cultural diversity and cultural difference. He asserts that cultural diversity is seen as a liberal tradition which looks at the diversity of cultural as a positive thing respected and appreciated by the western connoisseur. After all, for him cultural diversity is related to the politics of multiculturalism in which different cultures met in a status of ambivalence without being marginalized by the dominate culture. In an interview negotiating the concept of third space, for him, cultural diversity can only be discussed through the term of dominant society’s cultural which tries to mask racism. Not only this, Bhabha tried to define the concept of cultural diversity in relation to the position contains aspects of liminality, alterity and otherness which depart from recognition of the frequent incommensurability of cultural difference. As result, Bhabha concludes that third space does not only represent giving a voice from a hegemonic interlocutor, but rather it declares a contested and improvised orientation that under cover a new process that offers different cultural productions. Third space can be defined in other words, “displaces the histories that constitute it, and set up new structures of authority, new political initiatives which are in adequately understood through received wisdom”. (Bhabha 126)

### **3.5 Hybridity Versus Third Space**

The concept of hybridity has an important place within postcolonial discourse. Bhabha attempted to develop the concept of hybridity focusing mainly on literary and

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cultural theories which describes the construction of cultural and identity within conditions of colonial antagonism and inequity. For Bhabha, the role of the indeterminate spaces of in-betweenness and positions which are considered to be the disruption and displacement of the hegemonic narratives of cultural structures and practices. Yet, it was proved that Bhabha classify hybridity as one from of liminal or in-betweenness space where “the cutting edge of translation and negotiation, occurs and which he call third space, the concept of third space is of great importance when trying to analyze the enunciation, subversion as well as transformation of oppositional positions” (Bhabha 122)

According to the interview that was made with Bhabha, before publication of his essays, he claims that, the concept of hybridity does not mean “tracing two original moments from which the third emerges”, but rather, hybridity is “third space” which enables other positions to emerge. Bhabha argues that hybridity “bears the traces of those feelings and practices which inform it, (but) does not give them the authority of being prior in the sense of being original: they are prior only in the sense of anterior” (Bhabha 37). Yet, the concept of hybridity can be always understood as third space which enables postcolonial students to create new sings of identity. Due to the understanding of Bhabha, we can notice that the identification of hybrid goes beyond essentialism and binary division, it holds new internationalism.

### **3.6 Third Space in Bhabha’s View**

Bhabha believes that third space comes as a result of moving people from their original centre to another peripheral space where they have a collective memory, vision, or a myth about their homelands, which gives birth to the situation of being unaccepted and alienated in the host society. Developing visibility and presence of minority groups in

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Britain of political exiles, economic migrants and refugees have integrated in the emergence of third space.

The concept of hybridity was developed by Bhabha, he says that hybridity can be defined as process by which the colonial authority tended to undertake the translation of the colonized identity (the other) within a singular universal framework but then fails producing familiar but new. Bhabha suggests that hybrid identity creates from the interactions element of the colonizer' and the colonized challenging the validity and authenticity of essentialist cultural identity. Furthermore, he tends to categorize hybridity as a form of liminal and in-betweenness space, a space that is critical to essentialist positions of identity and a conceptualization of original culture. He confirms that “for me, the importance of hybridity is not to be able to trace two original moments from which the third emerges, thus we can deduce that third space is made of articulation, a landscape of representation, a way to describe the productive and not merely the reflective, a space that paves the way for new possibilities” (Bhabha 211). It is an “interruptive, interrogative, and enunciative”; a space that engenders new form of meaning and understanding that tends to erase the blurring limitations of existing boundaries. Bhabha views third space as an ambivalent one where cultural representation and meaning have no: “primordial unity or fixity” (Bhabha 211).

In the work dealt with in this dissertation namely *The Buddha of Suburbia*, the state of ambivalence and in-betweenness is clearly seen in the protagonist Karim. In the opening paragraph of the novel, we find that the 17 years old narrator introducing himself to the readers in a way that declares his hybrid identity:

“My name is Karim often considered as a funny kind of English man, a new breed as it were, having emerged from two old histories. But I don't care,

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English I am (though not proud of it), from the South London suburbs and going somewhere” (03)

From this analysis of Karim’s quote cited above, Karim tries to locate himself and produce his own space since he is considered as hybrid character being influenced by the place where he lives “the margins”. He is relegated to a marginal space but not satisfied with it. He is trying to change it moving to the centre.

