

**BUILDING FEMALE IDENTITY WITHIN IMMIGRANT BACKGROUND
IN MONICA ALI'S BRICK LANE**

Duygu BAŐCI

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İngiliz Dili ve Edebiyatı Anabilim Dalı

Danışman: Doç. Dr. Petru GOLBAN

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T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Duygu BAŞCI tarafından hazırlanan “**Monica Ali’nin Brick Lane Romanında Göçmen Kökeninde Oluşturulan Kadın Kimliği-Building Female Identity Within Immigrant Background In Monica Ali’s Brick Lane**” konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca günü saat’da yapılmış olup, tezin OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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Bu çalışma, aynı zamanda bir edebi sistem ve/veya edebi gelenek olarak da tanımlanabilen Bildungsroman edebi türünün gelişimini ve çağdaş İngiliz edebiyatındaki yerini incelemektedir. Viktorya dönemi İngiliz edebiyatında geleneksel formuna ulaşan bildungsroman, bu çalışmada Monica Ali'nin *Brick Lane* romanı üzerinden Modernism ve Postmodernism dönemlerinde edindiği yeni unsurlar ve ilkeler yönünden değerlendirilmektedir. Çalışmanın odak noktası bildungsromanda en temel unsur olarak kabul edilen baş karakter ve onun gelişiminin Postkolonyal düzlemdeki inşası üzerinedir. *Brick Lane* Bangladeş'ten İngiltere'ye göç eden bir kadın olan Nazneen'in kişisel gelişimi açısından değerlendirildiğinde çağdaş İngiliz edebiyatındaki haliyle bildungsroman edebi türüne örnek oluşturabilecek niteliktedir. Kendisi de Bangladeşli olan ve küçük yaşta İngiltere'de yaşamaya başlayan Monica Ali, *Brick Lane*'de Bangladeş'te doğup büyüyen ve genç yaşta evlendiğinde İngiltere'ye göç eden bir kadının fiziksel, zihinsel ve sosyal gelişimini anlatmaktadır. Bu bağlamda, Nazneen'in yanı sıra diğer karakterleri de Nazneen'in kişisel gelişimine olan etkileriyle ve kendi kişisel ve sosyal gelişimlerini kültür ve kimlik alanında değerlendirmek mümkündür. Bu açıdan, Monica Ali'nin romanı *Brick Lane*, İngiliz edebiyatında bildungsroman edebi türünün gelişimi bağlamında ve Postkolonyal edebiyat kuramcılarının göç ve kültürün kişilik oluşumuna etkisi üzerine çalışmaları açısından incelenmiştir.

Anahtar kelimeler: kimlik, göç, kendi ve başkası, melezlik, kişilik bölünmesi, kadın özneliği, Brick Lane, Monica Ali

ABSTRACT

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This study examines the development of the Bildungsroman literary genre, which can be also described as a literary system and / or literary tradition, and its place in contemporary English literature. Bildungsroman, which reached its traditional form in Victorian English literature, is evaluated in this study through Monica Ali's novel: *Brick Lane* in terms of the new elements and principles the genre acquired in Modernism and Postmodernism. The focus in the study is on the identity formation of the main character, which is considered to be the central element in the Bildungsroman, and on her personal developmental process according to the Postcolonial context. *Brick Lane* is exemplary to the Bildungsroman literary genre in contemporary English literature when it is analysed with regard to the personal development of Nazneen, a woman who immigrated from Bangladesh to England. Monica Ali, who is also from Bangladesh and started living in England at an early age, narrates the physical, mental and social development of a woman who was born and raised in Bangladesh and immigrated to the United Kingdom when she married at a young age. In this context, it is possible to evaluate other characters besides Nazneen with their impact on the personal development of Nazneen and within their own personal and social development in respect to culture and identity. From this point of view, Monica Ali's novel *Brick Lane* is analysed within the context of the development of Bildungsroman literary genre in English literature and with regard to the Postcolonial literary theory on the effect of migration and culture on personality formation.

Keywords: identity, migration, self and other, hybridity, split identity, female subjectivity, Brick Lane, Monica Ali

ÖNSÖZ

Bu çalışmada Monica Ali'nin *Brick Lane* adlı romanında baş karakterin kişisel gelişiminin Postkolonyalizm'de kimlik ve kültür algısı ve Çağdaş İngiliz Edebiyatı'nda Bildungsroman çerçevesinde incelenmesi amaçlanmıştır.

Öğrenci olarak sürdürdüğüm ve öğretmen olarak da yer alabildiğim eğitim dünyasında en mühim unsurlardan biri olduğunu varsaydığım nokta “Öğrencinin yeterliliği ve bu yeterliliği geliştirmeye yönelik azmiyle beraber gelişen üretkenliğine istinaden bilimsel alanlara sağlayabileceği katkıları” hususunun öğretmen tarafından tespit edilip öğrencinin doğru yönde teşvik edilmesidir. Bunun benim lisans ve sonrasındaki eğitim hayatımdaki yansıması, İngiliz Dili ve Edebiyatı alanında gelişmeye ve üretmeye çalışan öğrencisinden desteğini esirgemeyen değerli danışman hocamın katkıları ve benim de emeğimle ortaya çıkan tez çalışmam olmuştur. İngiliz Dili ve Edebiyatı alanındaki çalışmalarına yüksek lisans ve sonrasında devam etme isteğimin ve azmimin farkına varıp bana bu yolda engin akademik bilgisiyle rehberlik eden danışman hocam Doçent Dr. Petru GOLBAN'a en derin teşekkürlerimi sunarım.

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Eğitim hayatımda emeği geçen tüm hocalarıma saygılarımı sunar, teşekkür ederim.

Çalışmakta olduğum Piri Reis Üniversitesi'nde tezimi yazdığım süre içerisinde anlayışlı tutumlarıyla beni destekleyen İngilizce Hazırlık Bölümü Başkanı Profesör Dr. Iryna SEMENIUK ZÜMRÜTDAL ve Başkan yardımcıları hocalarıma gönülden teşekkürlerimi sunarım.

Anneme, babama ve ablama her daim desteğiyle yanımda olmalarından ötürü şükranlarıma sunar, saymakla bitmeyecek katkılarından dolayı binlerce kez teşekkür ederim.

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INTRODUCTION

In consequence of the developments in the period of Modernism, human beings gravitate to interdisciplinary studies to attain knowledge about the origins of mankind and the universe. As the microcosmic events and developments correspond in the macrocosmic concepts and notions, etymological studies come into prominence in every sphere of life in this day and age. The notions of race, nation, ethnicity are started to be questioned more as the relationship between culture and identity becomes transparent by the influence of new approaches in the postmodern studies.

The present thesis comprises the objectives of analysing the relatedness of culture and identity in the identity formation process of the migrant backgrounded heroin of Monica Ali's *Brick Lane* through the thematic and narrative principles of bildungsroman literary genre and the theoretical concepts of postcolonial literature. Philological, typological, comparative methods are applied while Mikhail Bakhtin's and Petru Golban's investigations on bildungsroman and Homi Bhabha's studies on the postcolonial theory are taken places as the notable sources among others in this thesis.

In order to foreground theoretical analysis of bildungsroman literary genre and concepts of postcolonial theory, various philosophers' point of views are presented. Alongwith these philosophers, exemplary works of essential authors are also involved to make synchronic and diachronic analyses of postcolonial theory and bildungsroman within their developmental process.

In this respect, this thesis is presented in the structure of two introductory chapters and the analysis of *Brick Lane* at the last chapter. Initially, the objectives of this thesis and the methods, the approaches that are applied to achieve these objectives are mentioned in the Introduction part. In the first chapter, the developmental process of bildungsroman is foregrounded within two parts by the aim of examining bildungsroman with the sample works before and after its traditional form in Victorian literary period. The innovations in bildungsroman at

the times of Modernism and Postmodernism are evaluated at the second part of the first chapter. Second chapter includes background informations about the interrelatedness of colonialism, orientalism and poststructuralism with the postcolonial theory. The concepts of postcolonial theory and postcolonial literature are reflected within the relationship of identity, culture, and migration in order to connect these concepts with their usage in *Brick Lane*. In accordance with the introductory informations in these two chapters, *Brick Lane* is analysed as a bildungsroman and a postcolonial novel by giving place to the essential quotations from the novel in the third chapter. In the Conclusion part of this thesis, requisite informations about *Brick Lane* in the concept of the objectives of this study are foregrounded.

**BUILDING FEMALE IDENTITY WITHIN
IMMIGRANT BACKGROUND IN MONICA ALI'S *BRICK
LANE***

**CHAPTER 1-BILDUNGSROMAN AND ITS ELEMENTS
AS A LITERARY GENRE**

**1.1 The Elements of the Bildungsroman in Accordance with Its
Development History in English Literature**

Bildungsroman is attributed to several definitions in literary criticism, in literary history and theory which lead Bildungsroman to be concerned with ambiguous and flexible meanings in time. Whereas it is considered synonymous with autobiographical novel, developmental novel, confessional novel, apprenticeship novel, for instance, Bildungsroman is a distinct type of novelistic genre in accordance with its developmental process from Ancient times, to its consolidation in the eighteenth century, its flourishing as Victorian Bildungsroman, and its multicultural representations in present conditions.

The establishment of Bildungsroman as a novel subgenre is attributed to Johann Wolfgang von Goethe in general since he introduced 'Bildung' component in fiction with his masterpiece *Wilhelm Meister Lehrjahre*. This view also affected English literature substantially as a consequence of Thomas Carlyle translated *Wilhelm Meister Lehrjahre* to English in 1827. Rather than evaluating bildungsroman solely as a genre rooted in the eighteenth century German culture because *Wilhelm Meister Lehrjahre* was published in 1795 German literature, bildungsroman is reevaluated in today's context of multiculturalism within its extensity in English-language literature, which direct literary critics to disclose the influences of various literary genres, literary traditions, and literary movements on this genre.

In this part of the study the aim is to do a diachronic analysis of the literary form of bildungsroman by revealing how the development history of bildungsroman is proceeded in English Literature in accordance with the influences of novel types in Ancient period, Romance genre, Picaresque tradition, Romanticism, the rise of the English novel in the eighteenth century; and what elements bildungsroman has in English, German, and French literature.

Since novel genre appeared in the ancient period, the development of bildungsroman is considered within the effects of developmental process of novel genre in the ancient period as well. Novel genre appeared in its specific types such as travel novel, novel of ordeal and biographical novel in their antiquity forms. However each of these three types of novel genre centralizes different aspects, they share common thematic elements. In consequence of their common thematic elements, they interrelate one another as they narrate the main character's life experience; therefore, they are considered as different fictional hypostases of the developmental novel. Beside bildungsroman is also resembled these three types of novel and developmental novel in the context of dealing with the hero and the changes in life experience of him, bildungsroman differ from these types by bringing the principle of formation to definite literary concern.

In *The Victorian Bildungsroman* (2004, p.22), Petru Golban compares developmental novel and bildungsroman in the circumstances of the presentation

of the character's transition from childhood to maturity, and the evolution of the character's personality. Golban considers developmental novel as the basic fictional substratum of bildungsroman. The evolution of the character in developmental novel is limited only a change of outer qualities which leads the novel to render static stages of the character's experience of life. Whereas the static aspects turn the developmental novel into writer's social portrayal, bildungsroman includes both static stages and crises in both continuation and changing of the character's inner-self which reflects the process of the formation of his or her personality. Likewise the developmental novel is unprosperous to reflect inner qualities of the character; travel novel, novel of ordeal and biographical novel compose of external features of the character, time, and place.

In "The Bildungsroman and Its Significance in the History of Realism: Toward a Historical Typology of the Novel" (1981, p.24), Mikhail Mikhailovich Bakhtin collects travel novel, novel of ordeal, biographical novel and bildungsroman under the same expression by indicating they are dealing with the life experience of the fictional hero as the four types of novel. He regards bildungsroman as a new literary system in the eighteenth century English literature while travel novel, novel of ordeal and biographical novel are identified with their longer history starting with the ancient period. Beyond the fact that bildungsroman consolidates as a literary tradition at the eighteenth century, bildungsroman should be compared with these three types of novel and developmental novel in concern with their approach to the developmental process of the hero and his life experience.

In terms of the common elements of the three types of novel genre in Antique form, one can compare how experience, journey, adventure, personal development and trial of the main character are taking part in each of these novel types. In the travel novel, as opposed to the main focus of bildungsroman, personal development and the trial of the main character are not situated in the center. Instead of identifying the main character with his characteristic features in childhood or maturity, various social levels and different cultures are foregrounded within almost indefinite periodical times and places. Journey,

experience and adventure are the other elements to consider the universe in static conceptions. Journey and experience are based on contrasting situations such as success - failure, happiness - grief, victory - decline through adventurous actions.

The travel novel differs from novel of ordeal due to the fact that it centers on surrounding elements of the character whereas the novel of ordeal centers around the character and surrounding elements that sustain his trials. Accordingly the trials of the hero, the novel of ordeal emerged two different variants one of which is based on the hero's chastity and his faithfulness in love when second variant of the type is based trials of the hero on the torment and temptation.

The first variant includes external factors restrains love relationship between the characters, yet their experiences do not correspond to reflect inward and outward changes of the characters. Together with the first variant of the novel of ordeal, the second variant provides more complex representational portrait of the characters and better defined adventures than the travel novel. Despite the gratifying portrayal of trials and adventures, characters and their life experiences are expressed with dogmatic and idealized patterns in the novel of ordeal; thus, the hero is retrieved static features of the main character of the travel novel.

As the novel of ordeal centralizes the character, biographical novel is arisen out of a new character developmental principle which depends on biographical arrangement of the character formation proper to his biographical time. For time and place relationship (Cronos Topos) the hero's reactions against the trials and tests, which he faces with, creates perception of psychological time and indefinite location in the novel of ordeal whereas the hero's growth phases and milestones in life such as childhood, youth, marriage, work, death are reciprocated in biographical time and abstract location.

The biographical novel is lack of adventurous action contrary to the other Antiquity types of novel, also the actions and personal achievements in the biographical novel occurs in accordance with positiveness or negativeness of the hero's human nature. As a consequence of these features the hero of this type of novel is static as well, yet the biographical novel is an important phase for the

development of the Bildungsroman due to the representation of the hero with his growth phases, the narrative techniques, and thematic perspectives.

After the types of novel in Ancient period has been foregrounded, Middle Ages in the English literature should be mentioned with the influences of romance genre that is originated in Romance languages and being impressed by French literature becomes apparent in English literature. Even though romance is associated with a story of an intense love and extra marital relationship of a knight towards a unique and unapproachable lady in the French literature, in the English literature romance is evolved into an adventurous story of a knight whose personality is tested within moral didactic approach. Just like in many Medieval romances King Arthur and the Knights of the Round Table are fabulated as the rescuer of the ladies in trouble, King Arthur and his Knights are also used in Anglo-French romances as rescuers of the ladies, and defenders their arms and lands. Beside the plot of English romances are approved similarities with French romances, English romances are influenced by classical, Germanic, and Celtic sources, as well.

English romances include adventures which center on inner conflicts, supernatural forces, crusade; quests for knighthood, courage, and knowledge; complexity in a personal responsibility or in a family relationship; love motif that is finalized in a conventional marriage of the lady and the noble man, who represents chivalry and rescuer role. In the English romance, the usage of supernatural elements restrains reality of events in general, and reality of the main character in particular. Since the main character is not presented in his growing process and as he is portrayed according to the idealized virtues of the knighthood, he becomes a static character like the characters of Antique novels. However, the English romance has an important stage in the developmental process of the bildungsroman because the quests and adventures include both physical and psychic tests of the main character in the English romances.

Accepted as the well-defined structure and pattern exempli of English romances *Sir Gawain and the Green Knight* should be mentioned with its influence on the development of bildungsroman. As the main character of this

literary work, Sir Gawain is presented in idealized features and virtues of the knighthood, which impersonates him with static characteristics, until he accepts his fail and expresses verbally.

"Accursed be a cowardly and covetous heart!
In you is villainy and Yice, and virtue laid low!"
Then he grasps the green girdle and lets go the knot,
Hands it over in haste, and hotly he says:
"Behold there my falsehood, ill hap betide it!
Your cut taught me cowardice, care for my life,
And coveting came after, contrary both
To largesse and loyalty belonging to knights.
Now am I faulty and false, that fearful was ever
Of disloyalty and lies, bad luck to them both! (Borroff, 1967, p.50)

Since Sir Gawain points a moral from his fault on the basis of personal integrity, his reaction is identified beyond the interdependent virtues of knighthood. In these stanzas Sir Gawain's self-assessment on his fault and the way the Green Knight tested Sir Gawain's chastity instead of his valour by the grindle proposal of the hostess enable Sir Gawain to perform as an individual. By foregrounding individuality and personal integrity through the protagonist, Sir Gawain, an important step is taken for the view of character formation, which is advanced in picaresque novel of the sixteenth and seventeenth centuries.

