



Assilation and Resistance in Hanif Kureishi's *The Black Album*

Faramarz Elyasi

Department of English Literature, Tehran,Iran

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Abstract— In the present study, Hanif Kureishi's *The Black Album* was analyzed in the view of Bhabha's concepts of ambivalence, assimilation, hybridity, double-consciousness, and homeliness. Shahid, a Pakistani student, constructs a hybrid identity and symbolically marries a widow lecturer who teaches postcolonial literature. On the contrary to Shahid's views, Riaz's group is a fundamental Islamic aggregation in 1980s London devoted to anti-racist activities while take part in book-burning and violent actions. As Bhabha theories about hybrid identity, it seems that Shahid's assimilation into the host mainstream culture and developing a hybrid identity enfeebles colonial and imperial power more than Riaz's group and their violent resistance against imperial power.

Keywords— resistance, assimilation, hybridity, double-consciousness, postcolonial.

I. INTRODUCTION

Hanif Kureishi, son of a Pakistani father and a British mother, was born in 1954 in London. Kureishi is well aware of the oriental, colonial, and postcolonial conditions of India and Pakistan which enables him to scrutinize the life of immigrants living in Britain. Kureishi is the author of novels such as *The Buddha of Suburbia* and *Intimacy*, and some story collections, plays and screenplays. His TV series adapted from the novel *The Buddha of Suburbia* were broadcasted by BBC TV, depicting the story of a Pakistani-British boy living in London. The movie won the New York Film Critics Best Screenplay Award and then his screenplay from *Intimacy* won two Bears at the Berlin Film Festival (Womack 2008).

The Black Album is Kureishi's second novel published in 1995 in London. In *Hanif Kureishi*, Bart Moore Gilbert states that the title *Black Album* "named after Princes album of 1988" in which using pop music in the play "best symbolized by the figure of Prince, probably the most important music icon" (117). Moore Gilbert explains that Prince is an American singer whose aim was to regain his black audience who thought he has left the Jazz music in favor of the white pop music. Prince's *Black*

Album was performed and regained a huge body of his fans. Kureishi's *Black Album* suggests the same purpose to attract the migrant Muslim attention to events occurring in the middle of white society in London and their sort of culture and religion that has found its place as hybrid culture. The penetration of rock music by the black and the ironic usage of the term "black" for a series of extreme actions by characters in the novel are significant issues to study the position and activities of Muslim immigrants in London. Kureishi's *The Black Album* was well received in Britain as the work of a hybrid immigrant deeply concerned with the Islamic fundamentalism in the late eighties Britain following the publication of Salman Rushdie's *The Satanic Verses*. *The Black Album* was written into a play by Kureishi staged in 2009. The play is faithful to the novel except for some details that pivot around the events in London after the publication of Rushdie's book that was perceived as blasphemous by a group of Pakistani Muslim students who radically protested against it by book-burning and violent rallies.

The protagonist of the play is Shahid Hasan, a young college student in literature who tries to form a new identity through academic education. He becomes familiar with Riaz al Hussain, the leader of an Islamic fundamental

group, who plans creeds against racism and blasphemy in London. Shahid, as a literature student, debates with Riaz on *The Satanic Verses* by considering it as a fictional work of literature and distinguishes it from historical documents, but Riaz believes that whatever insults Muslim beliefs and the Holly Prophet is blasphemous and should be banned. Differences in their ideas cause their separation, thus Shahid becomes more intimate with his widow lecturer Deedee, professor of postcolonial literature at their collage. Shahid's separation from the group and his intimacy with his lecturer's ideology leads to liaison and eventually marriage.

Muslim immigrants' campaigns against racism while committing violence due to belonging to different religious sects, breaching the laws of the host country, their hypocrite religious beliefs, and incongruent class-based marriages are the main themes of the play providing the fertile ground for postcolonial criticism. In this study, relying on the postcolonial agenda of Homi Bhabha, the confrontation and connection between the oriental and occidental identity formation is exemplified in Kureishi's *The Black Album*. The researcher tries to clarify the way through which "mimicry" and "hybridity" have become the building blocks of postcolonial subjectivity. Also, the self-fashioning of the oriental and Muslim extremists and the contrast between eastern traditional religion and western philosophy is to be decoded via the duet between Bhabha and Kureishi in this study. Bhabha asserts that "assimilation" and "mimicry" dissolve the colonial power more than resistance. The passage to build new internationalism is marked with several complicated stages as Kureishi's characters have hard times being assimilated into internationalism and multiculturalism.

