



*Issues of Immigration and Hybridity in the light of Globalization in
Monica Ali's Brick Lane*

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Abstract

This study aims to analyze hybrid identity in Monica Ali's Brick Lane (2003). The novel is concerned with individuals who are caught in the intricacies of globalization and immigration to new lands. The study makes an effort to present how hybridity is portrayed in the novel and how it impacts identity. It foregrounds the conflict of identity because of ideological differences and issues of adaptation, and acculturation in the global metropolis space. Also, the paper depicts the characters' lives in the novel, and how the cultural dislocation they experience, as a result of immigration, subjects them to actual identity tests and pressure while also providing them with opportunities for numerous and flexible identities. The early opposition the characters encounter and the people they come into contact with, in the environment in which they live, in many ways aid their development as autonomous individuals.

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الملخص:

تهدف هذه الدراسة إلى تحليل الهوية الهجينة في رواية زقاق الطوب (٢٠٠٣) لمونيكا علي . تتناول الرواية الأفراد الذين وقعوا في فخ تعقيدات العولمة والهجرة إلى الأراضي الجديدة. تبذل الدراسة جهداً لتحليل كيفية تصوير التهجين في الرواية وكيف يؤثر على الهوية. إنه يبرز صراع الهوية بسبب الاختلافات الأيديولوجية وقضايا التكيف والتثاقف في فضاء المدينة العالمية. كما تعرض الورقة حياة الشخصيات في الرواية ، وكيف أن الاضطراب الثقافي الذي يعانون منه نتيجة الهجرة ، يعرضهم لاختبارات الهوية الفعلية والضغط مع توفير الفرص لهم في الوقت نفسه لتكوين هويات متعددة ومرنة. تساعد المعارضة المبكرة التي تواجهها الشخصيات والأشخاص الذين يتعاملون معهم ، في البيئة التي يعيشون فيها ، في نواح كثيرة على تنميتهم كأفراد مستقلين.

1-Introduction

Since ancient times, people have sought distant places to settle. At the present time, the rise in immigration related to the labour market, and improvements in technology and transportation. Mass immigration from the east to find better opportunities in the western globalized world causes anxieties in the question of the identity. Individuals who belong to the same culture must share the same cultural codes, and in turn share the same concepts and ideas in order to understand the world in a similar way. Identity is defined as how individuals and groups see and set themselves apart from others in terms of their ethnicity, religion, language, and culture. But, the concept of identity is in constant flux in contemporary world as it is being shaped and reshaped in the metropolis global space. people are required to adjust to new contexts, which most frequently entail assimilating into a different culture. One's cultural identity may change during that process. The issues of nationality, language, culture, and belongings determine an individual's identity. It can be said that the current form of cultural globalization is a hidden attempt to comprehend social life's patterns, social identities, and tendencies as well as the shift from tribalism to globalism. It inspires some people's hopes of liberation from most traditional restraints. However, globalization emphasizes a possibly open world for communication, that keeps people conscious of their places and identities.

Many scholars defined globalization, like Professor Vilashini Cooppan (2001) defined globalization as "...a process of cross-cultural interaction, exchange, and transformation. " (p.15). According to the theorist Arjun Appadurai (1996), globalization is seen as a set of interrelated processes that revolve around mobility, whether it is of people, media images, technologies and innovations or money, political philosophies, religious beliefs, academic theories, and cultural traditions (pp. 27).

The advancement of technology, globalization has greatly facilitated immigration, thus allowing people to move abroad for better opportunities. The job market has become very competitive in recent years due to the higher education level as well

as the global growth in literacy rates. Cultural identities are becoming increasingly homogenized even as countries are becoming more diverse and interconnected. People are pressured to fit into the culture of the new country, and they frequently have to make difficult choices in order to take advantage of their chances (Bouymaj, 2020, pp.3-4). The development of science and the enlightenment were the most significant cultural transformations of the contemporary period. Particularly, the enlightenment advanced the ideas of a universal marketplace and a universal democracy, which were precursors to cosmopolitanism, a topic of intense dispute in today's world of cultural globalization. (Rossi, 2007, p. 38). The culture accustomed to globalization is referred to as cosmopolitanism. Major cities, which are becoming sites for the formation of transnational hybrid identities because of immigration, extremely localized cultures are now present in many big cities, where the elites value themselves as being cosmopolitan. People from "localized" cultures can really come from regions with a wide range of cultural influences and can be just as global citizens as elites (Robinson, 2009, p. 23).