In the Renaissance, romance gave its place to a new type of fiction which mainly has contrary narrative and thematic features to romance by exposing ordinary life and reality. Picaresque novel arises out of verisimilitude (realistic element) which is the basic element in the rise and consolidation of fictional writing form in Spain, where Renaissance progresses much earlier than England and the other European countries. The major variations between romance and picaresque novel might be briefly explained as fantastic element of romance is replaced with verisimilitude in picaresque novel, verse form of romance is changed by prose form in picaresque novel; also character formation takes place in picaresque novel instead of pseudo-changes of the character in romance.

As changing human values in Renaissance form a basis for picaresque fiction, it tends to display events of everyday life (sometimes within a pessimistic view) and thus satirizes chivalrous and supernatural elements of romance by using humour and irony. Having both the elements of the Ancient time literature and new aspects of third person strategies, picaresque novel takes considerable steps in the developmental process of the bildungsroman. In consequence of mixture of the elements in Antiquity and new aspects of the narrator, physical and spiritual evolution of the main character are foregrounded in a more complex form to interrelate the self-discovery of the character and the complexity of the external world.

The picaresque novel shares similarities in terms of narrative, structure, and theme with the ancient types of novel. These similarities are handled in a more complex way as the narrator evaluates the main character's inner existence with the effects of the protagonist's physical, psychological and intellectual evolution and sometimes the narrator identifies himself to emphasize didactic and moral values. In contrast to the ancient types of novel, the protagonist does not move through the narrative structure as a static figure, instead he presents the changes in his life (in his condition, social position, e.g.) harmonically with the changing values and conditions of the external world. The actions reflect the character's biological and spiritual evolution in childhood, youth, and maturity which are supported by the usage of different forms of time category such as adventurous time, biographical time, psychological time.

Among the well known Spanish picaresque novels, *Don Quijote de la Mancha* (?) which was primarily published in 1605 and 1615 as a follow-up two volumes by Miguel de Cervantes Saavedra is the principal work for both Spanish literature and the world literature since it includes several picaresque elements and realities of external world. In the English literature Thomas Nashe initiates picaresque novel with his work *The Unfortunate Traveller, Or the Life of Jacke Wilton* (?), whose first publication was made in 1594. Jacke Wilton is identified as both serving in the army of Henry VIII, and the narrator of the story which indicates a realistic approach with the usage of first person narration. To refer the

times of a historically essential character and using first person narration with detailed information about the narrator and his attitude towards the events, Nashe's novel contributes to the development of the bildungsroman in the English literature.

As picaresque novel continued to affect particularly French, German, and English literature, traditional approach of the style and of character formation is transcended in the seventeenth and eighteenth centuries. The novelties of some of the picaresque novel samples of French and German literature brought in the seventeenth century include the themes based on the changings of world order from uncorrupted pastoral, moral values to corrupted way of life; and the character formation identified with the changes from youthfulness, purity to immorality.

In the aforesaid century of English literature, *The Pilgrim's Progress* (1678) by John Bunyan, is a remarkable example to reveal the progression of picaresque novel. Just like it is observed in this novel with regard to the religious values, the characters of picaresque novel experience changes in their exterior and interior conditions in the sequel of the pilgrimage regarding different values. The main character leaves the house to go on a journey with intent to accomplish character formation under the circumstances of changing and corrupted contemporary world.

The character formation principle is interrelated with the changings of external world; and apart from private features the protagonist is presented within the real social conditions of the time. In addition to this, the picaresque novels of the seventeenth century is quite similar to those of Renaissance because they both emphasize moral values and the changings of the characters accordingly the moral dimensions. For instance, in *The Pilgrim's Progress*, the picaresque tradition is mingled with allegory; the characters are represented with moral qualities. Additionally, the realistic manner in the observation of human behaviour leads *The Pilgrim's Progress* be a well-formed mixture of Antiquity and novelty.

The eighteenth century is the time when the influences of empiricism gained momentum in the English literature with the contributions of previous century English philosophers like John Locke, Francis Bacon, Thomas Hobbes to comprehend the importance of human senses, intelligence and experiment in the investigation of the world. Because it was proved that knowledge could be gained through empirical method, human senses which were accepted as the outcome of human intelligence, the eighteenth century literature was also impressed by this perspective and was evaluated as literature of intelligence.

Even if Ancient types of novel, Medieval and Renaissance romances, and Spanish picaresque novel are highly essential for the advancement of character formation in the developmental process of the novel and bildungsroman, romanticism and the rise of the English novel and the consolidation of the bildungsroman emerged in the eighteenth century in that this period is designated as The Age of Novel. This is mainly because the literary genres and literary traditions in the pre-eighteenth century was emerged by imitating and remaining loyal to the classics or preestablished norms and content whereas the eighteenth century English novel assimilated picaresque elements and took a concrete step for the consolidation of the bildungsroman.

In the eighteenth century, romanticism also evolves out of declining effect of the classical principles and plays an essential role with its fiction and poetry for the improvement of picaresque novel, for the rise of the English novel and for the emergence of the bildungsroman. The sample works of romanticism resembles bildungsroman in the way of the representation of the theme and the development and realistic representation of the character. The English Romantic movement is identified with the poets like William Blake, William Wordsworth, John Keats, Lord Byron, and with their influences on the literature by reviving the perception of nature, rustic life, emotions, childhood, self-reflexivity, and individuality.

Individuality and individual experience are expressed with emotional and psychological states of human, dualism (claims the existence of soul and spiritual mind beside physical body and brain), escapism, interconnectedness of human and

nature. Nature and childhood functions as the co-author in the romantic works; additionally dualism and escapism aims to create alternative world to the actual social conditions of the contemporary world as a reaction against the industrialization and the complexity in the society. As a result of the aforesaid attitude in romanticism, many critics identifies romanticism as social and cultural movement in contrary to the critics who assumes romanticism just as an aesthetic movement. As a consequence of the social and cultural conditions, and the thematic and structural transformation, the romantic period influenced the picaresque narrative and the rise of the English novel in the eighteenth century.

The eighteenth century novel is typically prescribed as a minor form without having classical models or established code or norms. Samuel Richardson, Henry Fielding, Clara Reeve, and Daniel Defoe are essential names for the literary criticism of the period and leading writers of the eighteenth century novel who were aware of the newness of the genre; hence, they commented on the components of it. The forementioned newness of this period's novel can be exemplified with its new prose style that is composed of plain language without ornamentation, its aim to reflect the changing world order clearly and directly, and its way of character formation which is based on reason and action.

As might be inferred from the preceding sentence, instead of certain elements concerning the form, the newness centers upon the content in which individual experience gains importance in relation with the circumstantial view of life; therefore, some critics evaluate the eighteenth century novel as lack of recognizable form. In relation to this view and also uniqueness and newness of the individual experience, it is possible to see some novels compatible with a number of categories (such as epistolary novel, confessional novel, autobiographical novel, comic novel, etc.). Among the famous novels of Daniel Defoe *The Fortunes and Misfortunes of the Famous Moll Flanders*, which was preestablished in 1722, is an eligible work to evaluate the aforesaid features of the eighteenth century novel. As it is mentioned above, this novel is also categorized both as a picaresque novel and as an autobiographical novel.

The Fortunes and Misfortunes of the Famous Moll Flanders is a story of a female character and is narrated in first person narration as a consequence of the eighteenth century novelists' great interest in fictional autobiography and in individual experience. This novel is full of adventures because several roles, which delineate the women and social, environmental conditions of the Victorian times, are given to Moll such as prisoner, wife, seducer, thief to foreground the character formation progressing from a person who is unconscious about religious and moral values to a religious and moral character. By the concrete and particular portrayal of Moll's life experiences which is interrelated with the realities of external world in the eighteenth century, also by the happy ending of the events with the reflection of completeness of the character formation, *The Fortunes and Misfortunes of the Famous Moll Flanders* proves the continuation of picaresque tradition and the entity of thematic, narrative elements of bildungsroman in the eighteenth century.

The eighteenth century presented the continuity of picaresque form and certain elements of bildungsroman not only in the English novel but also in the European novel, which is analysed in this study with the example works from French and German literatures. As for the elements of French novel in the eighteenth century, including several adventures and the character developmental process *Histoire de Gil Blas de Santillane*, which was primarily published in 1715, 1724, 1735, was written by Alain-René Lesage is mentioned. This novel shows similarities both with the seventeenth century English novel as the main character experiences physical and spiritual changings during his pilgrimage, which reminds John Bunyan's work *The Pilgrim's Progress*; and with the eighteenth century English novel as Gil Blas, the protagonist, is portrayed various social conditions in his adventurous life, which resembles Daniel Defoe's *The Fortunes and Misfortunes of the Famous Moll Flanders* in many aspects.

In The Victorian Bildungsroman, Petru Golban expresses the character formation of Gil Blas under the effects of picaresque novel and bildungsroman tradition in the excerpt below.

Gil Blas, in the tradition of the picaresque novel, as hero-narrator, tells his own life, coloring it with the presentation of the other characters' lives, as well as with many personal reflections and points of view on events, people and things he meets in his both physical and spiritual pilgrimage. Born in a provincial town in a family of lower-class parents, educated by a rich uncle, Gil passes through different adventures consisting of a remarkable experience of life: trap, abduction, escape, pursuit, penal servitude, servant to several masters, ordeal, love encounters, financial success, collapse, final triumph. The design is clearly reminiscent of the picaresque tales of adventure, and the hero is also showing individual development from childhood to manhood in the Bildungsroman tradition, which is being in the process of consolidation. (Golban, 2004, p.42-43)

At this part of the study, the elements of picaresque novel and bildungsroman tradition in German novel of the late eighteenth century and its influences on the English Victorian Bildungsroman is foregrounded with Johann Wolfgang von Goethe's work *Wilhelm Meisters Lehrjahre*, which is forementioned at the very beginning of this study. *Wilhelm Meisters Lehrjahre* is approved as the establisher of 'Bildung' component in fiction and as the prototype of Bildungsroman.

By breaking static identification of the character's inner progress, in his novel, Goethe reflected character development as an organic growth through the character's spiritual and physical progress with social conditions; thus, the character formation was considered as a literary concern that changes the ready made portrayal of the character in the previous centuries' novels. As for the representation of the plot, the theme of formation also influenced this novel in that its narrative structure was different from simple plotline that ends in success or failure in accordance with romanticism. The narrative structure of *Wilhelm Meisters Lehrjahre* was progressed within the frame of the character's experiences which was told correlatively to social conditions and time was textualised as a process of character formation.

Wilhelm Meisters Lehrjahre is fairly influential, like picaresque tradition and Romanticism, for the consolidation of bildungsroman in the English literature and the emergence of the English Victorian Bildungsroman as it prompted Thomas Carlyle to write *Sartor Resartus*, which was preestablished in 1831. Since *Wilhelm Meisters Lehrjahre* is the novel of the late eighteenth century, romanticism is appeared in individualism combine with realism in the thematic

and narrative organization. At the same time this novel is assumed as precursor of the Victorian Bildungsroman by most of the critics since the thematic and narrative elements of this novel resembles the Victorian Bildungsroman.

The title of English translated version of the book is *Wilhelm Meisters' Apprenticeship*, and the story is about Wilhelm Meister's apprenticeship in being an actor, a playwright, and a depth collector. To exemplify the influence of *Wilhelm Meisters Lehrjahre* to the Victorian Bildungsroman, the milestones of Wilhelm Meister's life might be briefly mentioned as taking theatrical education, being cheated in his love relationship, working and travelling as a depth collector due to his father's wish, inherited from his father, being a part of a small company of actors, almost attending the society of nobles and intellectuals, completing his apprenticeship with a happy marriage. Wilhelm Meister's character formation is progressed with his adventurous and troublesome experiences and is focused on his self-education; therefore, the progression of his character formation is identified as pedagogical.

As a conclusion of this part of the study, it is essential to summarize the elements of English Victorian Bildungsroman in order to foreground the basic features of bildungsroman in the 19th century English fiction, which is generally accepted as the traditional form because of the great interest of the authors of this period to write in novel genre. Even if Goethe and his work *Wilhelm Meister Lehrjahre* are assumed as the prototype of bildungsroman in general, the diachronical consolidation of English bildungsroman as a subgenre shouldn't be evaluated without taking into consideration picaresque narrative, the rise of the English novel in the 18th century, romanticism and disengagement from classics, realism, Victorian period in the English literature.

Alongwith the different narrative and thematic principles of aforementioned literary movements and literary periods, English Victorian bildungsroman focused on a change of the hero's or the heroin's inner life in a mental and emotional perspectives, and his/her formation which develops as a consequence of the spiritual and social experiences he/she gains from the times of his/her childhood to his/her maturity. The hero's or the heroin's formation is

completed within a tragic failure or within a fulfilment, and these elements are commonly seen in the English Victorian bildungsroman which is well accepted as the traditional form of this subgenre.

Petru Golban takes the protagonist's identity development into consideration as a thematic pattern in the traditional bildungsroman, and puts this process into practice in his book *The Victorian Bildungsroman* as follows:

- 1** a child (sometimes orphaned or fatherless) lives in a village or provincial town
- 2** he/she is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation)
- 3** he/she leaves home to enter a larger society (usually city, especially London, definitely not a ultima Thule); the departure is determined by **2** or other external stimulus, or an inner stimulus (for instance the desire for experience that the incomplete, static atmosphere of home does not offer)
- 4** he/she passes through institutionalized education and/or self-education
- 5** a young person now, he/she seeks for social relationships with other humans
- 6** his/her experience of life is a search for a vocation and social accomplishment
- 7** he/she has to undergo the ordeal by society (professional career)
- 8** he/she has to resist the trial by love (sentimental career)
- 9** he/she passes through moments of spiritual suffering and pain
- 10** now in his/her early manhood, he/she experiences epiphanies that lead to (or should determine) his/her final initiation and formation (complete or relativistic, or not existing at all – that is to say, the final stage of the formative process implies the dichotomy success/failure, or a third possibility of partial success/partial failure) which render a syntagmatic structure as follows: **1 2 3 4** (or **4 3**) **5 6 7 8** (**5-8**, in any order) **9 10**. (2004, pp. 239-240)

The aim of next part of the first chapter is to mention how Modernism and Postmodernism influence Victorian Bildungsroman. As a literary trend modernism and its changing approaches about the main elements and principles of novel genre affects Victorian bildungsroman. These changing approaches also lead the way of Postmodernism and the subordinate groups of Postmodernism, which are essential to study on the character formation in the novel *Brick Lane*.

1.2 The Bildungsroman: from the Victorian literary period to Modernist and Postmodernist literature

In the previous part of the study, Bildungsroman is examined according to its developmental process from Antique times until the English Victorian Bildungsroman. At this part of the study, the aim is on clarifying the changing approaches towards the elements and principles of bildungsroman in Modernist and Postmodernist literary trends after Victorian Bildungsroman is examined with its components that leads the way to Modernism and Postmodernism and with its features as the traditional form of this genre.

As it has been mentioned previously, Victorian period in the English literature was the time when bildungsroman was consolidated. One of the main reasons of why the consolidation and the growing interest of this genre gathered momentum in this time is the similarities of this genre with the autobiographical and historical writings. Because Victorian period is accepted as the century of complexity and dynamic divergencies accordingly the influences of industrialization and evolution of middle class, first person narrative and autobiographical, historical writings aroused interest of the society at that time. It was preferable both for the authors and readers to observe the main character's life while she/ he is experiencing chaotic atmosphere of the conflict between classes. As a consequence of Romanticism, which stands against the norms of classicism, individualism and inner lives of characters are taken part as preliminary to the individualistic approach of modernism. At this regard romanticism influenced the consolidation of Victorian Bildungsroman and its principles of the character formation.

Beside the adopted principles of Romanticism, Victorian Bildungsroman includes elements and principles which are opponents of some principles of Romanticism as well. Victorian Literature internalized Neo-Classicism and Realism which objected to the imaginative form, and individualistic approach of Romanticism. Since truth and experience gained importance in Realism, Victorian literature reflected everyday life and social concerns of its time. Accordingly, Victorian Bildungsroman and the developmental process of its main character

focused on the influence of the society in his life by attempting to show social relationships, moral values.