II. CONCEPTS AND METHODOLOGY

Postcolonial criticism deals with psychological, social, historical, and cultural processes through which the perimeters and trademarks of the homeland and the hostland, the colonizer and the colonized, national and cross-national conventions are formed and come into contact with one another. In Said's thought, the Orient is represented as the Other in western literature and culture; however, it is never the exact presentation of the oriental. In *Culture and Imperialism*, Said believed that the imperial power export its culture and literature implying that they are "bringing civilization to primitive or barbaric peoples" and indicated that the imperials says: "they mainly understood force or violence best; they were not like 'us,' and for that reason deserved to be ruled" (XI) and they should change, adopt, and adapt. Bhabha is more conservative and by proceeding beyond the binary

opposition of the oriental/occidental and contrapuntal reading, addresses the importance of hybridity and mimicry in neutralizing and then dismantling the colonial power since assimilation is mutual. The main theoretical concepts applied in this study are introduced in the following subsections.

In Said's opinion, the western power gained control over the eastern nations by labeling them as Oriental and depriving them of their genuine and native lifestyle in favor of dominant European ideology, culture, social standards, etc. Said asserts that the occident with canonical literature misrepresented the Orient in order to define itself. According to Said, in European credence, "Orient had been since antiquity a place of romance, exotic beings, haunting memories and landscapes remarkable experiences" (1).

Classifying a large group of people as the Oriental enabled the West to create hegemony over the East in all aspects of life. In *Culture and Imperialism*, said points to colonialism and imperialism as a method to overcome a nation with certain kind of ideology and knowledge, "neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported by perhaps even impelled by impressive ideological formations which include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with that domination" (8). Otherness is the key concept in Said's thought. In *Orientalism*, he introduces the binary terms of "self" and the "other" (332). Self refers to the position of western colonial countries in depicting the oriental as outsiders or others. In general, Said believed that the white European inhabitants are presented as the self in canonical novels and the oriental including eastern world, black community, minority groups and immigrants are considered as the lowest and are excluded from the cultural and literary canons as substantiated in Jane Austen's *Mansfield Park* and Joseph Conrad's *Heart of Darkness*.

Bhabha's "hybridity", "ambivalence", and "assimilation" are used in this study. *The Location of Culture*, a collection of Bhabha's essays from the 1980 and early 90s, remains an influential text in postcolonial studies. Bhabha advanced the concepts of hybridity and mimicry, which refer to the condition of ambivalence that characterizes colonial relations and colonial discourse. "The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and postcolonial process in expressions of syncreticity, cultural synergy and transculturation" (Ashcroft Bill et al 109). Bhabha emphasizes the gaps and distances in colonial as they cannot always provide a precise colonial Other and argues that in the moments of ambivalence it is possible to

discern the contradictions. In addition, based upon the cultural resistance in Bhabha's thought, indicated that "not only the resistance of the colonial subject, but also the compliance with colonial strictures endangers the fragile stability of the imperialist knowledge and power" (Malpas and Wake 154). It is through mimicry that colonial subject tries to imitate his colonizer and this cause inadvertent threat to the colonial order. According to Bhabha, when the colonial subject tries to resemble his mater or colonizer their differences and distance is reduced. This can be a proper example of ambivalence since as far as the colonized subject is considered as alien and dangerous, he can be educable and capable of changing based on the standards of the colonizer. In this process, it is not just the colonized that changes, the colonizer cannot stand on his previous pure national culture and as a result, unconsciously assimilates and neutralizes his culture with that of the colonized. Accordingly, a borderline culture can be shaped by resistance, but through only mimicry, assimilation, and ambivalence (*Location* 4-6).