Cultural variety defines modern nations. Each contemporary nation is a blend of cultures. But communities with a single culture are not a recent phenomenon. For millennia, in fact, individuals have relocated for a variety of reasons, including labour, economic, environmental, and political causes. Immigration and large-scale movement have become the norm rather than the exceptions. As Stuart Hall (1992) says globalization produces the notion of far away from national boundaries results in new cultural combinations (pp. 298-299). Due to factors including widespread population mobility and settlement following colonization, digital communication networks, and the process of globalization, such cultural evolution of cultural hybridity has strengthened (Barker, 2003, p. 255).

Globalization as a consequence of modernism is the strategy of establishing new global interdependences and extending western organizations .People become more conscious of the distinctions and particularities of their culture in the current era of globalization. Cultural identity gives local information a worldwide context as well as a sense of self, community, and nation. In actuality, globalization has increased awareness of cultural identity. Globalization might be interpreted as reflecting some sort of integration theory in regard to technology and science or in terms of economic progress. Yet in a more profound sense, globalization strengthens cultural identification and makes people far more conscious of the particularity or uniqueness of their own culture (Wang, 2007, p.85).

Global culture is also known as "transnational culture," "globalization of culture" or "cultural globalization," in the academic community. Evaluating the effects of cultural globalization has been the subject of studies in anthropology, cultural studies, comparative literature, media studies, sociology, and other subjects. Two opposing visions have emerged as a result of the studies. One sees cultural globalization as the transformation of the world's variety into universal commercial culture. The other view sees cultural globalization as a hybridization

technique where cultural fusion and adaption modify and regenerate cultural forms (Kraidy, 2006, p.16).

cultural identity can be defined as the feeling of belonging to a certain social or cultural group. People have had a strong desire for "Identity" since the beginning of human civilization. Each person works toward the aim of "Identity" through their actions. A human being is nothing without identity. Humans select many means, such as name, house, celebrity, property, popularity, etc., to determine their identity in World. The term "hybridity" refers to a cross-pollination involving two different species that results in the creation of a third "hybrid" form. The idea of hybridity came under criticism with racist overtones in the essentialized colonial or national ideologies that supported a narrative of purity (Guignery, et al., 2011, p. 2-4). The concept of hybridity is "a colonial concept" and "first and mainly a 'racial' term" (Prabhu, 2007, p.12).

Bhabha emphasizes the significance of both the past and present as they mold cultural identity. In actuality, the interstitial space does not only result in the mixing of two opposites. It is uncertainty including simultaneous sentiments of repulsion and desire which exist at the point of intersection between oneself and another, or between the opposing forces of the unequal area. In the present day, the process of globalization produces the space in between where cultures interact, leading to the creation of hybrid cultural identities (Boehmer, 2005, p. 355). Cultural identities are seen to be constantly altered by the daily encounters and discussions of subjectivities that have undergone hybridization. Hybrid identity emerges by the circumstance of developing and living in -between several cultures. Furthermore, as a result of globalization, it is increasingly normal to encounter someone who has a mixture of cultural identities. Globalization describes the growing interdependence of the world's economies, and cultures brought by cross-border trade in goods and services, technology, and flows of investment, people, and information.

The Bangladeshi author, Monica Ali was born to a Bangladeshi father and a British mother in Pakistan in (1967) which was a part of British India at the time (Bangladesh did not exist in 1970). She is regarded as a hybrid in terms of her racial and cultural origins. She cannot be classified as belonging to the East or the West because her parents were Bangladeshi and British. Since she misses direct and personal memories of her brief time in Pakistan, she rather depends on her parents' reliable information about her home. Ali is thus regarded as existing in both her old and new worlds (Nilsson & Ahlin, 2010, p. 4).