Some novels of the writers of that time like Charles Dickens, William Makepeace Thackeray, George Eliot, Brontë sisters are essential to mention about the late period of Victorian Age novels before Modernism. At the beginning of this part of the age, writers and protagonists of the stories were mostly made up of the males. After that, female writers like George Eliot, Charlotte Brontë, and Emily Brontë took the floor, and Victorian bildungsroman gained new perspectives for both the development of female novel and the developmental process of the female protagonist against the social restrictions. One of the Victorian age novel and female novel, *Jane Eyre* is named with the types of novel like industrial novel, governess novel as well. As Petru Golban analysed identification of female in Victorian bildungsroman under the subtitle of Gender Distinction in his book *The Victorian Bildungsroman*, Linda Hutcheon commented on *Jane Eyre* in her book *A Poetics of Postmodernism*. As Golban evaluates, Victorian bildungsroman can be regarded as a significant step to display hardships of being woman in the social life of Victorian period, Victorian bildungsroman can also be evaluated in its way of foregrounding the feminist view, as Hutcheon comments on *Jane Eyre* within this approach.

Jane Eyre is also not far in the background when a footnote refers us (with an anachronistic critical allusion) to “the mad woman in the attic, real or theoretical” (198n). This frame figure further defines herself as “the sort Jane Austen’s characters would have called ‘a most agreeable and obliging young lady’” (246). (1996, p.140)

In order to reflect gender role and the status of women in Victorian period, woman are corresponded with various phrases in Victorian novels and bildungsromans like **mad woman in attic** or **angel in the house**. On the basis of raising awareness on the hardships of living as a women in these times, Victorian bildungsroman displays an essential role. Like *Jane Eyre*, some Victorian bildungsromans properly reflected social, economical, psychological circumstances of women within its thematic and narrative principles.

When *Jane Eyre* is analysed in the context of thematic and narrative elements, objectives, and character representation strategy of Victorian bildungsroman, it can be assumed as a well-known exemplary of the traditional form of bildungsroman. Thematic and narrative elements of Victorian bildungsroman can be observed in linear narrative structure, stereotypical characters, traditional form of *Jane Eyre*. Victorian bildungsroman focuses on reflecting the realities of the period through objectivity and thus it achieves perfection in the order of the events, in the formation of stereotypical character, and in the attempt of giving a didactic message. Since the authors of the Victorian literature aims to give a didactic message about moral values through the representation of the protagonist, *Jane Eyre* ends up with Jane's accomplishment in her individual and social formation as her rebellious attitude is replaced by her loyalty in moral values.

Modernism emerged in a politically, religiously, economically complicated atmosphere which derived from the influences of industrialization and World War I. The inventions of such items as automobile, telephone caused rapid changings in the human life which was also accelerated by the theory of unconscious of Sigmund Freud, and the relativity theory of Albert Einstein. In addition to this, after the war, human beings lost their beliefs in numerous fields of life, and it enhanced the studies on science, philosophy, art and literature. Both for the human life and for literature, fidelity to traditional norms was abandoned, and innovative approach became valid. As oppose to Neoclassical, normative, traditional, rational principles; prescriptive, didactic, and pragmatic views of Victorian literature, poems and novels were established under the effect of Aestheticism, Symbolism, the motto of "Art for Art's Sake", and Existentialism in Modernist English literature by the essential names of the time like T. S. Eliot, Ezra Pound, James Joyce, Virginia Woolf.

M. A. R. Habib interprets a literary approach on some critical theories and their effects on Modernism in his book of *Literary Criticism: from Plato to the Present*. He foregrounds Formalism and New Criticism with their effects on European and English literature. Because New Criticism was developed in

England and America in the light of Formalism, he initially mentions about Formalism as follows.

In general, an emphasis on form parenthesizes concern for the representational, imitative, and cognitive aspects of literature. Literature is no longer viewed as aiming to represent reality or character or to impart moral or intellectual lessons, but is considered to be an object in its own right, autonomous (possessing its own laws) and autotelic (having its aims internal to itself). In this formalist view, literature does not convey any clear or paraphrasable message; rather it communicates what is otherwise ineffable. Literature is regarded as a unique mode of expression. Critics have variously theorized that preoccupation with form betokens social alienation, a withdrawal from the world, an acknowledgment of political helplessness, and a retreat into the aesthetic as a refuge of sensibility and humanistic values. (2005, p. 197)

Virginia Woolf mentions what the Modernist writers' purpose is and how different it is from the aim of Victorian writers in the excerpt below from the edited form of her text "Modern Fiction". As the common points can be seen in Habib's and Woolf's utterances on Modernism, Woolf also foregrounds Victorian writers in the name of Mr. Bennet by taking Arnold Bennet as representative of Victorian novelists.

We have to admit that we are exacting, and, further, that we find it difficult to justify our discontent by explaining what it is that we exact. We frame our question differently at different times. But it reappears most persistently as we drop the finished novel on the crest of a sigh – Is it worth while? What is the point of it all? Can it be that, owing to one of those little deviations which the human spirit seems to make from time to time, Mr Bennet has come down with his magnificent apparatus for catching life just an inch or two on the wrong side? Life escapes; and perhaps without life nothing else is worth while, It is a confession of vagueness to have to make use of such figure as this, but we scarcely better the matter by speaking, as critics are prone to do, of reality. (1994, pp.159-160)

M. A. R. Habib's view on the literature of Modernism and Virginia Woolf's explanations about Modernism can be reevaluated in accordance with the concrete changes in the novel and bildungsroman of Modernism. By being influenced from Aestheticism, the language of the modernist novel was asserted as more poetic than the conventional language of novel genre. By the effect of Formalism, the language of Modernist novel and bildungsroman gained multiple, more ambiguous and symbolic meanings. Like Formalism, Romanticism and changes in political and social life in the 20th century can be observed with their

effects in the novel and bildungsroman of the Modernist literature. Modernist bildungsroman adopts subjectivity in many cases with the influences of Romanticism and the alterations in literature of the period accordingly the changes in various areas of life in the 20th century. In contrast to the effect of Realism on the character representation strategy of Victorian bildungsroman, in Modernist bildungsroman the focus is on the experiences of the protagonist by which bildungsroman gains subjectivity. This varied perspective's influence can be observed in character representation strategy, plot, content, narrative style, focal of bildungsroman and novel in general, as the novel of Modernism is also named as the experimental novel.

The focal of Modernist bildungsroman and novel is initially based on the protagonist, and her/ his ordinary and daily life within the complexity of human mind. Within the influence of Sigmund Freud's unconscious theory, Modernist writers reflect human minds' complex and orderless way of thinking of the events in past, present and future by abolishing the unity of time and place principle in the plot of the text. The restricted rule of Victorian novel that sustained the unity of time and place was broken by the technique of stream of consciousness which was builded up in the Modernist literature. In the narrative style, Modernism disposes of the linear structure and a singular narrative voice of the plot. In her following sentences, Woolf explains why Modernist writers dispose the linear structure in the concept of Modernist novels' reflecting the protagonist's experiences and the life as it is. "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (1994, p.160).

Instead of chronological narrative structure and an unvarying narrative voice, the appliance of multiple narrative structures and multiple narrative voice contributes the effect of stream of consciousness technique. By evading from such restrictions of Victorian novel and bildungsroman, Modernism enables the content of novel and bildungsroman to reflect ordinary and daily life of people in the real sense. The content of bildungsroman and novel of Modernism included the ongoing effects of Industrial revolution and World War I without carrying the aim

of giving a didactic message about moral values of the time which also enables authors to reflect the characters' lives within an individualistic manner. As a consequence of dividing from the purpose of giving didactic message to the readers, reader oriented approach of Victorian bildungsroman turns into writer oriented approach. In addition to the effect of individualism and writer oriented approach, by appealing epiphany and interior monologue techniques, Modernist bildungsroman subserves to reflect identity formation process of the protagonist through his/ her experiences and psychological condition.

As for the character representation strategy of bildungsroman, Modernist bildungsroman dissents from Victorian bildungsroman and its deterministic, traditional mode that supports didactic approach on social and moral codes of the period. The character representation strategy of Victorian bildungsroman aims achievement, fulfillment at the end of the identity formation process of the protagonist in concordance with social and moral values. As opposed to that principle of Victorian bildungsroman, in Modernist bildungsroman character representation strategy develops in the way of leading the protagonist failure at the end of her/ his identity formation process. While the protagonist of Victorian bildungsroman abandons her/ his rebellious side and becomes obedient to the social and moral codes at the end (like Jane Eyre does), the protagonist of Modernist bildungsroman fails to fulfill her/ his identity formation in accordance with the social and moral codes of the time.

The heroin/ hero of Modernist bildungsroman stands for her/ his divergent and specific characteristics in concordance with the critical approach of the modernism that supports individualism, subjectivity, humanism and aestheticism against to the social expectations and social structure of Victorian period. Not adaptation but assimilation and isolation from the social structure of Victorian period is expected from the protagonist of Modernist bildungsroman; thus, she/ he achieves her/ his mission when she/ he fails to fulfill the identity formation process accordingly to the social and moral codes of Victorian period.

To illustrate these changes, Mina Urgan's book *Virginia Woolf* (2014) is mentioned at that moment with Urgan's analyses on *Jacob's Room*. Urgan regards

Jacob's Room as an exempli of a new version of the novel genre that reflects "the complexity of life" and "queer conglomeration of incongruous things" (2014, p.94). She also gives place Arnold Bennett's criticism on this novel by using the citation from his essay "Is the Novel Decaying?" (2014, p.100). Above all, she foregrounds the essential authors of Woolf's term like Edward Morgan Forster with his comments on *Jacob's Room* which are asserted as the most accurate review on this novel by Urgan. These comments of E. M. Forster is given in the excerpt below.

The improbable has occurred; a method essentially poetic has been applied to fiction. *Jacob's Room* is an uneven little book, but it represents her great departure and abandonment of the false start of *Night and Day*. It leads on to her genius in its fulness; *Mrs. Dalloway*, *To the Lighthouse* and *The Waves*. (Urgan, 2014, p.101)

Modernism brings a number of innovations to bildungsroman and novel which are perpetuated in the Contemporary literature with various approaches in modernism and postmodernism. Just like it is supposed by many literary critics that modernist literature is still continued to be produced by some authors in nowadays literature, the continuation of the influence of modernism in the postmodernist texts is also presumed. While a number of postmodernist literary critics, like Ihab Hassan, highlights uncertainty of with whose work postmodernism was started, Peter V. Zima depicts the beginning of postmodernism as the times after the World War II and he describes the transition from modernism to postmodernism as "a shift from ambivalence to indifference which gains momentum in the 1970s and 80s" (2010, p. 193). Additionally, Zima regards the emergence of postmodernism as a reaction against modernism.

The interrelatedness of modernism and postmodernism is appeared in this quotation below from Brian Mchale's book that he preludes with an ordinary style of historical and literary criticism books' beginnings for the subject of Postmodernism. As he states in his book *Postmodernist Fiction*, function and meaning of the prefix -post is asked to find out what makes postmodernist novel different from modernist novel.

"Postmodernist"? The term does not even make sense. For if "modern" means "pertaining to the present," then "post-modern" can only mean

“pertaining to the future,” and in that case what could postmodernist fiction be except fiction that has not yet been written? Either the term is a solecism, or this “post” does not mean what the dictionary tells us it ought to mean, but only functions as a kind of intensifier. “In a world which values progress,” says John Gardner, “‘post-modern’ in fact means New! Improved!”⁵; and Christine Brooke-Rose says that “it merely means moderner modern (most- modernism?) .”⁶ (Mchale, 1987, p.4)

As it is seen in this quotation from Mchale’s book, some other names such as “third or fourth generation of modernism”, “neomodernism” are proposed in order to entitle postmodernism; however, the name of modernism remains over in these proposals as well. In order to explain the statements about postmodernism “doesn’t exist”, Mchale foregrounds the divergence between the existence of Postmodernism, from Romanticism or Realism. In the view of the researcher of this thesis, the reason of inexplicableness of postmodernism from a singular or concrete view can be based on the multiplicity that postmodern period and postmodern literature are derived from. To illustrate this view, various approaches of the Contemporary writers and literary critics can be given, as it is also seen in the excerpt below from the book of Mchale.

...we can discriminate among constructions of postmodernism, none of them any less “true” or less fictional than the others, since all of them are finally fictions. Thus, there is John Barth’s postmodernism, the literature of replenishment; Charles Newman’s postmodernism, the literature of an inflationary economy; Jean-François Lyotard’s postmodernism, a general condition of knowledge in the contemporary informational regime; Ihab Hassan’s postmodernism, a stage on the road to the spiritual unification of humankind; and so on.⁹ (Mchale, 1987, p.4)

As one of the notable literary critics Ihab Habib Hassan, who is well-known with his studies on postmodernism, should be restated with his concepts of Postmodernism. Similar to what Mchale describes Ihab Hassan’s postmodernism as “the spiritual unification of humankind” (Mchale, 1987, p.4), Hassan determines postmodernism with his term of “indetermanence” by unifying “two central, constitutive tendencies in postmodernism” which are “indeterminacy” and “immanence” (Hassan, 1987, p.7). He defines indeterminacy with these following concepts of postmodernism “ambiguity, discontinuity, heterodoxy, pluralism, randomness, revolt, perversion, deformation”, and he comments on the effect of indeterminacy in literature by saying “...our ideas of author, audience,

reading, writing, book, genre, critical theory, and of literature itself, have all suddenly become questionable” (Hassan, 1987, p.7).

Ihab Hassan explains postmodernism’s second tendency immanences with the following concepts “diffusion, dissemination, pulsion, interplay, communication, interdependence”. In the context of immanence, language is adhered “with all its literary ambiguities, epistemic conundrums, and political distractions” (Hassan, 1987, p.7). By foregrounding immanence within the concept of the influence of language on the life of human beings who are in fact the creator of the language itself, he addresses to Michel Foucault. After that he adds at the same page that

in most developed societies remains: as an artistic, philosophical, and social phenomenon, postmodernism veers to-ward open, playful, optative, provisional (open in time as well as in structure or space), disjunctive, or indeterminate forms, a discourse of ironies and fragments, a “white ideology” of absences and fractures, a desire of diffractions, an invocation of complex, articulate silences.

Postmodernism is usually adhered to having a nonapparent principles, elements, and techniques in comparison with those of Modernist novel. As Hassan’s well-known table of schematic divergencies between modernism and postmodernism is beneficial to understand and evaluate his concept of “indetermanance” in literature and dissociation from the reality in the role of writer, narrative structure, language, content of Contemporary fiction, Brian Mchale’s views about how multiple narration of modernist novel turned into narratorless texts and how the writer became death in postmodernist novel are essential to enlighten the influences of postmodernism in literature. Mchale comments on the rediscovery of the death of the author in postmodernism by drawing inference to “Foucault’s theory of the author- function” (1987, p.201). He does not fully agree with the declaration of the death of author in postmodernism as he mentions that the author “Neither fully present nor completely absent, s/he plays hide-and-seek” which can also be evaluated in the concept of subjectivity (Mchale, 1987, p.202).

Brian Mchale evaluates the Modernist fiction’s principle of objective reality and its turning out to be antirealism in postmodernism by referring the

comments of literary critics of postmodernism like Gerald Graff and Gardner. Mchale draws a parallel between the view of realism in Victorian novel and Postmodernist novel and he defines postmodernist's antirealism as an element that "implies a nostalgia for a lost order and coherence" or else, "in the service of social satire... In other words, writing is acceptably antirealistic only if it stands in some fairly explicit and direct relation to a form of realism" (1987, p.220).

Mchale's states Charles Newman's sentence about the changing view of Postmodernists for Modernists' approach towards Aestheticism which suggests that in postmodernism "aesthetic choice turns out to be a cultural aspects of the economic and social fabric" (1987, p.220). Similar to this view, Linda Hutcheon estimates reality and aesthetic choice of postmodernist novel in the context of intertextualism, which is identified as an essential technique of postmodernism (like parody, pastiche). In the quotation from her book *A Poetics of Postmodernism*, she says that postmodernism

attempt to retain aesthetic autonomy while still returning the text to the "world." But it is not a return to the world of "ordinary reality," as some have argued (Kern 1978, 216); the "world" in which these texts situate themselves is the "world" of discourse, the "world" of texts and intertexts. This "world" has direct links to the world of empirical reality, but it is not itself that empirical reality. It is a contemporary critical truism that realism is a set of conventions, that representation of the real is not the same as the real itself. What historiographic metafiction challenges is both any naive realist concept of representation but also any equally naive textualist or formalist assertions of the total separation of art from the world. The postmodern is self- consciously art "within the archive" (Foucault 1977, 92), and that archive is both historical and literary. (Hutcheon, 1996, p. 124)

About the context of postmodernist novel, Linda Hutcheon mentions that it reflects "certain social, historical, and institutional (and thus political and economic) frameworks. In other words, it has made us aware of 'discourse'" (1996, p.184). Golban & Ciobanu state in their book about postmodernism as "blurring of boundaries and hierarchies between art and everyday life" within the attitude of textualizing everything by using such postmodernist techniques as "stylistic eclecticism and mixing of codes, parody, pastiche, irony and playfulness" (2008, p.271). Hutcheon also elaborates her explanations about the

context of postmodernist novel by referring it in the concept of intertextualism and some of the techniques of postmodernism in the following sentences.