Karim attempts to introduce and speak about his situation, through his speech we can notice that he points out three times on his nationality, his belonging and his attitude towards all that; in which put much more emphasis on his emergence from two different cultures, lands and histories, Kureishi’s choice did not come out of the blue, but rather, he wants to introduce the hybrid identity and how it is being expressed in the metropolitan city of London. Karim was always struggling to locate himself as a new breed of English man; he is always trying to navigate and move out from the suburbs into the heart city of London. Karim is desperate to leave the suburban stagnation but also skeptical of social climbing through the move from the centre to the periphery.

The concept of third space as an abstract one starts to lose its importance. Third space is kind of combination of two cultural productions in post-colonial and post-imperial societies. Native people tended to adapt the politics of producing maps, which latter on will emphasis their struggle for recognition. In fact, the possibility that was made to find a place to belong, a space of representation did not remain abstract. By materializing this space that they attempt to produce is clearly related to production of map-making process and it practices can be seen as an arena within which the subaltern subjects move beyond the complexities of language and knowledge allowing “ a heterogeneous histories of contending peoples, antagonistic authorities and tense locations of cultural differences”(Bhabha 212).

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This process of map-making happens in contexts of multiculturalism and postcolonial independences. It consist as part of the process which aim at re-articulating multiculturalism and inculcating its significance, maps, constitute as notable dimension of shifting and highly laden cultural products. For that, Bhabha gives definition to the concept of hybridity as third space of enunciation or a time lay created for the sake of explaining the positionality of the individual. He argues that:

“It is significant that productive capacities of this third space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory ....many open to conceptualize an international culture, based not on exoticism of multiculturalism or diversity of cultures, but on the inscription and articulation of cultures’ hybridity” (Bhabha 56)

Bhabha’s of great importance when describing the situation of the characters portrayed in the novel. He shows a sense of flexibility towards adapting the host culture. He identifies his lack of desire and refusal to follow on an exact imitation. So, this position of reflection is according to a pre-conditioned separation that is mostly a state of duplication; he and tends to define himself as well as wants to neglect the term of the “other” and refusing the idea to be the “other”. The concept of mimicry can be defined as “when the colonial discourse encourages the colonized subjects to “mimic” the colonizer, by adapting the colonizer’s cultural habits, assumption intuitions and values” (Bhabha 56). However, the concept sound very clear when comparing it to novel’s character, their personification as epitomes of hybrid production is consists an important step towards having a full understanding of postcolonial third space for many interwoven reason atop of which the changed and transformation of postcolonial landscape due its powerful spatial metaphor that’s speaks of something beyond the colonizer/colonized binary.

### **Chapter three    Investigating Third Space in *Buddha of Suburbia***

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In the nineteenth century, a huge number of Indians arrived at Britain; the majority of them came looking for work. South Asian immigrants, namely the ones coming from Bangladesh and India have a deep historical roots in the making up of the British society, they have certain rights to be achieved among them the right to have own space in urban centre and not only in the suburbs.

The conception of space and urban space in particular centers, again, upon Lefebvre's own conception of space in general. As it mentioned earlier, space have three dimensions. Perceived, conceived, and lived space. First, the perceived space refers to reality objectives, the concrete space that all people encounter in their daily lives. The conceived space refers to how space is reconstructed in the mind-mental reconstruction. As for the lived space, it consists as an accumulation of two spaces "perceived" and "conceived" which represents the complexity of person's actual experiences. For him, conceived and perceived spaces are not considered as passive stage, but it is way of representing elements of social life. Yet, lived space is clearly connected to the social relations it entails.

Lefebvre says that producing space needs reproducing the social relations that are bound up with it. The process of producing a space for Blacks South Asian immigrants who moved from their homelands toward the centre which characterized by diversity, needs some change social relations which are free from any stereotypical assumptions. For Lefebvre, "the right to the city is like a cry and demand (.....)A transformed and renewed right to the urban life". The idea of Lefebvre's notion the right to city is to give space to the citizens regardless of their origins, as well as to have voices in control of social process because the right to city entails a production of urban space, since those who live in the centre contribute to the body of urban lived space.