Ali has published five novels: *Brick Lane* (2003), *Alentejo Blue* (2006), *In the Kitchen* (2009), *Untold Story* (2011), and *Love Marriage* (2022). Ali's novels have garnered some positive feedback from critics and some level of academic writing attention for writing *Brick Lane* (Perfect, 2020, p. 471). *Brick Lane* has already been translated into 28 different languages and was a finalist for several literary awards: the Commonwealth Writers' Prize in Britain, and the National Book

Critics Circle Award in the United States (Maxey, 2008, p. 219). It was also nominated for the Los Angeles Times Book Prize and helped to establish Monica Ali's profile as a writer (Salgueiro & Harris, 2020, p.110). In her debut book, *Brick Lane*, Ali examines the lives of immigrants in modern and multicultural London (Perfect, 2020, p. 471). Also, she highlights the effects of immigration, particularly on women's lives, as well as the broader transformations that families and individuals go through after migration.

When the title *Brick Lane* is mentioned, the first thing that comes in to mind is an English estate known for the high concentration of immigrants. The problem in the narrative is already addressed in the title. Brick Lane is an area that contains two civilizations, and immigrants suffer from challenges, alienation, and isolation. The characters' brains are where Brick Lane's story is located; some of them succeed in breaking down the barrier and passing through it, while others choose to give up. In *Brick Lane*, Bengali culture spreads to the surrounding areas, creating a place where recently displaced immigrants can feel at home (Hassiba, 2017, p.19). One of the largest ethnic minority groups in the London is found in Tower Hamlets, where *Brick Lane* is located, it is the name of a street. According to rates nearly half a million Bangladeshis lived in East London after changes in laws of immigration that supported Bangladeshis to live in Britain (Sereno, 2018, P. 689).

The novel tells the story of Nazneen, a Bangladeshi Muslim woman who moves to London with an older man named Chanu Ahmed after being married to him in an arranged marriage. He had lived in London for almost twenty years to seek better employment and to earn a living. Nazneen, who lives in Tower Hamlets' small Bangladeshi community with her husband and two daughters, encounters other residents who, like her, are caught between their past traditions and the modern ideals promoted by English society (Sereno, 2018, p. 686). The novel depicts the conventional role of women, places them inferior to men, and makes the latter control their destinies (Zhang, 2010, p.8). Because of Nazneen's eastern identity, which is considered submissive, she accepts her life as it is; even her mother told her "If God wanted us to ask questions, he would have made us men" (Ali, 2003, p.80). So, she approves her parents' decision to arrange her marriage to an old man who lives in London, and obeys their decision with expected obedience (Al Mamun, 2014, p 511).

Nazneen move from Bangladesh to Tower Hamlet, which is filled with identity modifications and negotiations while she tries to adjust to a new way of life and maintain sense of memories of belonging to Bangladesh. She becomes dispersed after moving to Britain as they look for a place to call home as well as an identity. Their attachment to food, nostalgia for their youth, and separation from friends and family result in a loss of self-consciousness and a sense of instability brought on by their confused identity. Ali depicts Nazneen's romanticized vision of her youth, and of her own country. In London, Nazneen's life was difficult. In her early

years, she was trapped in her flat. She cannot communicate in English; therefore, she had no companions (Ali, 2003. pp.65-92). So, Nazneen frequently daydreams of her native land and misses her sister, who keeps writing to her from Bangladesh. Her flashback about her home country indicates that she feels lost and alienated from the host cultural aspect (Sereno, 2018, p. 686).

Chanu has lived in London for a long time. He has numerous problems and difficulties there. He faces several challenges coping with daily life in the same city setting. He eventually departs London and returns to Bangladesh. Despite Chanu's claims, "I am westernized now," (Ali, 2003, p. 27), he still exercises traditional masculine power over Nazneen at the cost of her existence. He also bans her from going to English courses, therefore he puts a stop to Nazneen's chances of public connection outside the local area and silences her. Although there are other immigrants from Bangladesh living in London, Chanu considers them to be uneducated, illiterate, and uncultured. He forbids Nazneen from reaching out to these people since they are below them (Paudel, 2019, p.8). Nazneen's autonomy is restricted by Chanu. He stands symbolic of the immigrant who is torn between two cultural differences and conflicts. With these lines, Catriona Mackenzie offers insight into that situation:

Nazneen's husband, is equally stuck. The more his longing for appreciation is upset the more he feels isolated both from the English culture from which he once longed to gain reverence and from the East London Bangladeshi community, which is split with inner opposition, interracial struggle, and anger towards the prevailing culture (qtd in El-Din & Rezk, 2021, p.154).