As in historiographic metafiction, these other art forms parodically cite the intertexts of both the “world” and art and, in so doing, contest the boundaries that many would unquestioningly use to separate the two. In its most extreme formulation the result of such contesting would be a “break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable” (Derrida 1977, 185). While postmodernism, as I am defining it here, is perhaps somewhat less promiscuously extensive, the notion of parody as opening the text up, rather than closing it down, is an important one: among the many things that postmodern intertextuality challenges are both closure and single, centralized meaning. Its willed and wilful provisionality rests largely upon its acceptance of the inevitable textual infiltration of prior discursive practices. The typically contradictory intertextuality of postmodern art both provides and undermines context. (1996, p.127)

By referring postmodernist techniques (like intertextuality, parody, pastiche), content, language, narrative structure, the role of writer in postmodernist novel, and postmodernists’ view on realism are foregrounded in this part of the first chapter. Various literary critics like Brian Mchale, Linda Hutcheon, Ihab H. Hassan, Peter V. Zima are taken part with their essential views on postmodernism. To make an inference from this literary critics’ studies on postmodernism in the concept of this thesis, postmodernist literature’s reactions against modernist literature in its view on realism and traditional elements and principles of novel should be emphasized. In the sense of commitment to realism and traditional elements, principles of novel genre, Postmodernist novel is estimated within its inclination to Victorian novel. However, postmodernist novel is also evaluated as more developed and varied version of modernism due to some common points they share. Although the interrelatedness of poststructuralism and postcolonialism under the title of postmodernism is briefly mentioned, in accordance with the structure and the purposes of this thesis, poststructuralism, postcolonialism is foregrounded in the following chapter, and the analyse of *Brick Lane* as a postcolonial novel in the third chapter is also taken into consideration as the analysis of postmodernist bildungsroman.

CHAPTER 2-IDENTITY, CULTURE AND MIGRATION IN THE POSTCOLONIAL LITERATURE AND IN THE POSTCOLONIAL THEORY

The elements and innovative changes in the developmental process of bildungsroman are mentioned at the first chapter of this study in order to revive *Brick Lane* within the concept of bildungsroman literary genre. Along similar lines to the first chapter, postcolonial theory and postcolonial literature are brought forward in the second chapter of this study. The purpose of this chapter of the study is based on giving information about the postcolonial literature and postcolonial theory in order to explain the connection of identity, culture, migration with *Brick Lane* on the theoretical base. As identity, culture and migration are separately broad terms that are investigated by various scientific areas, they are analysed on the basis of Homi Bhabha's views on the concepts of postcolonial theory and Monica Ali's approach in postcolonial literature which are assumed as the related issues by the researcher to stand on the novel and the study.

2.1 Identity, Culture and Migration within the Concepts of Postcolonial Theory of Homi K. Bhabha

Associated with postcolonial theory and postcolonial literature, the influence of Hegel, structuralism, poststructuralism, colonialism, orientalism, and a sequence of questions that can be asserted as the precursor of postcolonial literary theory come to the minds. To illustrate the sequence of questions in the literary approaches of poststructuralists, colonialists, orientalist, postcolonialists, these following questions can be given. Is it sufficient to evaluate a novel by gathering information about the characteristics of its written time and the author's life? Can it be possible to understand what the author says through synchronic analysis or is it only possible to get what the author means by the discourse analysis in accordance with the contradictions between synchronic and diachronic analyses? Is it appropriate to ignore the role of a reader while evaluating the influence of time on semantic changes in a novel? Isn't it essential to take the role of a language into consideration within its principle of arbitrariness between the signifier and signified while evaluating a literary work? How are the terms like

body-soul, morning-night, mind-heart, father-mother gained dualistic meanings and foregrounded within affirmative and negative connotations?

As these questions show the alterations of literary approaches from the periods of modernism to postmodernism, when thinking over the last question, the poststructuralist view in linguistics and in literature comes to the minds. According to their view, affirmative and negative connotations of the terms are not reflecting the reality; however, they have been constructed in accordance with logocentric and profit-oriented manners. In orientalism, this profit-oriented manner is attributed to the Western countries/ Occidents who are the colonizers in the Eastern countries/ Orients. Likewise poststructuralists carried on studies to deconstruct the constructed and fictionalized meanings of essential terms of their times, in postcolonialism and in postcolonial literary works, the studies have been made to deconstruct negative connotations of some terms about race and culture.

Beside identifying Orient "... was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, re-markable experiences" (2003, p.1) by emphasizing the discriminative manner on race in his book, Edward Said defines orientalism from various point of views, one of which he emphasized the usefulness of Michel Foucault's notion of discourse by stating:

... Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. ... without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage – and even produce – the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (Said, 2003, p.3)

As Said underlines the constructed meaning of Orientalism from the similar view of Foucault, he also remarks in the excerpt below how Occident is strengthened as a notion against Orient by the usage of dualism and binary opposition, and how Orient is gained the status of being "other" than the usual or well accepted one, which can be evaluated within its similarities between Gayatri Spivak's subaltern theory about gender and race, and can be assumed as one of the starting points of postcolonial theory as well.

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (Said, 2003, pp.1-2)

Since Edward Said is an essential name whose studies are centralised on the subject of race and the discourse analysis of Orient and Occident in the field of orientalism and colonialism, his theory has an influence on many other fields of studies like it has on Homi K. Bhabha's theory. Beside taking the common points with the arguments of some other philosophers like Mikhail Bakhtin, Michel Foucault, Jacques Lacan, Edward Said, Gayatri Spivak, the concepts of Homi Bhabha's postcolonial theory is foregrounded in this study due to its coherence with *Brick Lane*.

Katarzyna Marciniak evaluates West and East in accordance with the postcolonial approach of Homi Bhabha in her article "The Postcolonial and The Postmodern". She comments on Homi Bhabha's view about the relationship between culture and political identities in the excerpt below.

What we can gain by scrutinizing "the technologies of colonial and imperialist governance," Bhabha suggests, is the space for those "others"—women, natives, the colonized, immigrants—who have been either conveniently expelled from or homogenized into cultural productions of power. This new way of conceiving of culture requires that postcolonial scholars think dialectically, i.e., that they, while addressing cultural differences, do not homogenize or absorb "others" either in the First or the Third worlds, but recognize that our cultural and political identities constantly come to be through the coinfluent processes that emerge out of these geopolitical divisions. (2015, pp. 1-2)

It is comprehended that Said's argument can be examined on the subject of race whereas Bhabha's argument is centralised on ethnicity, culture and identity in the immigrant societies. Homi Bhabha's view on culture and civilization comprises similar points with Foucault and Said, as it is seen in the quotation below from his book *Location of Culture*.

Culture as a strategy of survival is both transnational and translational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the 'middle passage' of slavery and indenture, the 'voyage out' of the civilizing mission, the fraught accommodation of Third World migration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World. Culture is translational because such spatial histories of displacement – now accompanied by the territorial ambitions of 'global' media technologies – make the question of how culture signifies, or what is signified by culture, a rather complex issue. (Bhabha, 1994, p.172)

As Bhabha proceeds his argument on the discourse of nation, and the construction of culture, he draws attention to the cultural transformation which brings the subject close to enquire the predetermined and fixed meanings of culture, race and nation.

The transnational dimension of cultural transformation – migration, diaspora, displacement, relocation – makes the process of cultural translation a complex form of signification. The natural(ized), unifying discourse of 'nation', peoples, or authentic 'folk' tradition, those embedded myths of culture's particularity, cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition. (Bhabha, 1994, p.172)

By taking Bhabha's argument on the construction of culture, and the discourse analysis of Foucault into consideration, interrelatedness of discourse analysis with the construction of cultural identity should be clarified through a well known novel of Edward Morgan Forster *A Passage to India*, before passing to the influence of Bhabha's concepts in *Brick Lane*. *A Passage to India* is a well accepted sample of the preliminary postmodernist novels which describes the early stages of the colonization process of India by the British power.

The plot of the novel is based on the colonialist mindset of Ronny Heaslop's duty in India as a British official, and the visit of his mother Mrs. Moore and his fiancée Miss Adela Quested to the exotic, desirable India. The effects of orientalism and colonialism are reflected by Forster in the novel with the moments like Mrs. Moore and Miss Adela Quested's visit to Marabar Caves under the guidance of Fielding, who comes from Britain to India as a teacher and remarks the readers' attention with his contradictory view over racism, and Dr.

Aziz, who is an Indian doctor and shows exaggerated respect and aspire to the British.

After Miss Adela's inner voice which affirms she is attracted by Dr. Aziz's physical appearance, which reminds the Occidental interest to the exotic and unusual ones, the plot proceeds with Miss Adela's accusation Dr. Aziz with sexual assault. Since Miss Adela's accusation is arisen from her hallucinations by the effects of boum sound of Marabar Caves, this event can be accepted as a notable example of reflecting Foucault's arbitrariness principle on the discourse of race, nation, and culture which also takes part in the descriptions of the boum sound in the novel within the phrase like usual sound in the human alphabet, or an "utterly dull" sound, and like in the following sentences.

Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. ... Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'. ... And if several people talk at once an overlapping howling noise begins, echoes generate echoes, and the cave is stuffed with a snake composed of small snakes, which writhe independently. (Forster, 2005, p.137)

Beside the similarity of the relationship between the sound and meaning in the concept of Foucault's discourse analysis, Bhabha also commented on the event that Miss Adela have experienced from his cultural perception as follows.

Cultural difference, as Adela experienced it, in the nonsense of the Marabar caves, is not the acquisition or accumulation of additional cultural knowledge; it is the momentous, if momentary, extinction of the recognizable object of culture in the disturbed artifice of its signification, at the edge of experience. (Bhabha, 1994, p.126)

Likewise Bhabha explains his argument on culture in the excerpt above, his view on identity should be foregrounded. As *Brick Lane* is a novel of a Contemporary literature, the influence of Homi K. Bhabha's concepts postcolonial theory and the arguments of postcolonial literature are seen more clearly in this novel. Beside evaluating identity in the concepts of race, gender, age, occupation, he brings various concepts forward in the postcolonial background like split identity, self and other, in-betweenness, as it is written in the excerpt below.

...the very place of identification, caught in the tension of demand and desire, is a space of splitting. The fantasy of the natives is precisely to

occupy the master's place while keeping his place in the slave's avenging anger. 'Black skin, white masks' is not a neat division; it is a doubling, dissembling image of being in at least two places at once that makes it impossible for the devalued, instable... to accept the colonizer's invitation to identity: 'You're a doctor, a writer, a student, you're different, you're one of us.' It is precisely in that ambivalent use of 'different' – to be different from those that are different makes you the same – that the Unconscious speaks of the form of otherness, the tethered shadow of deferral and displacement. It is not the colonialist Self or the colonized Other, but the disturbing distances in-between that constitutes the figure of colonial otherness – the white man's artifice inscribed on the black man's body. (Bhabha, 1994, pp.44-45)

Likewise Bhabha resembles being in-between to have an identification of both black and white, and to the relationship of the master and the slave, he clarified mimicry as having a black skin in appearance whereas resembling in inner self to the white ones. Since there are two different generation groups in *Brick Lane* one of which includes first generation who immigrated from Bangladesh as mature individuals, whereas the other comprises second generation who were born in England as the children of these migrants, mimicry can be observed within various perspectives. The most visible examples of mimicry are seen through the reactions of Chanu, who is the member of the first generation. To illustrate, whereas Chanu is the one who emphasizes the significance of bringing up their children accordingly Bengali tradition, he is also the one who defends to have a beer in England to be able to adapt the English lifestyle. The explanation of Homi Bhabha in the quotation below can be exemplified with many samples like this reaction of Chanu and of some other characters.

From such a colonial encounter between white presence and its black semblance, there emerges the question of the ambivalence of mimicry as a problematic of colonial subjection. ... Mimicry, as the metonymy of presence is, indeed, such an erratic, eccentric strategy of authority in colonial discourse.. Mimicry does not merely destroy narcissistic authority through the repetitious slippage of difference and desire. It is the process of the fixation of the colonial as a form of cross-classificatory, discriminatory knowledge within an interdictory discourse, and therefore necessarily raises the question of the authorization of colonial representations; a question of authority that goes beyond the subject's lack of priority (castration) to a historical crisis in the conceptuality of colonial man as an object of regulatory power, as the subject of racial, cultural, national representation. (Bhabha, 1994, p.90)

By refusing the sameness of mimicry in personal formation with the environmental adaptation of plants and animal in his book of *The Four*

Fundamental Concepts of Psychoanalysis, Jacques Lacan clarifies mimetic activity within three dimensions such as: travesty, comuflage, intimidation. As Bhabha comments on Lacan's view in that sense, Lacan's words on mimicry and comuflage should be foregrounded in the excerpt below.

Indeed, it is in this domain that the dimension by which the subject is to be inserted in the picture is presented. Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage, in the strictly technical sense. It is not a question of harmonizing with the background but, against a mottled background, of becoming mottled—exactly like the technique of camouflage practised in human warfare. (Lacan, 1977, p.99)

While Sten P. Moslund mentions about forces of sameness and difference in organic hybridity in his book of Migration Literature and Hybridity, he reconsiders Bhabha's brief identification of mimicry by saying, "he frequently refers to as a matter of being 'almost the same but not quite'" (2010, p.229). It reminds Bhabha's articulating mimicry as a different concept from mockery.

As another essential concept of postcolonial theory, hybridity should be foregrounded. This concept is mentioned through its connectedness with multiculturalism by defining hybridity as an in-between space in the postcolonial context, so it reminds Mikhail Bakhtin's influence on Homi Bhabha's concept of hybridity. The explanations about these concepts in his book The Location of Culture are given in the excerpt below.

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory – where I have led you – may reveal that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an *international* culture, based not on the exoticism of multiculturalism or the *diversity* of culture, but on the inscription and articulation of culture's *hybridity*. To that end we should remember that it is the 'inter' – the cutting edge of translation and negotiation, the *in-between* space – that carries the burden of the meaning of culture. It makes it possible to begin envisaging national, anti-nationalist histories of the 'people'. And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of ourselves. (Bhabha, 1994, pp.38-39)

He confronted the approaches which stand up for the singularity and changelessness of the culture and identity. Similar to the poststructuralists' attitude to deconstruct the meaning of the terms and creating the new one, Bhabha attracted attention to the importance of in-between space to deconstruct readily

accepted and imposed meaning of culture and enable the concept of cultural hybridity within the Third Space.

Bhabha claims Third Space as necessary to construct a new identity and to live in a multicultural society by gaining multiple perspectives and open-mindedness after rejecting borders and singularity. Since racial discrimination was a serious problem of the minority migrant communities in multicultural societies, Bhabha evaluated building identity stages of the migrants as a tough process in life. In *Brick Lane*, the members of the second generation like Chanu and Nazneen's elder daughter, Shahana, and especially the main character Nazneen come to the minds when hybridity and Third Space are mentioned. Nazneen reminds of hybridity and Third Space because of her success while building an identity in the tough process of migrant backgrounded life.

At this part of the second chapter, identity, culture, migration and the concepts of Homi Bhabha's postcolonial theory are determined by referring the influence and/or the common point of views of some literary theorists such as Mikhail Bakhtin, Michel Foucault, Jacques Lacan, Edward Said, Gayatri Spivak. After Colonialism and Orientalism are foregrounded to articulate the comparative and contrastive characteristics with Postcolonialism, Postcolonial theory is examined in accordance with its concepts that are relevant with *Brick Lane*. As split identity, self and other, in-betweenness, mimicry, Third Space, and hybridity are mentioned on the theoretical base in this part of the second chapter, in the following part of this chapter, the purpose is on evaluating identity, culture and migration by giving brief information about the content of the novel and by considering Monica Ali's approach in *Brick Lane* as a migration novel writer within the effects of the postcolonial literary theories.