In *Souls of the Black Folk*, Du Bois and Marable stated, double-consciousness is a way to look at "one's self through the eyes of others and measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder" (9). It is a postcolonial expectance to establish double-consciousness or hybridity. In his *Location of Culture*, Bhabha explains hybridity as such:

Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). 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. (*Location* 112)

Bhabha argues that the colonized subjects have two distinctive views of the world and neither of the views is original or homelike to them. Bhabha calls this sense as "unhomeliness" standing in the vicinity of double-consciousness in which the subject becomes a psychological refugee. Besides such issues Bhabha asserts that culture is fluid and there is no strict boundary to call one culture the colonized and the other colonizer, because both cultures are affecting each other unconsciously and

the concept of original culture is forever lost (*Location* 22).

In his seminal work, an edited volume of essays, *Nation and Narration*, Bhabha brings a broad variety of theorists who have challenged Enlightenment and its accompanying notions of nationalism and nationality. Questioning the essentialist or universalist idea of the nation, Bhabha stresses the world waves of migration to western countries and the literature of migrants and indicates that "the truest eyes belong to migrant's double vision (*Nation* 36). Then he argues migrants can establish a "new internationalism" but this process cannot be achieved easily, because they should go through the "middle passage" which is a stage of displacement and disjunction. In the process of new internationalism, besides the national culture, there is a proliferation of minority cultures that never leads to pluralist anarchy (*Nation* 292). Based on Bhabha's ideas, three stages are necessary to pass from minority or migratory into new internationalism; first being a migrant or minor in the host country does not allow chaos and anarchy of cultures; the immigrants are submissive to the national culture, second they need to go through the passage which requires replacement of some habits and culture by adopting new cultural norms, and third they should assimilate into the national culture in order to establish new international culture (*Nation* 292).

III. DISCUSSION

In *The Black Album*, Kureishi mirrors the life and engagement of Muslim Pakistani immigrants in London to their dearest beliefs expressed in Quran. It was in the second half of the 1980s that *The Satanic Verses* was published and furious Muslims protested against the publication and circulation of the book. Kureishi in *The Black Album* presents episodes from the life of Pakistani students and their reaction to this issue. The main character of the play is Shahid Hasan dangling between eastern religion and western philosophy. The oriental and occidental confrontation in Kureishi's play represents the Pakistani students excluded from the mainstream culture of Britain. The play depicts the story of Muslim immigrants in London who are studying various fields of human sciences including literature, sociology, and philosophy. Language and culture come to the forefront of the postcolonial discourse and domesticization of these Pakistani students who are expected to transmit the dominant British culture. This postcolonial separation of western ideology though representing the immigrants as the Other proceeds the goals of the colonizer. Overpowering the south east Asia was a plan not only to dominate natural resources, but also "in British minds, the

Raj was something more than a colony: it represented Britain's imperial destiny, a mirror in which the British could see a reflection of themselves not as mere planter settlers but as the imperial race and the natural heirs to the great Mughals" (McLeod 2007: 147). Kureishi captures the pervasive domination and intellectual enslavement of the east, something that justifies post-colonial critics' severe reaction to colonial and post-colonial literature.

In *The Black Album*, Shahid and Riaz are the two poles or indicators of postcolonialism. Shahid's marriage to Deedee is perceived as the mixture of the modern world and the third world resulting in the construction of a hybrid identity, while Riaz and his group fail to compromise and accept the occidental conventions of literature, science, and religion. The Pakistani characters in *The Black Album* resist assimilation by eating their own food, choosing Arabic names, and using Arabic terms in their dialogues. This shows that they have accepted their position as the Other and try to overpower the colonizers. For this reason they establish movements and construct groups for their desirable activities. Kureishi in the introduction to the play posits that by positioning the East in the West ensures "not only a comprehensive misunderstanding between the two sides, but a complete disjunction which occludes complexity" (2009: 16). This idea is against what Said tries to justify and Bhabha develops later for mimicry and ambivalence; Kureishi's note on his play opposes Said's views on independence and resistance and complies with Bhabha's idea that hybridity and two-ness endanger the imperial power more than resistance. Kureishi's play resonating with Bahaba's thought celebrates hybridity, impurity, intermingling and the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies songs" (1994: 68). Establishing a hybrid culture through connections and digestion in the host country is the target of meditation in Kureishi's *The Black Album*.