At first, it was hard for Nazneen to adopt to hybrid identity because she was an ignorant of the western culture. Also, she was unable to move to different spaces or develop her awareness of the place she lived in, as she was essentially isolated inside an immigrant society that restricted females' exposure outside houses. When she asks her husband to let her go out his reply is: "Why should you go out? If you go out, then people will say, 'I saw her on the street.' And I will look like a fool. Personally, I don't mind if you go out, but these people are so ignorant" (Ali, 2003, p. 27). Nazneen initially fights to resist asking why her life is the way it is. She was raised in closed minded society and was taught to accept her fate without resisting it. Whatever path a person took, fate ultimately decided everything (Sereno, 2018, pp. 690- 692). Also, fighting against destiny "can weaken the blood" and "can be fatal" as stated by her mother (Ali, 2003, p. 4).

Nazneen is by nature a woman, a wife, a mother, and Muslim immigrant. Those positions turn into the starting points of her attempt to define her self-identity. Regardless of the fact that the cultural and religious norms place her under the dominance of men, she appreciates what her own religion and culture have instructed her about how to behave as a woman. She has gained new perspectives

on life as a result of the varied values she has encountered since moving to London. Nazneen's later identity formation was influenced by the male authority in her life. Even though Nazneen is submissive to her husband, she is conscious of aspects of the patriarchal system that places women under men. Due to her involvement in the larger society, Nazneen cannot live purely as a wife. She has a place in the community as an immigrant who must deal with some unfamiliar facts. Later, she upholds her religious convictions and cultural values with the same tenacity as other immigrants. But she must participate in a secular, individualist culture (Prasasti, 2018, pp.80-82).

Some of the critiques of *Brick Lane* point out that Nazneen's effective transition to be a hybrid is mostly dependent on her interaction with London's cultural plurality. In other words, it is primarily her discovery of the country which provides her with cultural identity and self-awareness. Nadia Valman (2009), a scholar at the University of Southampton, states that "Nazneen's eventual discovery of her own agency...is closely tied to place; indeed, it is symbolically measured by her changing relationship to the streets of Spitalfields" (p.6). This critical view argues that the new place exploration with its various multicultural communities is the key activity of the novel and a crucial stimulus for change in identity.

Nazneen's closest friend, Razia, who is considered a stimulant for change, discusses the positive aspects of England with Nazneen. She tells her about her experiences and advises her to treat English people with courtesy and friendliness while remaining respectful of their privacy (Alam, 2018, p.147). After Razia's husband passed away, she experienced all aspects of the host country. She develops her individuality away from the constraints of the traditions of Bangladeshi society. She has the courage to fully embrace independence by speaking English, dressing in western style, and working. Nazneen consequently discovers in Razia the desire, bravery, and strength she could generate (Pereira, 2021, p. 44). The conflict between both the British and Bengali communities emerge from a lack of common understanding. As a Muslim, Nazneen feels deeply connected to her pious life, the community she resides in, and the future she wants for her children. For her, Islam plays a big role in her culture as the personal worldview is strongly linked to cultural perspectives (Zumara, 2020, p.79).

In moving to hybridity, Nazneen becomes familiar with ice skating from watching television which enchants her in her separated environment. She thinks that she is "no longer a collection of the hopes, random thoughts, petty anxieties." (Ali, 2003, p. 24). When she performs household duties as usual, she returns to old conventional Nazneen. After seeing ice skating on TV, Nazneen is greatly delighted. She views ice skating in a way that makes her feel unique, and she becomes the new version of herself. She is impressed and delighted as she is deeply affected by the breath-taking surroundings and begins to like observing ice skating on television. Males and females are the ideal partners. The man on the stage keeps the woman from falling while she appears to be triumphant. She finds the male

and female connection attractive (Zhang, 2010, pp.9-10). Ice skating is the only way that connected her with outside culture. Since watching a figure skating show on TV, Nazneen has been fascinated by the sport. Also, she is enthralled by the incredible new technology of television images as well as the successful heterosexual romance, both of which are outside the realm of her personal experience with her husband (Feng, 2009, P. 20).