“Should modify, concretize and make more practical the right of citizen as an urban dweller (citadin) and use of multiple services. It would affirm, on the one hand, the right of users to make known their ideas of space and time activities in the urban area; it would also cover the right to use of centre, a privileged place, instead of being dispersed and stuck into ghettos(for works, immigrants, the ‘marginal’ and even for the privilege” (Lefebvre 34).

Here Lefebvre says that the right of minorities to have their own space and practice in the social activities conducted by the inhabitants of the centre. In addition, he gives much more importance to those minorities claiming that they should move from the ghettos which prevent them from having their own central space in metropolitan cities. (Lefebvre 34)

The process of producing space needs a deep concentration on the situation of the minorities; their space is defined by their struggle against supremacy and hegemony.

### 3.7 Kureishi’s Own Reflection on His Work

*The Buddha of Suburbia* has so many similarities with his own life. The author and the protagonist in some extent have the same destiny, which pushed the reader to consider it as an autobiographical one. Hanif Kureishi like Karim. Kureishi was born in Bromley in 1954. His father, who belongs to a well known Indian family. Whereas, his English mother works in a shoe shop. At a young age Kureishi moved to the west London in order to study philosophy at king’s college. At the same time, he had his early plays performed at the Royal Court theatre in Sloane square.

Kureishi is very multi-talented; author, novelist, a playwright, a screenwriter, and a filmmaker. His film *My Beautiful Laundrette* was chosen for an Oscar. Not only this, he

## Chapter three Investigating Third Space in *Buddha of Suburbia*

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is also well known by the cinematic adaptation of his work. One of them is ‘*My Son the Fanatic*’; it was made as a film in 1998.

However, his best novel, *The Buddha of suburbia* (1990) won the whitebeard prize. And it was produced as four part drama for the BBC in 1993, it focuses on the issues of shifts from periphery to the centre which is core of the city of London, as the with Karim who engages in journey of self-discovery, no place seems to be quite what either he, or the reader, expects and that is what makes his novel unique. The second novel which made also a remarkable successful was the *Black Album* (1995). Then this followed by the third one entitled *Intimacy* (1998). This was adapted as a film and won the Golden Bear Award at Berlin Film Festival.

### 3.8 Karim Amir as Hybrid Character

The novel was written in the first person narrator where Karim the protagonist, is the narrator of the novel, Hanif tends to use the first person narrator to attract the reader’s attention towards identifying who is speaking; Hanif shows that the complexity that lies in Karim’s ethnic, national, class and sexual identity. The beginning of the novel shows that:

“I am an English man born and bred, almost; a new breed as it were, having emerged from two old histories.....perhaps it is the old mixture of continents and blood of here and there belonging and not”(Kureishi 05)

From this quotation we can notice that, Karim is put in status of in-betweenness, where he could not know where does belong to, hyphenated identity, which is considered as a common problem that all immigrants face. Mc Leo elaborates by arguing “to the children of the immigrants, the interior knowledge of distant places in terms of “home” are

often differently constructed”. (Leo 213) Karim detachment from his origin is due to identity crisis.

### **3.9 Conclusion**

The idea of “third space” which is of notable importance when digging into the issues of spaces, conceives the encounter of two different cultures; yet equally social groups in a special Third space of enunciation where culture is disseminated and dislocated from interacting groups, paving the way for the invention of hybrid identity. These various groups that come from different backgrounds tend to envision themselves to take a part in familiar that relates their common space and shared dialogues.

# **General Conclusion**

## General Conclusion

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During the last decade, the study of space is considered among the most important issues that has attracted many writers. Its significance is manifested in the influence of space and place on the individual. Migration is considered one of the major phenomena of spatiality. Peoples who change their place brought with them their past, memories, histories and cultures. Whenever produced, discuss their situation of non-belonging and in-betweenness.

The majority of people who moved from their homelands towards the centre faced many obstacles; one of them is sense of superiority and inferiority. Black British writers tended to tell stories about these minorities, various problems they face every day. Not only do they articulate their sentiment as being exiled from their homelands, but also portray their experiences after they established themselves in the host lands. Among the obstacles they face is how to locate themselves in space which is different from theirs.