2.2 Identity, Culture and Migration from the View of Monica Ali as a Migrant Writer

Monica Ali's seminal novel, in spite of its title, is not about *Brick Lane* itself, and has little to say about the commercialised or hip aspects of the locality. Instead she writes about the Bangladeshi community which now predominates - *Brick Lane* has a rich migrant heritage dating from the French Huguenots and encompassing the Irish, the Jews and more recently

the Bangladeshis, who came to London in the fifties and sixties in search of that elusive 'better life' - and hones in on the ghettoised council estates that loom tall like chunky limbs on splinter streets. These often eerily quiet estates are home to thousands of Bangladeshis, primarily from the region of Sylhet – a once poor rural district that has become relatively affluent through remittances from British Bangladeshis. If you visit Sylhet, one of the first things you see driving from the airport into the main town is a massive billboard advertising Taj Stores on *Brick Lane* – a bizarrely surreal sight and a clear sign that *Brick Lane* is famous globally as well as locally. (Islam, 2018, p.1)

Sanchita Islam started in her article, which was named as “Monica Ali: *Brick Lane* - London Fictions” (2018), by giving information about the location and common knowledge of *Brick Lane*. Similar to Islam’s approach, when the name of *Brick Lane* is read, an estate in England which is famous with its density in immigrant population initially comes to the minds. As its immigrant population became one of the major characteristics of the estate of *Brick Lane*, giving this name to her novel, in which the subject of migrant on its social and personal extents was mainly aimed to be foregrounded, can be assumed as a successful judgement of the writer, Monica Ali. Her good judgement in choosing this title can be based on the excerpt from Islam’s article above that said Monica Ali wrote about Bangladeshi community in *Brick Lane*, and also her knowledge about Bangladeshi migrants in England as her parents immigrated from Bangladesh to England at her early childhood.

In the Guardian journal interview of “Where I’m Coming From” (2003), Ali clarified her inspiration to write *Brick Lane*. She accepted that her father’s stories and her experiences among many other factors had inspired her which were being told by Ali in this interview and figured in the excerpt below.

I cite a number of factors. My experience, for instance, of conflict between first- and second-generation immigrants. The stories that my father used to tell about village life. A book of case studies about Bangladeshi women garment workers in Dhaka and the East End of London, disparate lives drawn together by the common goal of self-empowerment.

However, she refused considering *Brick Lane* as the book of her own life story since she had never been to Bangladesh after her early childhood. She exemplifies the discrepancy of the life experiences of her with *Brick Lane*’s characters’ by foregrounding the issue of going home syndrome in this interview.

Many of the characters in *Brick Lane* nurture their dreams of home, even (or perhaps especially) the young radical who was born in this country and has never even visited Bangladesh. I cannot draw any clear parallels with my family history. But I can feel the reverberations.

Apart from the fact that the migrant subject is basically put into practice in the novel by the developmental process and the identity formation of the main character in accordance with the thematic aspects of the bildungsroman, the reflection of the writer's postcolonial literary view on the identity and culture relationship shouldn't be disclaimed. Maria Karafilis confirms the suitability and preferability of bildungsroman within the themes of ethnicity and gender in American literature in her article "Crossing the Borders of Genre".

The need to defer the denial of an autonomous subjectivity also applies to ethnic American literature for exactly the same reasons. Many women writers of color, both ethnic American and postcolonial, use the *Bildungsroman* precisely to "affirm and assert" the complex subjectivities of their characters and, by extension, themselves. Such writers have adopted and radically revised the classical *Bildungsroman* to suit their purposes of narrating the development of a personal identity and sense of self, and they have proven that doing so is not necessarily an impossible task even in fragmented and alienated contemporary societies. (2019, pp.63-64)

From that point of view and since the thematic perspectives of bildungsroman is based on the protagonist's experiences in her/ his various life terms, within environmental and other characters' influences on her/ his identity formation process in a real-like (verisimilitude) atmosphere, the protagonist's identity should be examined within the effect of having immigrant background and confronting with a new culture. From this point of view, the writer's postcolonial literary approach for the relationship among the identity, culture and migration is identified at this part of the second chapter.

As Islam stated in the quotation above from her article, 1950s were the times when the huge movement of migration to England was occurred from various parts of the continents such as Asia, Africa and from different countries of the world just like Bangladesh. In direct proportion to the increase in the amount of immigrants, the questions about identity and sense of belonging increased and found a wide variety of answers. Living in a multicultural society of Britain also set off the need for sense of belonging, and asserting identity in the minority migrant communities which influenced and increased the productivity of

postcolonial literature by the migrant writers. Robert J. Young briefly articulates the difference between 19th century colonialism and the migration movements afterwards by stating the changes in social order from homogeneous to heterogeneous in the quotation below from his book *Colonial Desire*.

The characteristic cultural movement produced by capitalist development in the nineteenth century was one of simultaneous processes of unification and differentiation. The globalization of the imperial capitalist powers, of a single integrated economic and colonial system, the imposition of a unitary time on the world, was achieved at the price of the dislocation of its peoples and cultures. This latter characteristic became visible to Europeans in two ways: in the disruption of domestic culture, and in the increasing anxiety about racial difference and the racial amalgamation that was apparent as an effect of colonialism and enforced migration. Both these consequences for class and race were regarded as negative, and a good deal of energy was expended on formulating ways in which to counter those elements that were clearly undermining the cultural stability of a more traditional, apparently organic, now irretrievably lost, society. Yet by the 1850s there were already those such as Herbert Spencer who were asserting that 'progress consists in a change from the homogeneous to the heterogeneous'. (Young, 1994, p.4)

Similar to occurrence of postcolonialism depends on deconstruction of the constructed colonial meanings of identity and culture, the second generation of migrant writers were aroused by their differentiating view from the radical approach of first generation migrant writers. As Monica Ali is also assumed among the second generation migrant writers, their approach towards immigrant subject, searching for home issue, and postcolonial concepts are named as liberal.

In line with their radical approach, these first generation writers reflect the changings in identity of migrant community as an alienation, and they focus on the idea of diaspora and being in-between cultures to identify the negative effect of a new culture on a minority group in a multicultural society. They promote the idea of adopting their culture by protecting it from the influence of Western culture. Additionally, they assert the necessity of returning home country and rejecting the culture and identity forms of West to achieve sense of belonging and true identity. However, the second generation migrant writers discourse building a new form of identity. They also reject the idea of returning home, instead they remark the possibility of hybrid place in Britain. They associate constructing an identity under the influence of a new culture with self-assurance,

and they defend affirmative sides of accommodating oneself to a new place and a new hybrid culture by rejecting to see culture as an invariable concept.

As one of the well known writers of contemporary postcolonial fiction, Monica Ali gave place to difference between old and young generations of the society through the characters of her novel *Brick Lane*. The divergency between generations that was reflected in the novel can be evaluated within its similarity to the different approaches of the writers in compliance with the variety periods of time they put their literary works into practice. To illustrate, the heroin of the novel, Nazneen, and her husband were born in Bangladesh and they were accepted as the first generation, their children were born in England and claimed to be the second generation. The variosity between the generations in the novel makes it easier to examine identity development process in these different generations, and to reflect cultural hybridity within the changing perspectives and fluidity.

Likewise the divergency between the approaches of first generation and second generation migrant writers, cultural hybridity also has different approaches in modern and in postmodern times. In her book *The Dialectics of Cultural Hybridity*, Pnina Werbner exclaims what cultural hybridity stands for in modernism before telling about significant views of postmodernist and postcolonialist philosophers such as Mikhail Bakhtin. In the excerpt below, Werbner's words on modernist definement of cultural hybridity can also be evaluated within the lackness of linguistic descriptions of the concepts about social order.

The power of cultural hybridity – one side of the paradox – makes sense for modernist theories that ground sociality in ordered and systematic categories; theories that analyse society as if it were bounded and 'structured' by ethical, normative dos and don'ts and by self-evident cultural truths and official discourses. In such theories, it makes sense to talk of the transgressive power of symbolic hybrids to subvert categorical oppositions and hence to create the conditions for cultural reflexivity and change; it makes sense that hybrids are perceived to be endowed with unique powers, good or evil, and that hybrid moments, spaces or objects are hedged in with elaborate rituals, and carefully guarded and separated from mundane reality. (Werbner, 2015, p.1)

Aside from Werbner's sociologic definement, within the fact that hybridity is mostly remembered with postcolonial theory of Homi Bhabha, Mikhail Bakhtin's comment on hybridity and his effect on Homi Bhabha's perspective should be mentioned. Since identity, culture and migration were analysed and Homi Bhabha is mentioned within his views on postcolonial theory at the first part of this chapter, Mikhail Bakhtin should be mentioned with his views on novel genre at that moment. Bakhtin foregrounds novel as a polyglot genre that includes multiple languages, voices and perspectives by starting his explanations from the existence of multiplicity in language and its multiple effects on the world in the excerpt below.

Polyglossia had always existed (it is more ancient than pure, canonic monoglossia), but it had not been a factor in literary creation; an artistically conscious choice between languages did not serve as the creative center of the literary and language process. ... Polyglossia was appropriated and canonized among all the genres. The new cultural and creative consciousness lives in an actively polyglot world. The world becomes polyglot, once and for all and irreversibly. The period of national languages, coexisting but closed and deaf to each other, comes to an end. ... In this actively polyglot world, completely new relationships are established between language and its object (that is, the real world)-and this is fraught with enormous consequences for all the already completed genres that had been formed during eras of closed and deaf monoglossia. In contrast to other major genres, the novel emerged and matured precisely when intense activation of external and internal polyglossia was at the peak of its activity; this is its native element. The novel could therefore assume leadership in the process of developing and renewing literature in its linguistic and stylistic dimension. (Bakhtin, 1981, p.12)

Cultural hybridity is the basic concept in contemporary immigration novels in the way that identity formation is the essential principle in bildungsroman. The statements of Bakhtin is essential to clarify the connectedness among the bildungsroman, Homi Bhabha's concepts of postcolonial theory, Monica Ali's postcolonial literary approach – as a second generation migrant writer – and the novel *Brick Lane*. As Bakhtin leaded the way of polyglot constructions, it influenced contemporary migration novel writers and postcolonial theorists like Homi Bhabha. It can be accepted that Homi Bhabha influenced from Bakhtin on his view of cultural hybridity and his concepts of postcolonial theory.

Bhabha's linguistic and political arguments also have common grounds with some other philosophers like Sten Pultz Mozlund and Gilles Deleuze, who are foregrounded here within their literary inferences. To build a well-structured plot and well organized character formation process in accordance with Bhabha's postcolonial theory, bildungsroman literary genre is one of the most appropriate genres which must be acquainted with the writer's attentive implementation of the thematic and narrative principles of the genre. In Moslund's book he mentioned multiple cultures' and languages' effects on literature, by referring to Bakhtin and Deleuze in the excerpt below.

To Bakhtin, the novel grew out of an increased international mobility of trade, travel, immigration and capitalist unrest, which triggered a collusion and interchange of multiple languages and cultures, a 'thoroughgoing polyglossia' that would diffuse or disintegrate the dominance of national myth with all its implications of purity, unity and centrality. Consequently, a multitudinous mingling of voices entered literature as a reflection of the modern world and, with this new heteroglot novel, the limited, isolated, monoglot consciousness of national cultures was replaced by a new cross-cultural and multilingual sense of reality. ... Like Bahktin's notion of the heteroglot novel, the rhizome operates with multiplicity and indeterminacy, violating any logic of unified meaning or being. Deleuze contrasts the rhizome with what he calls the root-book. Rather than a central root, the rhizome is a subterranean stem with an irreducible, decentred, intangible, mazelike net of roots. (Moslund, 2010, p.7)

As opposed to Deleuze's adherence to the central root in novel genre, Bakhtin accepted rhizome and heteroglot notion in novel by refusing monoglot consciousness of national cultures. Bakhtin evaluates the dominance of national myth causes limited and isolated consciousness whereas heteroglot novel and rhizome provides multiplicity and indeterminacy with the effects of collision of multiple languages and cultures. By the theorists like Homi K. Bhabha, and the authors like Monica Ali, polyglossia, heteroglossia, multiplicity, indeterminacy, hybridity, Third space are evaluated as the requisite to formate and assert and identity in the postmodern world and in the postcolonial literature through opposing the radical view that depends on monoglossia, singularity, determinacy, nationality. Since bildungsroman is also mentioned as a convenient genre to reflect identity formation of the main character with the influence of her/his environment in the postcolonial background, the coherency among bildungsroman

literary genre, postcolonial literary theory and *Brick Lane* become clear in these first two chapters of the study.

After giving information and determining identity, culture, and migration as the corresponding points about bildungsroman and postcolonial literary theory in the first two chapters by taking *Brick Lane* into consideration, *Brick Lane* should be reviewed in the concepts of the implementation of bildungsroman as a literary genre and the practices of postcolonial literary theory in the third chapter of the study by foregrounding essential excerpts from the novel.

CHAPTER 3-IDENTITY FORMATION IN *BRICK LANE* WITHIN THE THEMATIC AND NARRATIVE PRINCIPLES OF BILDUNGSROMAN AND FROM THE VIEW OF POSTCOLONIAL LITERATURE

Accordingly to the aim of this study, the developmental process of bildungsroman as a literary genre, well-known samples of bildungsroman with their principles of character formation in different literary periods, also identity and character formation within various cultural background with regards to postcolonial theories and postcolonial literature are examined till this part of the study. In this part of the study these introductory informations is put into practice by the deep analysis of Monica Ali's *Brick Lane* and the characters of the novel.

As from the Victorian period to the Contemporary literature, bildungsroman has included various principles and elements of the literary practices of these terms. Starting from *Sartor Resartus* by Thomas Carlyle, *Jane Eyre* by Charlotte Brontë, *Jacob's Room* by Virginia Woolf were respectively analysed, and the novels such as *A Portrait of the Artist as a Young Man*, *Nights at the Circus*, *Never Let Me Go* were mentioned to foreground the elements of Victorian bildungsroman and the innovations in bildungsroman during the Modernist, Postmodernist, Contemporary Literature. While analyzing these novels' narrative and thematic elements, which leads the literary critics to designate them within the literary system and literary genre of bildungsroman, such common elements were pointed out as personal formation of the protagonist

from his/her childhood to adulthood by dealing with the problems of inner world and outer world during the life terms of education, love relationship, profession.

Apart from the common elements, each of these novels are essential examples to demonstrate the influences of different literary terms on the bildungsroman. Since these novels primarily based on the formation of protagonists, the influences of different literary terms on bildungsroman and varieties of each of these novels are again displayed by the protagonists. The protagonists of these novels experience plenty of events and these events lead them to success or failure in their personal formation process. Likewise the novels which are written at the previous paragraph, *Brick Lane* is considered as bildungsroman because it also adheres primarily to its protagonist's identity formation. Alongwith many other things the protagonist of *Brick Lane* experiences, migration is the most essential formative experience that Nazneen has. Since *Brick Lane* basically based on Nazneen's identity formation after she has immigrated to England from Bangladesh, this novel is primarily analysed as a contemporary bildungsroman and evaluated from the view of postcolonial literary theory.

To analyse *Brick Lane* as a contemporary bildungsroman, its elements should be compared with the elements of Victorian, modernist, postmodernist bildungsroman while going through the chapters of the novel. In the same way, to examine *Brick Lane* within the effect of postcolonialism, such things as culture and identity, identity crisis, cultural ambiguity, hybridity are focused on. In the following two parts of this chapter, *Brick Lane* is analysed in consideration of the thematic and narrative principles of bildungsroman and postcolonial literary theory by foregrounding split identity, self and other, hybridity, mimicry, third space concepts on the identity formation progress of the female protagonist Nazneen.

3.1 Building an Identity in *Brick Lane* in Terms of the Elements of the Bildungsroman and within the Effects of Having Immigrant Background from the view of Postcolonial Literary Theories

In connection with the aim of this chapter, the first part of the chapter focuses on building an identity phase in identity formation process of the main character. While focusing on the identity building phase of the heroin of the novel, the analysis of her life terms in childhood, family life, education, adulthood, marriage, profession is put into practice. Therefore, other characters of the novel are also foregrounded with their effects in Nazneen's life, and with their own developmental process in some case. By giving place the developmental processes of the characters with regard to the elements of bildungsroman, thematic perspectives and narrative voices are used within the influences of the traditional form of bildungsroman in Victorian period, and the innovative principles of bildungsroman in Modern, Postmodern and Contemporary period. The influences of various periods is observed in some concepts like epiphany, and in some techniques such as epistolary technique, stream of consciousness technique at the novel *Brick Lane*. In addition to the impacts of bildungsroman, it is also seen that identity and culture relationship is examined in terms of hybridity, mimicry, split identity, self and other concepts of postcolonial theory along with Nazneen's and the other characters' immigrant background.