The novel explores Nazneen's progression from naivety to experience, from having a restricted identity to having a hybrid identity. According to the author, migrants frequently have a double consciousness, one from the home and another from the new country. As a result, migrant frequently needs to live in two different cultures at the same time. In this situation, the concept of hybridity and a hybrid identity is advanced. The Third space theory asserts the uniqueness of each person as a "hybrid" identity. It represents the blend of the first space and the second space into a networked location that can be inhabited by numerous factors interacting with one another. Bhabha argues that hybridity is what is "new, neither the one nor the other" The eventual embrace of Nazneen's hybrid identity is something that her husband cannot achieve. Nazneen starts her transformation towards independence and freedom against her husband's conventional beliefs. In an effort to balance her old and new cultural identities, she develops an appropriate, confident, and self-reliant individuality. She has to manage a balance between her responsibilities as a woman and her personal identity in a foreign country (Yousef, 2019, pp.76-79).

Stuart Hall (2015) claimed that cultural identity can be classified into two categories. The first categorizes identity as being "oneness," which provides a sense of connectedness and unity; the second categorizes identity as becoming, or a process that is "subject to the continuous 'play' of history, culture, and power" (p.225). In Ali's *Brick Lane*, the process of "becoming" is crucial. Nazneen encounters number of challenges, including her husband, and domineering local leaders, yet her biggest obstacle is adjusting to the new environment even though after years have gone by. By doing so, Nazneen shows the cultural confusion of what it is like for a faithful Muslim to have his/her identity temporarily disrupted while residing in a secular global country.

Shahana, Nazneen's older daughter, is a courageous young girl who influences Nazneen to some extent. She is born, raised, and completes her studies in London. Shahana has an impact on Nazneen's freedom as well. She has the courage to express what is in her mind. Nazneen never imagines herself acting like Shahana when she thinks back of her own youth. Shahana's ideas have influenced Nazneen, because she appears, though young, to have a more independent conscience than Nazneen. She asks her mother whether or not she is in love with her father. She is quite straightforward and explicit when talking about love. Nazneen is unsure whether she has more wisdom than her daughter. She merely replies that Chanu is a good man and that she is fortunate in her marriage. She is aware that the love

Shahana is referring to is not the one she shares with Chanu (Zhang, 2010, P. 5). Although she continues to make an effort to be a loving housewife and mother to her children, she has often felt that she has been living with a person who is not physically beautiful with "a face like a frog" (Ali, 2003, p.17), and always demands to be heard when he speaks, most of which is about him and his experience. Listening to him is just her responsibility as a wife, and a dutiful woman fulfills her domestic responsibility. For this reason, her feelings towards her husband remain inconsistent (Prasasti, 2018, P. 83).

Karim, who consequently leads her to hybridization, is a young immigrant from Bangladesh. He visits Nazneen's house to provide supplies for the sewing business after she starts to work, and Nazneen becomes inspired by his viewpoint on the condition of Muslim worldwide. Nazneen begins to feel a sense of belonging beyond Brick Lane "She learned about her Muslim brothers and sisters" (Ali, 2003, p. 175). Also, Karim encourages her to develop her independence by adopting a new cultural identity in global culture. Beforehand, she did not know about the host culture because Chanu did not care about her culture's development. Karim listens to everything Nazneen says and praises her, which makes her feel loved and cared for (Özdemir, 2019, p. 58).

Nazneen's life changes from being boring to being colorful. The moment that makes her feel special is when she establishes physical contact with Karim. Before that, she had never given much thought to her own body, but after having an affair with Karim, she has come to appreciate it (Prasasti, 2018, p. 86). Her relationship with Karim also helps her to understand the challenges and realities of a complicated society. Karim informs her that she is responsible for her own future and that she must "you've got to stand your (Nazneen) ground" (Ali, 2003, p.260). She begins to mentally question herself and discovers her inner strength. The delight and pleasure she feels in Karim's company is overpowered by her intense love and care for her girls. Being a responsible mother, Nazneen prioritizes her duty as a mother to two teenagers over her affection for Karim. This situation also demonstrates Nazneen's incomplete assimilation into the western way of life and her continued adherence to her belief systems, which prioritize familial duty over personal satisfaction.