In *The Black Album*, to supports the idea of hybridity, assimilation and resistance, before Muslim conflicts, Kureishi refers to tension between black Afro-Americans and while citizens. In the third scene, Deedee's lesson subject is "the Black struggle in America" (39) who narrates the story of a young black boy accused of insult severely bitten and killed by a white family. Then, she turns to "extraordinary creativity that emerged from America by artists questioning segregation" (40). In the conversation among students and Deedee hostile reactions to Prince's assimilation to white culture is remarkable:

SHAHID: How's the music of Prince relate to the Black struggles, miss?

TAHIRA: Prince? He's a total dushman! (Enemy)

HAT: Yeah—he ain't apna. (He is not from us) (40).

Prince is a black musician who plays jazz, known as white music, but after losing his black fans composes pop music of *The Black Album* to stabilize his position among black youths again. Prince is a typical hybrid Afro-American, but excluded by the black students as called "Dushman" and "ain't apna." There is resemblance between Shahid and Prince's character, since both are hybrid and assimilate to their target culture and bypassed by their fellow-countrymen. Moore-Gilbert believed that "Kureishi most graphically represents pop as the crossroads not only of different cultural influences but as a site in which plurality of identity-whether at the level of ethnicity, class, gender or sexuality- is celebrated (117).

Shahid as the main character in *The Black Album* is an immigrant who gets assimilated into the English culture. His nationality is two dimensional, both Pakistani and English; he abides by the Islamic rules prohibiting non-Halal foods and at the same time takes part in extramarital sexual relationship which is forbidden in Islam.

SHAHID: What are they?

DEEEDEE: E.Ecstasy. It'll make you see around corners.

SHAHID: Is this why you invited me over?

DEEEDEE: No. Because you are lonely and I like the way you look at me. (63)

Shahid breaches Islamic rules and mingles with Deedee's culture. Such formation of a blending identity shows his double-consciousness or internalization of the two cultures. It is consciousness since he knows how he accepted the host culture and why needs to harmonize with their culture; otherwise, he would be excluded like his homeland friends Riaz and his group. Bhabha believes that double-consciousness and hybridity are two semantically related terms differing in this respect that one who is hybrid becomes unconscious of living with the two cultures and blends them so that it forms a new identity called hybridity.

In *The Black Album* the Pakistani immigrants are labeled as Paki by the English. Humiliating them by nicknames, and insulting their religion is a manifestation of the colonial power as dominant. Pakistani people's counteraction such as burning *The Satanic Verses* or beating and threatening racists signal their resistance to the dominant power. Bhabha believes that through mimicry and breaking the gaps and distance, the contradiction between the immigrants and the host can be reduced. However, in the play, none of the Pakistani students

simply adapts mimicry except for Shahid. His distance from Riaz's group and relationship with his instructor helps formation of hybrid values and such a consciousness causes ambivalence in his mistress, Deedee. Shahid's compliance with the colonial strictures better endangers the colonial power than Riaz's counteraction via book burning and revolt against the colonial power. Riaz's violent of actions as the representative of the first generation of immigrants fails to go through the stage of displacement and disjunction, since they have not experienced acculturation in/via the colonial countries. First they need to harmonize with the national culture, and before reaching assimilation, they have to pass the middle stage, which is displacement. The play implies that only Shahid has gone through this stage and can contribute to new internationalism. It can be stated Kuresihi tries to recover from the misunderstanding of the orient in the colonial discourse and reintroduce the Muslim community through the lens of the oriental writers. His main purpose is to show that not only Islam is not valorized in the East and the Middle East, but also there are brutal and violent conflicts over the proper idea of Muslimhood ideology. Totalitarianism and bias as well as reliance to the idea that each Islamic sect is right since it holds for Truth as revealed in Quran prevents the Muslim immigrants from coming into contact with not only the host but also other Muslims. Kureishi reveals a new dimension of the postcolonial subject within the Islamic context; Muslim immigrants colonize each other in the western countries by perpetuating and consolidating the biased views that they still carry with themselves to the hostland.

Riaz's group at first perceives of Rushdie as an antiracist writer based on his previous works about India and colonization in *Shame* and *Midnight Children*, but in his new blasphemous novel they see him differently as Shahid says: "When that writer got on TV and attacked Racism Riaz I wanted to cheer. He spoke from the heart" (33). Like the members of Riaz's group, Rushdie is an immigrant whose initial anti-racist writing and views are appreciated until he fictionalizes Muhammad, the Prophet of Islam. Therefore, the first signs of Rushdie's excommunication rise in the play as Riaz's group react to his newly published novel. However, Shahid is dubious and hesitant about the possibilities of fictionalizing in holy figures in literary texts. However, Shahid's lecturer, Deedee disapproves of banning the book:

DEEDEE. (*to Hat*) Thanks for the protest, Hat. It's given me an idea for a new course. (*to Shahid*) "The History of Censorship and the Importance of Immorality".