Starting from some structural elements of the novel, the numbers of the chapters of the novel reminds the Victorian period novel tradition since there are twenty-one chapters which leads its readers to consider the novel as a long one. The novel also resembles Victorian period English novels since it has many characters. However, shifts in time while narrating Nazneen's childhood and adulthood together reminds Modernist novel tradition.

The novel begins in parallel with the thematic pattern of bildungsroman as the information about the protagonist's childhood, family, home country took part at the first part of Chapter One. Chapter One began with the birth scene of the protagonist Nazneen which was described as the death scene of Nazneen as well because her mother Rupban, her aunt Mumtaz and the midwife Banesa, who was claimed to be one hundred and twenty years old, witnessed neither cry nor certain breath of Nazneen after she was born. Being born as a pre-mature baby, Nazneen was left to her fate by Rupban, who was depicted with her obedient belief in God

and fate, instead of being taken to a hospital. When they heard Nazneen's yell and saw she moved her arm, they thought fate brought Nazneen back to life. These first moments of Nazneen's life was continuously commemorated, and she was grown up by hearing her mother's story on Nazneen's birth, which was titled as "How You Were Left To Your Fate". In her childhood and adulthood especially whenever she felt sorrowful or anxious about life, Nazneen remembered these sentences of her mother about fate "Fate will decide everything in the end, whatever route you follow" (Ali, 2004, p.14). She believed fate and God just like her mother, as it was also seen in her childhood when she answered "How is my precious? Still glad you came back to life?" question of her aunt Mumtaz by saying, "I have no complaints or regrets to tell you. I tell everything to God" (Ali, 2004, p.15).

After Nazneen's birth story, a sudden transition to Nazneen's age of eighteen was made at Chapter One which is inappropriate to the linear narrative structure of the Victorian bildungsroman, and reminds free association principle and stream of consciousness technique of Modernist novel tradition. Nazneen's two years younger sister Hasina was added to the plot when she eloped with the nephew of the saw-mill owner. As being shown with opposite characteristics of Nazneen, Hasina reminds the binary opposition method in several Victorian novels like *Wives and Daughters* by Elizabeth Gaskell. After the death of Molly's mother in this novel of Gaskell, Molly's father married a second wife who also had a daughter, whose name was Cynthia. Gaskell used binary opposition method by describing Cynthia as more beautiful and more attractive than Molly whereas Molly was depicted with purity and her appropriateness to social norms.

Cynthia was described in detail when Molly saw her for the first time in Chapter Nineteen and "Molly was absorbed in the contemplation of Cynthia's beauty. ... Her smile was perfect; her pouting charming. ... Molly fell in love with her, so to speak, on the instant" (Gaskell, 2008, p.224). However, while Molly and Cynthia were talking about goodness, Molly was identified by Cynthia as in the following sentences: "Nonsense, Molly! You are good. At least, if you're not good, what am I?" (Gaskell, 2008, p.229). Similar to this novel, as oppose to

Hasina, who was described with her unbearable beauty and as the whore-pig daughter, Nazneen was identified with her obedience to her family and her belief in God. By using this method, Ali revealed Nazneen's personal formation in a more successful way.

After Hasina eloped to Khulna, another main character of the novel, Chanu was introduced by the statements of Hamid, who attracted attention of readers with his unresponsiveness during his daughter Nazneen's birth. Hamid asked, "if she would like to see the photograph of the man she would marry the following month" (Ali, 2004, p.16), and Nazneen noticed the photograph coincidentally as her father put it. Or else, she had answered Hamid's question without seeing the photograph by stating, "Abba, it is good that you have chosen my husband. I hope I can be a good wife, like Amma" (Ali, 2004, p.16). Through his photograph, Chanu was described as at least forty years old and having a face like a frog at page 17, and later on his stomach was referred in a comic mode at page 23 with the rolls of fat which had the capability of keeping hundred pens, pencils, and one or two books together. This part of the plot can also be named as sentimental mode of narration as Nazneen regarded herself as "a foolish girl" when Nazneen was also spoken of by Chanu in the following sentences.

She is an unspoilt girl. From the village. ... Not beautiful, but not so ugly either. The face is broad, big forehead. Eyes are a bit too close together, ... Not tall. Not short. Around five foot two. Hips are a bit narrow but wide enough, I think, to carry children.(Ali, 22-23).

He also added that to get a wife he waited too long by stating, "... a blind uncle is better than no uncle" (Ali, 2004, p.23). No sooner it was written in Chapter One that Nazneen and Chanu would marry in Bangladesh and Nazneen would go to England with him than the flow of the events takes readers to Tower Hamlets, London where huge population of people was from Sylhetis, Bangladesh in the novel. Since these people were from the same villages and knew one another, Tower Hamlets became their village. As Razia, Mrs. Islam, and Dr. Azad were seen at the end of Chapter One and Chapter Two, cultural and postcolonial issues stood out. While third person narration is usually used, it is changed from objective to omniscient or vice versa as Monica Ali sometimes tells the story from

Nazneen's perspective and as the author sometimes takes an interpretative role. The reflection of cultural changings and postcolonial times on people of different social status were shown as from Nazneen's conversation with Razia and Mrs. Islam, and from her observation of Dr. Azad and Chanu in Chapter One and Two.

Accordingly to Chanu's categorization of Bangladeshi people in London and Mrs. Islam's sollution offers to conserve their own culture, identity issue was also pointed out. Chanu described majority of Bangladeshi people in England at page 28 as the ones who were "illiterate, close-minded, without ambition" but implied himself as educated and superior to others while naming all Bangladeshi people in England as "dirty little monkeys in the same monkey clan." Mrs. Islam's comments on culture and conserving the cultural heritage was based on permitting Bangladeshi people to have human relations with each other; however, limiting these relations with other nations such as "Turkish, English, Jewish" at page 29. Just like Chanu did, Mrs. Islam implied her superiority to other people by saying she was not an old fashioned person by giving details about her clothing style. As a result of these words of Chanu and Mrs. Islam, and also Mrs. Islam's being named as respectable by Chanu because she knew everybody's business at page 36, Nazneen's mind confused about what was being peasant or being respectable standing for which were the statements that made readers think over identity and culture.

Chanu invited Dr. Azad to their home for dinner in order to receive Dr. Azad's support for the promotion at the end of Chapter One which took readers to Chapter Two and Dr. Azad's ideas about the circumstances of cultural heritage and Bangladeshi youth in London. Chanu refered Dr. Azad's name in his list of "respectable" ones which leaded readers to think over whether Chanu was categorizing the people politically. Chanu added more words to what he had talked to Nazneen about Bangladeshi people in London that can be accepted as a part of definitions of in-betweenness and going home syndrome while talking over Dr. Azad's observation of the young generation of Bangladesh.

Dr. Azad mentioned about the young Bangladeshi men who were taking alcohol by stating, "Ten years ago this would be unthinkable. Two in one week!

But now our children are copying what they see here, going to the pub, to nightclubs. Or drinking at home in their bedrooms where their parents think they are perfectly safe” (Ali, 2004, p.31). Dr. Azad’s ideas reflected Homi Bhabha’s identification of mimicry and split identity in the postcolonial theory in addition to that he assumed the main reason of misbehaviours of these youngs as lack of education in the community. Chanu and Dr. Azad talked about and dealt with immigration, cultural issues and the effects of these issues were observed on Chanu’s split personality in case of his social and cultural identity. However, Nazneen’ split personality was mainly reflected through her individuality as it was seen starting from Chapter Two.

Dr. Azad mentioned about his unrealized plan in the past for turning back to Bangladesh which were similar to Chanu’s future plans. As opposed to Dr. Azad’s realistic manner, Chanu surely declared that these things wouldn’t be happened to his children because he believed that he would be chosen by Mr. Dolloway to get the promotion. At that point, readers were enlightened about the reason why Chanu invited Dr. Azad was to talk about his promotion. Since Mr. Dolloway, Chanu’s boss, was a patient of Dr. Azad, Chanu thought that Dr. Azad could help Chanu to get the promotion. When Dr. Azad didn’t even remember the name of Mr. Dolloway, the unrealistic attitude of Chanu was realized as he was still hopeful about Dr. Azad could help him.

After Dr. Azad left, Chanu started to talk about Wilkie, “who will get the promotion because he goes to the pub with the boss” even if “he is so stupid he doesn’t even realize there is any other way of getting promotion” (Ali, 2004, p.37). And at that moment, Chanu saw himself superior than others because of his knowledgeable and industriousness. In Chapter Two, contradictoriness of Chanu, which influences the character formation of Nazneen as well, were generally seen. Nazneen came across with ice skating on the tv for the first time, and it came hard to pronounce ice skating for her. Chanu explained scientifically why she lived such kind of hardship to pronounce this word. He added that she didn’t need to learn this word or any other English words because he believed he would get the promotion and Nazneen didn’t need to go out as he could bring the

things she wants. However, Nazneen wanted to learn some English just like she wanted to watch ice skating on the tv which should be named as the first epiphany and the symbol of Nazneen's desire for personal formation. When Nazneen saw Tattoo Lady and heard about the woman who fell from the window in Chapter One, she wondered about the life of Tattoo Lady and the death of the other woman, as well. Again in Chapter One Nazneen cut her finger in the kitchen and thought about living and dying by asking to herself, "How long would it take to empty her finger of blood, drop by drop? How long for the arm? And for the body, an entire body?" (Ali, 2004, p.24). However, the emergence of split personality in Nazneen was seen as part of watching ice skating led the way of escapism for her.

Sometimes she switched on the television and flicked through the channels, looking for ice skating. For a whole week it was on every afternoon while Nazneen sat cross-legged on the floor. While she sat, she was no longer a collection of the hopes, random thoughts, petty anxieties and selfish wants that made her, but was whole and pure. The old Nazneen was filled with white light, glory. (Ali, 2004, p.41)

Although watching ice skating gave her power in the process of personal formation, it caused her to feel weaker than before at the same time as she was afraid to go through the changes in life. Hence, she turned back to her previous routines, such as praying five times in a day, to live in the way her mother had advised Nazneen all the time by saying, "Just wait and see, that's all we can do" (Ali, 2004, p.46). However, she still felt the changes in herself; for example, she recognized that she liked spending time with Razia, socializing, and going out. One day she went out and walked around in London, and wanted to tell Chanu that she had succeeded something. Although she hadn't shared her success with Chanu yet, she admitted that she learned how to defer Chanu when she wanted something as it was seen when Nazneen wanted to change their bed "I don't mind, I can sleep on the floor. ... I'll get a bedroll. That's what the village girls are used to. Of course, when our child is born, he will sleep on the floor with his mother" (Ali, 2004, pp.51,52).

As the news about Nazneen's pregnancy was given at the end of Chapter Two, Chapter Three revolved around Nazneen, her pregnancy, and the roles of

women in a society as Mrs. Islam's and Razia's advices about how to manage a man. In that chapter Razia sincerely helped Nazneen when she had trouble about living in London and Chanu. When Razia asked about the promotion, Nazneen answered her with Chanu's habitual explanations, so their conversation turned into racism rather than Chanu's promotion. As Razia observed that Nazneen's mind was getting confused about these things, she explained promotion, racism and discrimination. Her explanations are beneficial for readers as well since they can get more realistic comments depending on the experiences of a usual woman and the level of assimilation and acceptance of new culture in this society through her as different from the words of Chanu and Dr. Azad which seems like restating Homi Bhabha's theoretical statements. She summarized her view in the following sentences: "There are good ones, and bad ones. Just like us. And some of them you can be friendly with. Some aren't so friendly. But they leave us alone, and we leave them alone. That's enough for me" (Ali, 2004, p.73).

Razia was also different from other immigrants both in case of gender role and in case of her characteristic features. Nazneen described her with the adjectives like handsome because of her man like appearance in that chapter. Readers also witness in the following chapters that her perception about life depends mostly on real conditions and real solutions as it was seen in her response to the questions about what the society's reactions would be like against her plans to get a job at page 97, "Will the community feed me? Will it buy footballs for my son? Let the community say what it will."

As Razia was open to learning and open minded, she explained the reason why she was learning English as to understand her children when they were telling taboo words. In fact Razia showed her open mindedness by humiliating her circumstances. Since her children would be a part of the English society besides their Bangladeshi nationality, she needed to learn English to look out for them as a mother. Readers may suppose that Nazneen also agrees with that idea as she was asking Chanu's opinion for going to college with Razia to learn English. However, he stated Nazneen's being expectant mother as a reason for impossibility of taking English courses which reminded mimicry in Chanu's

previous explanations. Similarly there was a mimicry in his naming himself as the westernized and educated man in Chapter Two. When Nazneen asked for going out, he mentioned how other people would gossip about her, and he made a deduction of needlessness for her to go out before he exclaimed that “I don’t stop you from doing anything. I am westernized now. It is lucky for you that you married an educated man” (Ali, 2004, p.45).

This time Chanu mentioned about his idea of being in charge of running the mobile library. He was planning to go Dhaka to bring Bengali books which needed funding issues like cost of a van, petrol, and also collecting the signatures of academicians for his petition. At the end of his long speech about this plan, he slept and Nazneen found herself in one of her past memory which was about Makku Pagla. He had been named as lunatic in Nazneen’s village because he had read books all the time. As people in the village said, “Books had cracked him, and the more cracked he became the more books he read,” and as Makku Pagla had committed suicide at the end, Nazneen feared about Chanu’s end (Ali, 2004, p.78).

At the end of Chapter Three, the sentence of Nazneen’s Amma took place in which she advised Nazneen not about fate but the role of woman in the society by mentioning, “If God wanted us to ask questions, he would have made us men” (Ali, 2004, p.80). While she was stating this sentence she was crying at the same time since Nazneen’s Abba was leaving the house. The same idea which depended on the secondary condition of women in Bangladeshi society was supported in Chapter Four by using flashback technique to mention about an event that was about kidnapping of a girl by Mustafa, a cowman in Nazneen’s village. The words of Nazneen’s aunt, the sister of Rupban, were reflected as if she was just commenting on the event about the cowman Mustafa as in the following sentences: “That is all that is left to us in this life. ... We are just women. What can we do?” However, from the answer of Nazneen’s mother as she said, “They know it. That’s why they act as they do. ... I told him I will no go back,” it was understood that these comments were about both this kidnapping event and an

undefined quarrel or a conflict between the mother and father of Nazneen (Ali, 2004, p.103).

Even if these events in Chapter Three and Four were reflected as the roots of Nazneen's obedience to fate, to his father and husband, Nazneen was also taken into consideration with her identity development in these chapters. As Nazneen was mainly foregrounded with the first steps into the developmental process in her personality and in her attitude towards Chanu during Chapter Three, Nazneen's attempts to consolidate her identity was strengthened by the birth of Nazneen's baby at the beginning of Chapter Four.

Nazneen admired the beauty of the baby, and the baby became source of happiness and purpose of life for her. Having been mother at the early age, Nazneen needed to learn many things for looking after a baby. Even if Nazneen wanted to receive support from Razia, as Chanu's advice and Mrs. Islam's willingness, Mrs. Islam almost always visited Nazneen's apartment to help and give advice about childrearing. First verbalized reaction of Nazneen was realized in this chapter when she felt anxious about Mrs. Islam's endless visits and childrearing education. On one day, when Raqib was five months old, Mrs. Islam said in a self assertive way that "I'll take him back with me this afternoon. Let you catch up on some housework. My niece is coming. She loves to play with babies" (Ali, 2004, p.86). As Nazneen felt like voiceless towards Mrs. Islam's decisions about Raqib, she reacted against Mrs. Islam by self assuredly stating, "He is staying here, ... With me" (Ali, 2004, p.88).

Chanu was in the same situation with Nazneen about being lack of experience in bringing up a child. However, as the difference of their choice between Razia and Mrs. Islam, they had incompatible approaches and quite divergent feelings and ideas about their child, which could also be taken as a consequence of the difference in their views of life. Instead of himself, Chanu was trying to make a prediction about Raqib this time, and he saw Raqib as "An avenger: forming, growing. A future business partner. A professor: home-grown. A Chanu: this time with chances seized, not missed" because he regarded the baby as "a set of questions, an array of possibilities, a spark for debate and for

reflection” (Ali, 2004, p.83). On the other hand, “the baby’s life was more real to her than her own” for Nazneen who defined her own life as “a series of gnawings, ill-defined and impossible to satisfy” (Ali, 2004, p.83).

Likewise Nazneen recognized the divergency of their ideas and feelings about their baby, she also realized that Chanu was always commenting on the baby or his studies and telling what he would do rather than taking actions. That’s why disgusting feelings arised when she witnessed these moments, just like she felt when she ate close by Chanu or when she cut his hair, fingernails. Nazneen’s personal development process may also be evaluated with her emotional reactions. For instance, Nazneen had been an obedient person and she had left even the choice of her sari’s colour at the very beginning of the novel, in Chapter Four she was choosing to be hungry instead of eating Sunday dinner near by Chanu as she detested in time.