Being a religious Muslim woman, Nazneen experiences a personal catastrophe as a result of her relationship with Karim. She is restricted by her faith in the rule of God revealed in the Qur'an and her affection for Karim as she engages in a romantic relationship with the man. Particularly, Nazneen strives to find an explanation for her relationship. She knows she is wrong when she listens to the Hadith talking about adultery. She looks as though her ears are being numbed. Nevertheless, she finds it difficult at first to quit meeting Karim. She is in between space, tormented internally, torn between the delight she experiences and the sin she committed (Prasasti, 2018, p. 87).

In fact, Karim is a mirror for the outside world that spills inside Nazneen's house. But at last, she is no longer dependent on him. Nazneen has found a place for herself that does not match her earlier worries about the phase of her life. She is in charge now despite the challenges with the unknowns that come with this new environment. Nazneen rules this new area, which comes with its share of challenges and difficulties. But in doing so, she expresses a new sense of identity and belonging. At first, Nazneen's experience of the "unhomely," terrifies her because she can no longer find herself in the home's suddenly expanded space. She is scattered among Karim and Chanu, her daughters, her town in Bangladesh, and her new life in London. Indeed, she is "Divided between her loyalty to Chanu, her commitment to her children, and her love for Karim" (Chattopadhyay, & Shrivastava, 2012, p.118). Nazneen experiences both joy and terror in her relationship with him. She needs to decide whether to continue enjoying herself or to be a loving housewife. Her cultural origins as a Bangladeshi woman placed her in the role of a devoted wife and mother. But as an immigrant, she is aware of the fact that women have the same freedom as men to make decisions about their lives. But she perceives herself as sinful since she is a religious woman. As it is mentioned, being a devout woman, Nazneen must negotiate her gender identity as a result of the unchaste longing she experiences. She must resolve her internal issues and examine her emotional connection to and her affair with Karim. Upon determining what is preferred for the destiny of her household, she ultimately decides to depart Karim (Prasasti, 2018, p.88). The other factors which motivated her decision to leave Karim are her financial independence, her new cultural awareness and hybrid identity, as well as her passion for her children.

Chanu emphasizes returning home out of concern for identity loss and involvement in cultural conflicts in the mainstream culture. However, Nazneen's life starts to flow again; it is now full and pure rather than being a collection of illusions, irrational, trivial concerns, and selfish desires that had once formed her (Ali, 2003, p. 261). Nazneen's experience as an immigrant to London enables her to replace her naivety with reflections that help her to make a smart decision. When her husband asks her to accompany him back to the homeland, she expresses her viewpoint and develops a new personality by saying: "I can't go with you (Chanu) " (Ali, 2008, p.478).

The novel attempted to depict a realistic representation of contemporary globalization that reflects the perception of immigrants. The novel provides a dramatic literary portrayal of neoliberal economics and globalization that depict the many reactions of migrants in the 21st century. It is worth noting that the idea of globalization in some of its orientations deals with immigrants travel from developing to developed countries with advanced international economics, science and culture. Globalization in this concern addressed people who migrate to various foreign countries, for a variety of reasons, and handles the complexity of intercultural interactions. It is a universal assumption that one's beliefs and perspectives must be open to accepting other people's cultures, and having this

mind set is a need for immigrants and foreigners to succeed in their new countries. Nazneen, dramatizes her charming opportunity as her private thoughts alternate between London, which she describes as a large box and her motherland, which was her inner universe. Later, she reshapes her identity and accepts the global space (Alam, 2018, pp. 146- 150).

In addition, the involvement in different and diverse cultures as a result of engaging in the field of work leads to mixing, harmony and hybridization between indigenous cultures and modern cultures. The novel's main character, Nazneen, deconstructs all restrictions on dependency. Thus, she refuses Chanu's proposal to accompany him back to Bangladesh. Nazneen decides to remain in London with her daughters in order to start a different, independent life whereas Chanu, chooses to return to Bangladesh and depart London.