SHAHID. Just what we need. How we can sign up? (33)

Shahid is living with double-consciousness since he is the second generation of Pakistani immigrants in England. On the one hand, he takes along with Riaz and condemns the blasphemous writer and, on the other hand, he is cheerful to sign up in a course that tries to justify insult to religious beliefs. Shahid as a dynamic character undergoes psychological change and moves from Islamic fundamentalism toward accepting what Muslims consider as blasphemous. This represents Shahid's assimilation into the colonizer's culture. So, Shahid stands between two extremes: one is religious ideology and the other is hybridity and assimilation into western culture. The term religious ideology is used since Riaz tells Shahid: "Our people are most of them from villages, half-literate and not wanted here... we who are educated, it is our duty to give this miracle a shape" (108). This shows that Riaz is not faithful to his religion and knows how to fraud his followers by misusing their illiteracy for his power and domination. Shahid becomes aware of Riaz's hypocrisy and stands against religious ideology suffering from such a decision's consequences. This corresponds to religious reformation that according to Bhabha, is a prerequisite for hybridization. Bhabha believes that middle stage or displacement is a significant part of national culture without which neither minor groups nor migrants have the voice to enter new internationalism.

While Riaz's group pretends to be anti-racist, they commit racist acts both in language and debates, and in practice. On the language level, they frequently use expressions such as "white shit" (38) and "white bitch" (133):

(*Riaz makes the Old Man sit at ease and listens attentively.*)

OLD MAN. These boys, please, sir, are coming into my flat and threatening my whole family every day and night. They have punched me in my stomach spit all the time at my wife when she goes out for shopping, make rude signs at my daughters when they go to school, five years I have lived here, but it is getting worse, I am afraid.

RIAZ. (*Considers*) what do you suggest we do to help, Shahid?

SHAHID. (*Offhand*) Teach the beggars a lesson. (72-73)

It is obvious that Shahid in the companion of the group agrees to take part in the violent action against some boys who cause problem for the Old Man's family. Accordingly, not only the Fatwa and book-burning did not help quieting blasphemy, but also flamed violence and aggression among Muslims tarnishing their image in the western world. This is how Kureishi tries to represent the conflict between Islam and the modern world. Shahid

oscillates between Riaz as the representative of tradition and religion, irrationality and sensibility, and Deedee as the representative of western philosophy, liberty, and material rationalism. It is not their duty to interfere with the police force, but they want the public to perceive them as anti-racist. This can be interpreted as pluralist anarchy not tolerated by the national culture.

Another violence action depicted in the play is the public book-burning ceremony. Shahid, affected by Deedee conceives book-burning as an indication of social and cultural violence or resistance when he says: "Milton said long time ago that he who destroys a good book kills reason itself. The best way to respond to the book is to guard against that" (121). This statement clearly refers to his stance regarding Rushdie's book and his dissatisfaction with the ideals of the group. Shahid implies that direct reaction against something prioritizes its value and changes it to ambivalence, but protecting it or praising something ridiculous represents its absurdity.

There is ideological conflict between Deedee and Riaz about values that foregrounds differences between the orient and west:

DEEDEE. Are you going to burn that book, Riaz?

RIAZ. If you will permit me, in one moment I will explain.

DEEDEE. Do you even know what that means?

RIAZ. Is the free speech of an Asian to be muzzled by the authorities?

You understand? This is democracy!

DEEDEE. (*Incredulous*) Democracy!

[...]

RIAZ. To uphold values in our new society.

DEEDEE. God save us from values!

RIAZ. You see? You see how feeble Christians are? A religion that's host

its hatred is not a religion-it is empty!

DEEDEE. Then hooray for emptiness! My emptiness is the value. We've had

too many values in Europe already. Doubt is our greatest need. (133-134)

Such a dispute undermines the concept of essence and center and emphasizes on doubt. In Deedee's view only Shahid has developed such a doubt, while Riaz's group still attached to undisputable values.