The work dealt with in this project, Hanif Kureishi's *The Buddha of Suburbia* is classified by scholars to be among the important works of Black British Literature. This novel tends to depict characters that are culturally troubled due to their mixed heritage and dual history. In addition, this work, regarding its title that is highly connotative in terms of spatiality and which led to the application of Lefebvre theory production space whose focal argument, is that space being fundamentally as social product. Likewise, Lefebvre tripartite has been of notable importance in highlighting the various spaces existing in the novel. The analytical method which was used in this work is to prove the problematic that these characters found many difficulties in locating themselves, and this put them in situation of non-belonging and in-betweenness.

It is important to mention that, the accomplishment of this work not manageable as it was first expected. Some books were not available, beside that time was not enough to

## **General Conclusion**

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cover all issues that have been discussed by this writer. Finally, the fact that this work tackles issues of space and Lefebvrian theory and post colonial theory makes it an essential contribution to the academic studies that deal with space and place. This work paves the way to other researchers to tackle the psychoanalytical side since it an important issue which must be discussed.

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## **Article**

Shrikant, Sawant. *Postcolonial Theory: Meaning and Significance*. Proceeding of National Seminar on Postmodern Literary Theory and Literature, Jan-27-28, 2012, Nanded.

**Résumé :** La littérature britannique noire est la littérature écrite en anglais par Caribbean, l'Asiatique, l'Africain et d'autres qui proviennent de l'ancien empire britannique. Ce projet tend à étudier la situation chaotique des minorités vivant dans la ville metropolitian de Londres, examinant les effets de changer des endroits et la mobilité sur le processus de l'"production de l'espace" prenant en compte décale de la périphérie au centre. Ce travail actuel est divisé en trois chapitres ;le premier chapitre est au sujet du fond théorique. Le deuxième chapitre donnera une vue d'ensemble au sujet de l'apparition de la littérature britannique noire et des issues de la hybridité et du troisième espace. Le dernier chapitre tend à accentuer les théories utilisées dans ce travail et son application dans le roman. Hanif Kureishi dépeint les caractères hybrides qui cherchent un sens d'appartenir. La lutte de ces caractères pour trouver leurs propres espaces à Londres poteau-impériale est étudiée selon des théories de Lefebvre d'Henry de "*production de l'espace*" aussi bien qu'*espace* des Bhabha & Soja le "*troisième*" pour illustrer la possibilité de l'existence du troisième espace produit où tous ces caractères expriment et célèbrent leurs identités hybrides.

**Mots clés :**

littérature britannique, hybridité, du troisième espace, théories de Lefebvre d'Henry, Hanif Kureishi

## المخلص

الأدب البريطاني الأسود هو الأدب المكتوب باللغة الإنجليزية من قبل الكاريبي ، والآسيوي ، والأفريقيين وغيرهم ممن ينحدرون من الإمبراطورية البريطانية السابقة. يميل هذا المشروع إلى التحقق من الوضع الفوضوي للأقليات التي تعيش في مدينة لندن المتروبوليتية ، وذلك لدراسة آثار تغيير الأماكن والتنقل على عملية "الإنتاج الفضائي" مع مراعاة التحولات من المحيط إلى المركز. ينقسم هذا العمل الحالي إلى ثلاثة فصول. الفصل الأول يدور حول الخلفية النظرية. سيقدم الفصل الثاني لمحة عامة عن ظهور الأدب البريطاني الأسود وقضايا التهجين والفضاء الثالث. يميل الفصل الأخير إلى تسليط الضوء على النظريات المستخدمة في هذا العمل وتطبيقه في الرواية. يصور حنيف قرشي شخصيات هجينة تسعى إلى الشعور بالانتماء. تتم دراسة نضال هذه الشخصيات للعثور على مساحاتها الخاصة في لندن ما بعد الإمبراطورية وفقًا

لنظريات هنري لوفبر عن "إنتاج الفضاء" بالإضافة إلى "الفضاء الثالث" لـ Bhabha & Soja لتوضيح إمكانية وجود مساحة ثالثة منتجة حيث كل هذه الشخصيات تعبر وتحفل بهوياتها المختلطة.

### **الكلمات المفتاحية:**

الأدب البريطانية قضايا، الهوية المزدوجة، التهجين والفضاء الثالث، حنيف قريشي