Brick Lane shows globalization in the twenty-first century, which portrays the new images of modern civilization. The Bengali society's oriental customs are described in the novel. A portion of the Bangladeshi group in London, wherein Nazneen resides, strives to adopt western customs, while a second portion prefers to uphold the ancient customs. Financial independence is the first step on Nazneen's way to psychological autonomy. Being financially secure is a fundamental for an independent woman. Nazneen has spent a long time for getting financial autonomy. Being a woman, Nazneen has already believed that she cannot get an employment. But life's responsibilities force her to reconsider this idea. As Chanu cannot get a job. Nazneen works to secure her family's living. She believes that starting a business will help her achieve financial independence and help her better herself. She consequently collaborates on sewing jobs with other women. The latter earns a good livelihood by mostly serving white women who are willing to pay high amounts for goods made in Bangladesh. Later, she challenges her traditions, gets over her submissiveness to her husband, and creates her own personality. She starts making clothes and earning money so she supports her family financially and develops her new ethnic identity. She can ultimately do whatever she wants without having to rely on men (Zhang, 2010, pp.10-14).

To some extent, immigration offers enlightenment to immigrants, particularly women, and supports their liberation from restrictive societal standards carried from their home nation. These principles overlap with the western norms they encounter in the host nation. It appears that factors like western customs in the host nation help women immigrants develop more self-awareness regarding different lifestyles. The alternative approach, which emphasizes the personal domain over the social one, prioritizes respect for personal independence over links to one's relatives, marital traditions, and faith. For those immigrating women, this unconventional way of life has more promise since it gives them agency and gives them the chance to work toward their own liberation from repressive customs. (Prasasti, 2018, pp.78-79). The other side of Nazneen's employment and independence allows her to observe relations throughout the outside world; relationships like the happiness her neighbour obtains from dating boyfriends and

various partners are entirely unfamiliar to her. As noted earlier, Karim's entrance into Nazneen's life has been made possible by her new career, he is an intermediary who delivers some unfinished clothing to her home from the manufacturer. In addition, he is the one who influence, conventional wife's perspective on the significance of love and intimacy.

The role of a housewife isolates women in the household, where children serve as the family members without decision-making authority. Actually, the father's position is strengthened by this weakness. As the breadwinner of the household, a male has the authority to make decisions. But recently, there has been a shift in the responsibilities of family individuals. As a result of globalization's growth of freedom and capitalism, positions, particularly those of women, have also changed. Today, women are progressively becoming accepted into the men economic world and are no longer financially reliant on their husbands (Held, 2013, p. 133-134).

Nazneen has spent over twenty years adjusting to the new culture in London. Although England initially seems confusing to Nazneen, she finally finds her way, pursuing her English language learning, raising two kids and eventually opening a tailoring shop over the course of the novel. Ultimately, she settles in the same location that sometimes made her feel foreign in a global urban area, where she discovers a hybrid identity. She lives alone in the city, rejecting the patriarchal social and cultural norms of Bangladesh represented by Karim and Chanu. Nazneen's experiences benefit from the idea of independence. Through the respectable work of making clothes, she constructs her identity and independence. She desires to be free and economically independent (Abu-Samra, 2016, pp. 87-89). Significance of the economic and culture aspect of globalization is emphasized by this idea.

Moreover, Nazneen's ambition of leading a life in which she can determine her own decisions and her longing for independence and freedom are represented through skating. Therefore, the significant of ice skating is a process of transformation because it leads her to her new hybrid identity. Though at first, it appeared unattainable, she would not have had the courage to accomplish it. She progressively approaches this objective. What is more, when Nazneen eventually goes skating, she is wearing her sari. She is capable of bringing her identity and past together with a new perspective on freedom. Nazneen goes to an ice-skating rink dressed in her Sari despite her intense excitement. Razia comments on Nazneen's appearance: "This is England...You can do whatever you like," (Ali, 2008, p. 492). What Razia says could be interpreted as a sort of optimism that immigrants have to deal with independence concept rather than of merely having a naive and emotional view of the previous intolerance of their traditions.

In the process of Nazneen's independence, her religious devotion is challenged by her relationship with Kareem, whom she leaves at last, and with some male members of her community. The meetings of the pro-Islamic group "Bengal Tigers," which Karim organizes in London and invites Nazneen to, are held to address problems facing the Muslim community there and to raise awareness about Muslim rights (Dieks, 2019, p. 25). At these Muslim gatherings, some men restricted Nazneen's ability to express herself and to be independent, he said: "Sisters. What are you doing here anyway?" (Ali, 2003, p. 207). Despite that, Yıldız Kılıç (2010) points out, "Nazneen's journey to self-empowerment is provoked by detachment from her native background; nevertheless, the novel insistently maintains that she leaves behind her "social" Islamic identity rather than her faith" (p. 40) By leaving her sinful conduct while at the same time emphasizing other aspects of western culture, Nazneen shows her hybrid identity.