Religion is one of the most important issues instrumented by the colonizers. Muslims are mostly known and criticized for their violent reactions against insults to

Islam. Such a reaction, however, is condemned by Kureishi in the play: "Blasphemy is as old as God and that as necessity; religion and blasphemy are made for one another. Without blasphemy religion has no potency or meaning" (17). Kureishi's position in the play is similar to that of Shahid who has no problem with Rushdie's novel and considers it as fictional literature which is the furnace for flexibility and potentiality. While in *The Location of Culture*, Bhabha argues that resistance is perceived as the primary stage of acculturation and believed that mimicry and hybridity endangers colonial power more than resistance. In assimilation and hybridity the gaps and distances between immigrants and mainstream culture decreases and acculturation is mutual—something that is ignored by colonizers. Accordingly, changes of the protagonist in *The Black Album* suits Bhabha's postcolonial theory of hybridization.

Kureishi's perspective resembles his disagreement with totalitarian ideals of extremist Muslims who have downgraded their position in Britain. Reaction to the blasphemous book resulted in hatred among British citizens toward Muslims and helped selling a considerable number of copies: "Aggrieved Muslims marched on the London offices of Rushdie's publisher, and an important bookshop chain instructed its outlets to take the book off the shelves and sell it under the counter" (Kepel 139).

Riaz's resistance against the British culture is further accentuated by forbidding eating British meals and preferring to eat Halal foods as he orders food "from an excellent Pakistani takeaway near here", or in Shahid's crave for homeland food: "I'm desperate for good Indian food" (30). Such preventive reaction to acculturation manifests the immigrants' attempt to be away from the effect of colonialism as they refuse to undergo the prerequisite conditions for hybridity or homeliness as discussed by Bhabha. Though Riaz's followers think they resist against colonial power and ideology by refuting assimilation in their culture, in *Culture and imperialism*, Said believes that in postcolonial societies less powerful cultures are resistant to the dominant expressing their inevitable condition to undergo colonial power, regardless of learning western philosophy, language, and culture unconsciously.

They are living in Britain as a colonial power whose colonizing power has caused their immigration to acquire knowledge and power in British universities under the teachings of leftist lecturers like Deedee. Therefore, the Pakistani immigrants are not conscious of the pervasive wings of colonialism overwhelming their life. In addition, Shahid's fate suggests that sooner or later they will become submissive to the national culture since they belong to the first generation of immigrants and resistance

is their primary natural reaction, while Shahid is experiencing displacement and disjunction.

Another indication of double-consciousness is the use of native and target language in the play. Arabic terms such as "As-salaam a-leikum" (107) and "Allah-u-Akbar!" (34) are used by the Muslim characters in their daily language. Though they try not to be affected by the English culture and resist it, they have to use English language and this is another representation of their verbal exposition and acculturation as that they cannot escape colonizer's power. The idea that language and culture are inseparable emphasized by critics such as Claire Kramsch in *Language and Culture* (1998) indicating that "cultural meaning encoded in the linguistic sign" (30) and Karen Risager in *Language and culture pedagogy*, believed that language is "discursive construction" (169) and argued that "semantic", "poetic" and "identity" are three dimensions of languaculture (171). Against Shahid's new hybrid orientation, Riaz's group are on the extreme opposition of religion and tradition, far from technology and modern life, they used to wear traditional clothes, eat homeland diet, and develop oriental lifestyle.

Another issue highlighted in the play is Shahid's ability to do computer work, while other members of Riaz's group are not able to use the computer. Riaz gives his poems to Shahid to typewrite and edit them for publication. Shahid's familiarity with technology and modern world and his dynamic character in the play for change and acculturation is remarkable, since he is the only character that forms a hybrid identity; he compromises the rules governing the society; he consciously selects his way of life when he marries his lecturer Deedee who symbolically teaches postcolonial literature. Shahid tries to select his identity between the modern society and tradition which brings him "strict religious lifestyle" and hesitates whether "adopt the English lifestyle or try and form his own path" (Ambursley 2006: 20). He finally finds his real true self after a long period of inner conflict realizing who he is and who he wants to be, despite severe reactions from his friends in Riaz's group. From Bhabha's view point, Shahid proceeds from the middle stage to adopt the national culture, while other characters in Riaz's group with their resistance have a long way to go for adopting the national culture and forming cultural hybridity.