Chapter Four was ended while Chanu and Nazneen were going to Dr. Azad’s house. As Chanu said at the end of Chapter Four when they came near the house of Dr. Azad, “This area is very respectable. ... None of your Sylhetis here” (Ali, 2004, p.106). In Chapter Five, the developmental process of Nazneen became more visible when she observed and commented on the discrepancy between Chanu’s ideas and his behaviours especially when they went to Dr Azad’s house. In this chapter, the portrayal of the houseware, the characteristics of Dr. Azad’s wife and daughter were foregrounded within the purpose of reflecting different part of the Bangladeshi immigrants who were accomodated and accustomed to the circumstances in London. Nazneen’s and Chanu’s physical and verbal reactions were also foregrounded that were essential to analyse Nazneen’s personal development step by step. At the very beginning of the chapter, the portrayal of houseware was resembled an ivory dish instead of an ordinary ashtray, with gold braid miles of velvet curtains that could wrap up a tower block, and the portrayal of Mrs. Azad’s physical appearance took part in such idioms: “She adjusted her underwear with a thumb, and a wiggle of her opulent backside. ... Mrs. Azad climbed inside an armchair. She tucked her feet up and her skirt rode up her large Brown thighs” (Ali, 2004, p. 108).

Although readers may guess that Dr. Azad would welcome his guests, he offered them some drinks by explaining they had their meal as if he implied disapprobation of their visit. In contrast to her husband, Mrs. Azad welcomed them and offered them to stay for dinner. As Nazneen and Chanu stayed for the dinner, Nazneen supposed that Dr. Azad's visits to their house could be because of his wish to be away from Mrs. Azad or her meals. However, late in the end of this chapter Nazneen felt some kind of affection for Mrs. Azad due to her helpful manner to Raqib. Shortly after that Nazneen recognized why Dr. Azad visited their house as she understood he didn't want to "share a love of learning ... borrow books or discuss mobile libraries or literature or politics or art". But he came "to observe a rare specimen: unhappiness greater than his own" since Dr. Azad was in a better condition than Chanu (Ali, 2004, pp.114-115).

Nazneen's inference could be accepted as truth if Chanu and his statements at this chapter were taken into consideration. When Chanu wanted to drink beer with Mrs. Azad, Nazneen thought as follows: "My husband does not say his prayers, ... and now he is drinking alcohol. Tomorrow he may be eating pigs." whereas Chanu estimated drinking a beer as a part of the culture in England. Additionally, he said that "It's so ingrained in the fabric of society. Back home, if you drink you risk being an outcast. In London, if you don't drink you risk the same thing" (Ali, 2004, p.110). If Chanu's these comments are compared with the statements on previous chapters, it becomes obscure that Chanu displays mimicry and his words are incompatible with one another. In the same way, his plans for turning back to his hometown can be evaluated as a precaution for keeping Raqib safe from this alcoholic and racist society.

After Chanu mentioned some more sentences about his exact decision and opinion for the young Bengladeshi generation that were mentioned in previous chapters as well, Dr. Azad's daughter stood in the middle of the room. She was identified with "her skirt" which was shorter than Mrs. Azad, "the stud on her nostril", discoloured hair "by the same rusty substance" of her mother (Ali, 2004, p.111). Even if she spoke in English Nazneen could understand a few words that meant the girl wanted some money to go to a pub. After Mrs. Azad gave

some money to her, she commented on the things Chanu had said about the generations and clash of cultures as follows.

Listen, when I'm in Bangladesh I put on a sari and cover my head and all that. But here I go out to work. I work with white girls and I'm just one of them. If I want to come home and eat curry, that's my business. Some women spend ten, twenty years here and they sit in the kitchen grinding spices all day and learn only two words of English.' She looked at Nazneen who focused on Raqib. 'They go around covered from head to toe, in their little walking prisons, and when someone calls to them in the street they are upset. The society is racist. The society is all wrong. Everything should change for them. They don't have to change one thing. That,' she said, stabbing the air, is the tragedy. (Ali, 2004, p.114)

When Nazneen lost in thought, the events gained acceleration due to Raqib's sudden illness, and Chapter Five was ended within the anxious mood of Nazneen. The setting was changed and Chapter Six was taking place at the hospital. The illness of Raqib created consolidative impact on Nazneen and Chanu's relationship while the birth of him had caused divergent feelings and ideas between them. Since Raqib and his recovery was the only thing on their minds, they could listen and talk with each other. Her repulsive feelings against Chanu which had been culminated with Chanu's hypocritical attitude at Dr. Azad house almost gone in the same way it happened to Chanu's academical speech and imaginary audiences. That led Nazneen to assume his future plans for mobile library similar to her desire for ice skating, and she recognized some common points they share as it was reflected in these sentences: "Her irritation with her husband, instead of growing steadily as it had for three years, began to subside. For the first time she felt that he was not so different. At his core, he was the same as her" (Ali, 2004, p.121). Furthermore, she evaluated her father's choice of her husband as a good one, which took readers to think over Nazneen's changing attitudes between being obedient and being rebellious. As inbetweenness occurs in accordance with the cultural shock of immigrant backgrounded individuals or societies, it can also be observed during personal developmental process of Victorian, Modernist and Postmodernist bildungsroman character. That's the reason inbetweenness was frequently observed in Nazneen's personal developmental process.

Since Nazneen was staying with Raqib at the hospital, Chanu brought her food, which he prepared on his own and amazed Nazneen by his talent. Razia visited her as well and brought her the news from Tower of Hamlets and outer world. Majority of her news about her husband and her family were such things: “He works all day and night. He keeps me locked up inside. ... If I get a job, he will kill me” (Ali, 2004, p.123). Because Razia’s husband was donating high percentage of what he earned for building mosques and he didn’t let Razia to get a job, their children were suffering from poverty. However, the only thing Razia could do was tackling him by telling to Nazneen, “Building mosques and killing your own children. Holy man” (Ali, 2004, p.125). Through Razia’s experiences, some of the sufferings of immigrant women were foregrounded in this chapter. The experiences of Razia’s husband should be evaluated as a dilemma of existence which can happen to the individuals in immigrants society. Likewise Razia’s husband tried to make himself a role model by his donation, readers came across with Chanu’s confession in the middle of this chapter, “All this time they thought I was rich. ... I let them think. ... Made myself a big man. Here I am only a small man, but there...” (Ali, 2004, p.132). Chanu was talking about the lies he told his relatives to make himself superior than he is.

After the confession, Chanu told news about his work to Nazneen which could be a precursor of tough times. He stated that “Action, then. ... Talking is finished. From now on, I act. ... Something else to tell you. I resigned today” (Ali, 2004, p.133). While Nazneen was hearing these bad news from Razia and Chanu, she felt being in hospital keep her safe from troubles of the outer world. Staying at the hospital created a microcosm for her, and she felt happier as her belief in God got stronger after she had suffered from the fear of loosing her son. While she was thinking these things and touching Raqib’s forehead to give him strength, her monologue was taking part as follows: “... , only God gave strength. Whatever she did, only God decided. God knows everything. ... No, all that she had done for Raqib was nothing. God decided” (Ali, 2004, p.135). Nazneen remembered the story of her birth after this speech which resembled to swear off. Although she accepted that her mother “did nothing to save her” and “it was in God’s hand” to

make her alive again, readers encountered with the restatement of the sentence “A mother who did nothing to save her own child!” for showing her anger to her mother for the first time (Ali, 2004, p.135). Since Nazneen remembered the doctors said Raqib would have died if he hadn’t been brought to the hospital the doctor’s words, she accused her mother and thought over fate again.

When Nazneen remembered her past and lost in thoughts, Razia came to the hospital with the news again which was about her husband’s being “killed by the falling cows” when he was at work (Ali, 2004, p.139). When Nazneen went to her apartment to take shower and to bring some needs of Raqib from home, she found herself as trying Chanu’s trousers, and dancing which can be evaluated as the moment of escapism for Nazneen. However, all of a sudden the death of Razia’s husband came to her mind, and she accused herself by thinking as in the sentences below.

Raqib was meant to die, but she had forced Death away. Death was forced to choose again. Be gone from me! she shouted. Be gone! Back to hell, where you belong. And with these words, banished the jinn that had danced, briefly, spitefully, through the room into her head. (Ali, 2004, p.143)

She stated these sentences as if she felt the pain of Raqib’s death before learning it. When she turned back to the hospital, Chanu told her the death of their son. By the usage of stream of consciousness technique, the chapter took readers to the death scene of Rupban when Nazneen and Mumtaz were washing her death body. Mumtaz had said “Anyway. You are a woman now” when Hasina went to play and Nazneen stayed with her mother’s death body and Mumtaz (Ali, 2004, p.136). Nazneen was a real woman and mother at that moment and she was washing the death body of her baby.

Like in Chapter Six, starting from the beginning of the novel Nazneen and Hasina were exchanging letters to hear about each other. Although first letters were generally written briefly, as from Chapter Seven the letters get longer, and Chapter Seven consisted merely of the letters of Hasina which reminded readers the epistolary technique of eighteenth century English novel. The eighteenth century English novel is commemorated with verisimilitude or realistic element’s gaining importance, and in this case Pamela by Samuel Richardson played a

significant role with the usage of epistolary technique. The aims and advantages of using epistolary technique in the novels are explained by Golban as follows.

The assumed authorial task of delivering a moral lesson receives its congenial counterpart on the thematic level as sentimentalism, and on the narrative level finds the most suitable form of representation in the framework of an epistolary mode of narration. A complex narration, several narrators, and multiple points of view, the epistolary technique displays many advantages, such as being a means to achieve individualization and to disclose at most the universe of the inner existence, and, above all, to achieve credibility and a sense of immediacy and intimacy between character and reader, by which the moral lesson is better delivered. (Golban, 2016, p.207)

Similar to the advantages of using epistolary technique in the eighteenth century novels, it is also beneficial in *Brick Lane* to reflect sentimentalism on the thematic level, to strengthen the narrative level, to achieve individualization and to emphasize binary opposition. For instance, Hasina's letter in Chapter One can be perceived as the reflection of sentimentalism and nostalgia since she told a story from their childhood by resembling Nazneen to the prince of the story "who lived in far off land seven seas and thirteen rivers away" to foreground how much she missed Nazneen and how it was hard for them to come together (Ali, 2004, p.26). In Chapter Seven, Hasina foregrounded how she missed Nazneen in a sentimental mood and she used moon within a symbolic meaning by written in her letter that "I look at the moon and I think of you sister look at the same moon. We cannot see each other but we see it and we are join" (Ali, 2004, p.164).

Epistolary technique is also useful to reflect individual characterizations of Nazneen and Hasina and thus, it also helps to foreground binary opposition. As it was told at the very beginning, Hasina eloped when she was sixteen and she made a love marriage. As opposed to the obedience of Nazneen, Hasina was generally described with her rebelliousness. For instance, it was learned through Hasina's letter in Chapter Three that Hasina ended her marriage suddenly and settled down to Dhaka. Contrary to the women's voiceless attitude in her village – like it was seen through Nazneen's approach in Chapter One that she considered herself lucky because Chanu hadn't beaten her yet – Hasina rebelled against her husband when she was beaten by him.

Since there were only Hasina's letter in Chapter Seven, readers were informed about changes in the lives of Nazneen and Hasina in thirteen years through these letters, which had lots of grammar and spelling mistakes. Michael Perfect foregrounds the literary critics' comments on the usage of broken English by Hasina in the article "The Multicultural Bildungsroman: Stereotypes in Monica Ali's Brick Lane".

The pidgin English (or "english") idiom which the letters employ has caused much confusion among literary critics. Michela Canepari Labib, for example, takes the view that "in fact, Hasina can speak and write in English"; that she actually writes the letters in this broken English and that the narrative simply reproduces them faithfully.³ While she does comment on how unlikely it is that Hasina would be able to speak or write English at all – as well as the further improbability that, even if she could, she would choose to use it in letters to her sister, a fellow natives speaker of Bengali – Canepari Labib takes the language and idiom of the letters as a problem of verisimilitude rather than as an indication of their having been translated by the narrative from Bengali. (2008, p. 111)

Although the usage of broken English in Hasina's letters can be assumed as a problem of verisimilitude, the content and the divergent narrative voice of her letters should be asserted as an essential component to foreground the social life in Bangladesh and the developments in Nazneen's life. While the things Hasina experienced were used for reflecting general condition of the society in different areas of Bangladesh, new things in Nazneen's life showed Nazneen's personal developmental process. For instance, Hasina tried her chance in different jobs and it helped her to make friends from different towns/ cities of different districts of Bangladesh different cities such as Narayanganj, Dhaka, Khulna. Escaping from men, escaping from being disreputable, finding job were some of her troubles that shows social and economical condition of Bangladeshi from the view of Hasina and her inner circle.

Hasina informed her sister about her new address in Narayanganj by the second letter in Chapter Seven, which was written in September 1988. Since Narayanganj was one of the central city of industry in Bangladesh, she found a work in a new garment factory and she was working as a machinist. Until her letter in January 1991, she told about inadequacy of business opportunities and hardships of women condition in the factory. Readers witnessed inadequateness

and hard conditions through the experiences of her and her workmates. She was talking about her close friends from work; for instance, Aleya was the youngest woman workmate of Hasina and had five children at her young age, Shahnaz was the one who cared about education and refused seven or eight boys that her parents pick. And Renu was the oldest one among them, and as a widow woman she mentioned how hard to live after his old aged husband died and she had to turn back to her father's house with her own sentences, "My life! Over at fifteen. ... His grave was big enough for two. Why I didn't jump in? I put here on earth to suffer. I am waiting and suffering. This is all" (Ali, 2004, p.151).

Hasina was talking about her factory life until this letter because she got laid off by the manager. Hasina wrote about how and why she and Abdul lost their jobs in these sentences: "Manager putting down his papers and say 'You know why you are here. ... You have behave in lewd manner. You have show no regard for reputation of the factory. I am not running a brotel'" (Ali, 2004, p.161). While she was informing Nazneen that she started another job by the help of her landlord Mr. Chowdhury, who had many business, we faced with how hard for a woman to escape from rumours and being disreputable when Shahnaz said a gossip about Hasina, "Everyone know about the landlord. You getting cheap rent or what?" (Ali, 2004, p.159).

After this letter, readers witnessed Mr. Chowdhury abused Hasina, which took the plot a worse development in Hasina's life when Hussain was introduced at her letter in March 1991 and she became a prostitute. Hasina told her condition like it was in these sentences: "I thinking this one thing all day. They put me out from factory for untrue reason and due to they put me out the reason have come now as actual truth" (Ali, 2004, p.169). While Hasina was summarizing what happened to her, it was seen that she was in dilemma since she was blaming God and then herself for all the bad experiences she had as in the following sentences.

All the time I thinking my life cursed. God have given me life but he has curse it. He put rocks in my path thorns under feet snakes over head. Which way I turn any way it is dark. He never light it. (...) Little and little I getting stronger. I pray God forgive me. I sick then inside my mind. Everything has happen is because of me. I take my own husband. I leave him. I go to the

factory. I let Abdul walk with me. I the one living here without paying. (Ali, 2004, p.166)

As Hasina blamed and assumed herself as misfit at last, she married one of her clients, Ahmet, whom she defined as albino and also misfit like her. The developments in Hasina's life and the reflection of the realities of social conditions in Bengali was ended with her letter in January 2001. Similarly to the usage of epistolary technique, the content also shows similarities with the eighteenth century and Victorian period English novel due to the fact that these novels also reflect the detrimental effects of industrial revolution on the society in general and on the women in particular.

Hasina's letters gave another precious information about *Amma*, the mother of Nazneen and Hasina. From the very beginning Rupban was described like "a saint", especially by her husband at Chapter One, because of her obedience to God and her motto, which based on "Just wait and see, that's all we can do" (Ali, 2004, p.46) as Nazneen always remember. However, it was learnt from Hasina's letter in August 1989 that their mother was not that much saint and she could act against her fate as well, as it was seen in Hasina's following sentences.