In The Celebration of Acculturation in Monica Ali's *Brick Lane*, Kanal (2008) notes that "The novel presents Nazneen's life journey from a submissive, dominated, passive adolescent to a self-determining, cautious, independent mother with a lyrical compassion beyond her stuffy, desolate and messy flat on Brick Lane". He further asserts how "Nazneen fights for finding her personality through her rising self-assurance and willpower" (pp.51-56). He also observes that Monica Ali tries to look into and focus on the idea that, even though that dislocation causes alienation and self-search, it is important to satisfy oneself with the idea of assimilation (p. 54).

In fact, the majority of the scholarships on globalization is concerned with the effects of cultural identity. Although some cultural theorists believe that regional and/or national cultures including cultural identity since capitalist globalization performs an increasingly significant role in these processes. Through Nazneen the narrative explores the process by which immigrants create their hybrid identities and illustrates cultural hybridity within shifting cultural viewpoints. Also, Nazneen's rejection of masculine authority over her body and mind in the name of social standards, in her case by Chanu, or in the name of individual desire, in Karim's case, demonstrates how Western secular society allows her to exercise self-determination over her own body (Prasasti, 2018, p.89).

Conclusion

Due to factors including widespread population mobility and settlement following colonization, digital communication networks, and the process of globalization, such cultural evolution of cultural hybridity has strengthened. The importance of the global place, which serves as a platform for global capital and is also rapidly becoming a vital location for the most amazing mix of people from all over the world. Perhaps it considers as one of the most important spaces for the development of transnational identities and communities is the space created by the global city grid, a space with new economic possibilities. Given that most immigrants are concentrated in major cities, immigration is one of the main

processes through which a new transnational political economy is being established.

In bringing Monica Ali's Brick Lane in to study, the thesis raises the question of what follows when individuals choose to live in the middle of two distinct cultures. It aims to analyze the sources of hybrid identity in the above-mentioned novel. In order to address the question of how notions of belonging are depicted in the novel according to the investigation, Monica Ali outlines the main issues the characters encountered in the investigated novel, their responses to cultural interaction, and the way they created a new hybrid identity. The main character is subjected to a cultural conflict between (the native and foreign culture) with the result that they form ideas about the specific society they live in. During the cultural infusions into their heads, their ideas, emotional tones, food habits, opinions, and ambitions are established. The adoption and impact of various cultures became inevitable due to the developments and changes in economics, technology, and science which bring cultures closer to one another and lead to establish identity crisis, east and west interaction. Cultural identity belongs to both the past and the future equally. Evidently, cultures have origins and roots which can be traced. However, they constantly change because they are influenced by history. An awareness of variety in the perception of "identity" which exists. Identities are those that continually create and reproduce themselves. The third space, as proposed by Bhabha, is an area of cultural interaction that exists between two cultures and results in empowering hybridity, that can help the individual's pursuit of mental and spiritual freedom. Immigration and the subsequent development of hybrid identities can be caused by unequal exposure to resources and possibilities.

The main character of the chosen novel, Nazneen, was able to build a strong bridge between cultures by moving within the two and experiencing a wide range of matters. This allowed her to create a hybrid identity. As a result of interactions between people, organizations, customs and culture, her identity shifted and is reconstructed. Due to the growth of cultural interaction, a sense of hybrid identity has developed, creating an idea of mixedness and an unfamiliar feeling of belonging. Nazneen gained her knowledge through her own life experiences, including working, learning English, being in a romantic relationship, and listening to tales by her friends, such as Razia. She became more conscious of her body and mind as a result of these encounters. With her own means of support, Nazneen developed the ability to speak up for herself and make decisions in a society where women may exist without feeling inferior to males. Nazneen chose to lead a hybrid life that combined some of the Bengali and English cultures collectively in order to relate to the Western world. She did this by choosing aspects of Bangladeshi culture that avoided hindering her from discovering her own "self," such as wearing the sari, and staying a Muslim woman.

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