IV. CONCLUSION

Hanif Kureishi's *The Black Album* depicts the effect of post colonialism in the life of Pakistani immigrants and students in London coincident with publication of Salman Rushdie's *The Satanic Verses*. The protagonist of the play,

Shahid is a Pakistani college students studying literature is most of the time alone until familiarity with Riaz who is a Pakistani writer and poet. Riaz gathered a group of comrades devoting to Islamic affairs like protest against the blasphemous book of Rushdie and burning the book publicly. Participation of Shahid in this group is to seek his real identity though he is the second generation of immigrant living in Britain, he is contemplating and hesitating between two extreme poles: to have his grandfather's traditional religion or quiet religion for philosophical beliefs and modern way of new life. The life of the main characters in this play was analyzed in the light of Homi Bhabha's theory of postcolonialism. Key-terms such as postcolonial literary criticism of oriental/occidental, otherness, identity, culture, imperialism dominance-resistance, hybridity, double-consciousness, mimicry, ambivalence, national culture and homeliness were analyzed referring to context and themes of *The Black Album*. The background of the play is religion, immigrant life and culture. The initial research questions devoted to examining protagonist's dangling between religion and philosophy, resistance and assimilation and probing migrant's literature as the literature of Orient as decoded the identity of orient and Muslim extremists. Then it examined how mimicry and proceeding hybridity undermines post-colonial more than resistance in terms of Bhabha's.

Result of the analysis indicates that Shahid establishes friendly relationship with Riaz's group by chance, while they have major ideological differences. Shahid is a second generation immigrant who lives in Britain, but Riaz and his comrades such as Chad, Hat and Tahira are first immigrant students living in London. In fact, Shahid had more opportunity to be acculturated than new immigrants, and has undergone the process of assimilation with the new culture that in Homi Bhabha's terms called 'hybrid identity'. Shahid's relationship with his lecturer Deedee symbolizes the assimilation and connection of East and West. Shahid is a student, follower and learner, while Deedee is a leader and source of science, young and fresh in middle age as professor of post-colonial literature. Deedee belongs to colonial culture implying that she is the source of power, while Shahid does not resist the process of assimilation and hybridity. It manifests the cultural position that Shahid has developed as a second generation of immigrant who internalized the two cultures consciously. He knows that it is inevitable to adopt a different culture that he is living in, and assimilation in the culture means developing double-consciousness. Shahid becomes a hybrid citizen, because his identity is comprised on different subcultures. Such hybrid identity is not conflictual with the two diverse

cultural systems, but it is a new identity common for assimilated migrants in the host country.

In Kureishi's *The Black Album* the life of Pakistani Muslims in London is simulated to the Black struggle in America in 1980s symbolized in Prince's series of Jazz music called *The Black Album* recorded around 1987 to regain his position as a black artist. According to Moore Gilbert Prince's devotion to pop music implied necessity of developing hybrid identity (117) that is the same as Shahid's hybrid identity.

In *Hanif Kureishi Postcolonial Storyteller* (1998), Kaleta believes that Kureishi represents conflict between Eastern traditional religion and western philosophy. Ambursley considers Shahid in the process of decision making between modern society and tradition. Results of the study revealed that though Kureishi disavowed defending *The Satanic Verses*, in *The postcolonial subject divided between East and West*, Holmes believed that Kureishi's *The Black Album* implies defending metahistorical fiction, reacts book-burning ceremony and favors cultural assimilation– ideas emphasized by Bhabha to develop a hybrid identity. As final remark, Kureishi's *The Black Album* as its name suggests and its content reveals, represents the process of resistance and assimilation of immigrant Pakistani generation in colonial Britain by implying Black struggle and valorizing Jazz music in America. While Prince's reunion with homeland and his race is proclaimed, Kureishi's disjunction of Shahid from his race and culture is typical example of total hybrid identity. Kureishi's *The Black Album* suggests the importance of new looking at the world, coming together of orient/occident, and formation of blended culture and identity, because tradition has to crosses technology, philosophy and new demands of age than persisting on blind tradition and habits.

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