I think Amma too sometime as well. She is not come in dreams as she come to you. Why you think she angry? Sometime I feel angry to her. She have no reason be angry with me or with you sister. You remember what Abba use to call? 'A saint she come from family of saints.' He go to other women. He want to take other wife but she give threat to kill own self. My husband tell me. Everyone know it but us. Tears will come but I tell the truth. (Ali, 2004, p.156)

Since the parts about Hasina's and Rupban's lives were ended, crucial developments about Nazneen's life starting from Hasina's letter in November 1988 should be foregrounded. After Nazneen's grief of losing her son, everything started to go on in an ordinary way for Nazneen during those dates. Hasina wrote that she only worried because Nazneen's arms were "too thin and face as well", but she took heart when she learnt from one of her friends that "it is fashion in London to get thin" (Ali, 2004, p.149).

On her letter which was written in January 1989, Hasina suggested sewing as a job for Nazneen, which was taking an essential role years ahead in

Nazneen's life, by giving some details about Chanu's unemployment also about the mood of Nazneen by stating how short her letters were as follows.

How short these letters I have most by heart. Last one hardly is start and end come. You cast down. I feel it. Thinking and thinking what to do. You say the friend has sewing job. Why you not also get this sewing? Wait for good time for asking husband. After he find job for his own self then he can be happy for wife to work also. (Ali, 2004, pp.151-152)

From Hasina's letter in January 1990, it was learnt that Nazneen and Chanu had a daughter before that date of the letter and Chanu had some studies as Hasina wrote that "My salam to your husband. God bless his study and make them give fruit" (Ali, 2004, p.158). As it was learnt by Hasina's letter in March 1991 that the baby started to walk, the news were mentioned through Hasina's letter in August 1991 about Nazneen and Chanu were waiting for the second daughter.

In Chapter Eight, the results and the changings in Nazneen personal formation during thirteen years were read out. In addition to the continuation of the impact of tragic events in Nazneen's life, starting from Chapter Eight her changing from being obedient to pursuing her right to speak, which takes part almost at the end of *Brick Lane* when verbalization is achieved by Nazneen, can be observed. Thirteen years were passed after the death of Raqib and she had two daughters with the names Shahana and Bibi. As it was learnt from Hasina's letters in Chapter Seven, Nazneen still wanted to do sewing job and earn money for Chanu's plan to turn back to Dhaka, for the needs of girls and for sending money to Hasina. Chanu was refusing her wish with the same hypocritical attitude he had displayed when Nazneen had wanted to learn English or when she had wanted to go out by saying, "... some of these uneducated ones, they say if the wife is working it is only because the husband cannot feed them. Lucky for you I am an educated man" (Ali, 2004, p.184).

Although he denied the reality about his family in need of money and Nazneen's support seemed necessary for earning money, a secret fact between Mrs. Islam and Chanu came out and Nazneen learnt that Chanu had took loan from Mrs. Islam. Once Mrs. Islam came to their door to collect the debt, Nazneen

couldn't give her any money because there was no money at the house. Mrs. Islam's attitude was strange and remarkable as she stated these sentences to Nazneen in a threatening way, "You will find a way, God always gives a way. I will bring my sons next time. They would like to see your husband again" (Ali, 2004, p.199). In contrast to Chanu's descriptions for Mrs. Islam at the beginning of the novel such as respectable, religious, Mrs. Islam showed her true colours through these sentences in which she used God for her benefits.

Even if Chanu hadn't carried the aim of taking the promotion or hadn't worked for Mr. Dolloway for thirteen years in order to carry out his decision which was proceeding to act instead of talking, it was seen neither an action nor a concrete change in his character. He was not working, so they didn't have enough money to go and buy a place in Dhaka, but he was still talking in the same way: "We are going there. I have decided. And when I decide something, it is done" (Ali, 2004, p.184). He also found a reasonable explanation for his unemployment as he was claiming that "The girls must be ready. Fortunate for them that I am at home" (Ali, 2004, p.182). While he was at home, he was opening Bengali classical music, he is teaching literature and history of Bangladesh to his daughters.

While Chanu densely interested in Shakespeare, English literature and looked down on Bengali immigrant because they didn't know anything about English culture at the beginning of the novel, in this chapter he was totally apart from his Westernized identity within his actions. When Chanu was supporting Bengali traditions against Westerners', he said in the schools of London, Bangladesh was thought with "flood and famine" instead of these things that he stated as follows: "all these people here who look down at us as peasants know nothing of history. In the sixteenth century, Bengali was called the Paradise of Nations. These are our roots. Does Shahana know about the Paradise of Nations?" (Ali, 2004, p.185).

Although Nazneen tried to support Chanu in some cases, she dissented Chanu's opinions and she took the side with her daughters. As Nazneen's interactions with the members of family and society increased, her identity

building was proceeding in farther phases. Nazneen supported Sahana's reaction against Chanu's prohibition for talking English at home, and even if Shahana defined Chanu's decision as "his stupid rule", Nazneen confirmed her by saying "I know" (Ali, 2004, pp.193-194). Shahana was the most rebellious one in the family against Chanu's decisions whereas Bibi was younger and more obedient than her. Shahana angrily summarized her idea as "I didn't ask to be born here" which took readers to think over culture and identity once again after reading her previous sentences that is written below.

Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them. ... She did not know and would not learn that Tagore was more than a poet and Nobel laureate, and no less than the true father of her nation. Shahana did not care. Shahana did not want to go back home. (Ali, 2004, p.180)

As it can be understood from her sentences, Shahana was open to develop her identity. Nazneen was less lucky than Shahana to accommodate herself to a different culture; however, Nazneen was improving herself since she could use English while talking with doctors, teachers and at the shops. Her daughters were helping her by talking with her in English which developed Nazneen's formative process. What was more important for Nazneen's personal developmental process was to start sewing job at home. In Chapter Eight, Chanu made a surprise to his family by buying two new items, one of which was introduced in the following sentences by Chanu's changing attitude towards Nazneen's wish for having a job. "I thought I was getting a simple girl from the village. ... But she is the boss woman now. Anything she says, your father goes running off and does it" (Ali, 2004, p.191).

Chanu implied that he made a big decision to buy a sewing machine by presenting it within an ornamental language and ordered his daughters to wait for their mother see her birthday present first. When the girls refuted his words by explaining that it was not her birthday, he renamed it as an early birthday present. He didn't know that giving the name of birthday present to the sewing machine could be considered as true in a metaphorical meaning since this day was significant in Nazneen's life that noticeable changes were started with

developmental experiences and it could be renamed as essential for the professional aspects of Nazneen's identity development. Afterwards he didn't forget to praise himself by claiming to his daughters that "It is lucky for your mother that I am an educated man" (Ali, 2004, pp.191-192).

When Nazneen sewed the first trousers in Chapter Nine, her family clapped and "Bibi became sufficiently carried away to venture a small cheer, and Chanu's applause was emphatic, and Shahana smiled fleetingly and marched back to the bedroom" (Ali, 2004, p.207). Because Nazneen was the only one who had a job in the family, she earned money and supported her family which led the way for her to get all family's respect. Chanu was dealing with buying garments, calculations and making some easy house work like preparing tea to support Nazneen's fast production.

In Chapter Nine, Chanu was seen while dealing with the second item that he bought at Chapter Eight, and forbidding girls to touch it. The second item that Chanu bought was a computer as Bibi had guessed. When Chanu wanted to show "Bangla2000 web site" and asked "Who wants to take a look?" to his daughters, Shahana answered "No. It's bor-ing" (Ali, 2004, pp.200-201). Chanu got so angry with Shahana that he prohibited computer for both of his daughters. Nazneen felt tired of providing a calm atmosphere in the house, also the frequency of awakening from sleep at night in panic and finding herself as eating something to calm were arisen. Nazneen thought over general atmosphere in the house as in the following sentences.

The eternal three-way torture of daughter- father- daughter. How they locked themselves apart at this very close distance. Bibi, silently seeking approval, always hungry. Chanu, quivering with his own needs, always offended. Shahana simmering in – worst of all things – perpetual embarrassment, implacably angry. It was like walking through a field of snakes. Nazneen was worried at every step. (Ali, 2004, p.205)

Since professional experience is one of the necessary phases to acquire an identity, sewing and earning money played a very fundamental role for Nazneen to step into other phases. At the end of Chapter Nine, Chanu became a taxi driver and the last main character was introduced: a young middleman, Karim.

Chapter Ten started with Nazneen's realising the difference when Karim talked in Bengali. He stammered while he was talking in Bengali whereas he didn't have any problems to talk in English. The beginning part of this chapter was separated to physical descriptions of Karim. Nazneen described him with his hair which were "cut so close to the skull", his "tight" jeans and "shirtsleeves rolled up to the elbow", his strong arms and his "strong stance", and so on (Ali, 2004, p.210). These preciously detailed descriptions attracted readers' attention to Nazneen's emotion and attitude towards Karim. Whenever Karim came to collect the vests, he had something to talk. Karim talked to Nazneen about "two men pushing leaflets through front doors", and these men were the members of a rebellious group "Lion Hearths" which supported the opposite ideas with Karim's group, whose ideas were based on saving the rights of Bengladeshi people against the people who didn't want Bangladeshi immigrants in London (Ali, 2004, pp.211-212).

Karim also talked about his mother once, and about his father in another time which brought the idea to Nazneen's mind that they could share some common points about life. Just then it was emphasized that Nazneen forgot to cover her hair more than one time even if Karim was at home. And one time when Karim came to collect the vests and Nazneen needed to sew a few more items, she said "I make tea" which allowed them for talking about religion, politics in their case, and then Karim prayed in the house, which is only permitted in Islam for the men who are relatives or acquaintances of the hostess (Ali, 2004, p.233). As opposed to Chanu who talked to Nazneen about literature, politics at the beginning of the novel in a way that she couldn't understand, Karim listened to Nazneen's views which excited her.

Chanu also changed in time in some cases; to illustrate, he gained a new, more realistic and pragmatic approach about life when he started to work as a taxi driver as he explained this changing view to his family in these following sentences.

You see all my life I struggled. And for what? What good has it done? I have finished with all that. Now, I just take the money. I say thank you. I count it. You see, when English went to our country, they did not go to stay. They

went to make money, and the money they made, they took it out of the country. They never left home. Mantally. Just taking money out. And that is what I am doing now. What else can you do? (Ali, 2004, p.214)

Since he was working, the girls could do their homeworks across the television and Nazneen was able to work in a more relax atmosphere. However, in the evenings he continued to take his books and talk in a didactic and philosophical way like he did in Chapter Nine. Again he was talking about Westerners as the ones who “look down unto” them and gave some new examples from the book he holded in his hand while talking to his daughters. This time he was discriminating people into two groups in terms of their religious beliefs. He said “...who saved the work of Plato and Aristotle for the West during the Dark Ages? It was us. Muslims. We saved the work so that your so-called St Thomas could claim it for his own discovery” (Ali, 2004, p.215). Chanu also denied the definition of “Dark Ages” in “Christian books” instead he named that period as the “Golden Age of Islam” and adviced her daughters to proud out of it and not to let these truths be lost or forgotten. Nevertheless the girls were bored, he continued to tell he was planning to teach more about their religion, Hindu philosophy, and Buddist thought.

When Nazneen at the girls’ room, Shahana was rebelling against the decision of turning back to Dhaka again and she was saying “I’m not going. I’ll run away.” While Nazneen was trying to stop Shahana’s talking, Bibi asked an unexpected question to Nazneen: “Do you want to go?” (Ali, 2004, p.216). Nazneen answered Bibi with her story of “How You Were Left To Your Fate”, which was not the first time she told this story to her daughters. It also reminded the technique of Nazneen’s mother as her mother had been using this story whenever she wanted to emphasize the importance of fate, God’s will and patiently waiting. Her answer didn’t explain whether she wanted to go, instead she chose to say that it was God’s will and they would wait for it. However, she usually felt like “the village was leaving her. ... The memory of things she knew but no longer saw. It was only in her sleep that the village came whole again” (Ali, 2004, p.217).

Hasina was one of the few things that reminded Nazneen about the village and Dhaka. While Chanu was driving taxi, she was working more so that she could go to bank and could send money to Hasina. Nazneen always thought about Hasina as her letters also included information about her. In Chapter Ten there was letters from Hasina again, which were showing the society of Dhaka from another angle: from the lives of upper class. While chapters were moving on, Nazneen's and Hasina's beliefs in God were altering inversely. For instance, in this chapter it was seen that Hasina's belief and thanksgiving increased in consequence of her salvation from destitute hostel and her labour exchange in such sentences: "Oh sister He has not turned His face from me. All the mistakes I make. Here I am in spite even so" (Ali, 2004, p.221). She was employed as a maid in a very rich family's house at Dhanmondi, Dhaka as she wrote in her first letter among three long letters within those following sentences: "They took me from House of Falling Women is destitute hostel in Hazaribagh under wing of Brother Andrew who has come from Canada for saving us" (Ali, 2004, p.220).

Essential things that Hasina observed and wrote were about richness and good quality life standards of the landlord James (Jamshed Rashid) and the landlady Lovely (Anwara Begum), and their cultural differences that came as strange as living in another world to Hasina. Initially she mentioned about the house and its environment and she was amazed by all and every little part of it. She talked about "plenty wood furniture" that was maden with a special wood, "television" and "video machine" were in the big room, playroom was full of "toys and books", there was an "electric light" in Hasina's room, and there were separate rooms for everyone and a room for the guest. She said "Good good place and house too good also" (Ali, 2004, pp.220-221). While reading such descriptions of Hasina, it leaded readers to remember the details of Nazneen's and Hassina's village house, the places Hasina stayed before, and Nazneen's house in London, all of which could be defined as hastily constructed, patchy houses.

At the same time, Hasina admired and aspired her landlady Lovely as well and described her to Nazneen in these sentences: "You have see these Britainy Spear? That more less how Lovely look. ... It too surprising to me

sometime how much like Bangla girl she look have long black hair and black eye” (Ali, 2004, pp.224-225). Having similar physical appearance with the Westerners, decorating a house similarly to the Western style and changing real name accordingly to the paromasis of another name in Western languages, which was not even synonymous with the real name, were visible foreing culture effects on Bangladeshi culture and Bengali people in the novel. In order to support main character’s developmental process with the effect of cultural changings, it was very essential for this novel to mention these noticable effects of assimilation of the people, and alterations of the culture in time for the upper class of Bengladeshi at the same time while foregrounding the effects of cultural changings of lower class in Bangladesh and lower class immigrants of Bangladesh in England.

Hasina was responsible for the housework, shopping, and caring the children, who are Baby Daisy and three and a half years old son Jimmy. She felt just like a real mother of them and she was so happy with the pure love of these children which can be accepted as an alteration in Hasina’s perception of passionate love. Hasina foregrounded this alterations in her feelings with these children’s love in the following sentence: “All my life I took for one thing only for love for giving and getting and it seem such a thing full of danger can eat you alive and now I stop the looking it come right up to me and show all it tiny little teeth” (Ali, 2004, p.228).

Hasina also foregrounded a little bit about political issues through the cook of the house, Zaid. He was talking about the forthcoming election, which reminded Karim and his organizations, and informed readers about the condition of politics in Dhaka. Zaid explained the reason why he went out at nights as “for few next month he must go out because elections coming and his time is coming” (Ali, 2004, pp.227-228).

At the end of Chapter Ten Karim informed Nazneen about the meeting and invited her, which leaded readers to see more socialized Nazneen in the next chapter. Chapter Eleven was started with the Nazneen’s confirmation about impossibility of going to the meeting for her. However, first meeting of Karim’s group was told in Chapter Eleven and Nazneen was narrated outside since she had

already finished her work in the house and attended to the meeting. When she arrived in meeting, she couldn't decide on what to do, where to sit since she was thinking on her mind the probability of coming across with acquaintance or the possibility of being talked by somebody. When "she saw people indistinctly and she heard voices without hearing words", Karim "put his face in front of hers" and said "sit there" (Ali, 2004, p.237).

There were nearly twenty people in the meeting and they would select the name for their group, state their mission, and elect their board and chairman. They took the name of "Bengali Tigers" which was suggested by Karim, and they were agree that they would be against any group that would opposed them like the "Lion Hearts" (Ali, 2004, pp.239-241). There were also women participants in the meeting and they suggested "Women's rights," and "Sex education for girls" to Karim's question of what problems Bengali Tigers would deal with (Ali, 2004, p.240).

The meeting, the mission and the itinerary of the Bengali Tigers are seemed ambiguous and structureless since some of the participants broke the chairs and suggested "They take down one of ours, right, we'll take down ten of theirs. Simple as that", some of them said "Burn their office. What we waiting for?" (Ali, 2004, p.240). The most talkative one who was named as Questioner asked participants "What do we want? Action or debating?", and he put up for the election of chairman. The importance of Nazneen's role for the elections on her part was mentioned in the following sentences.

Karim and the Questioner stood for Chairman. It was close. Nine votes for the Questioner and ten for Karim. I have given him victory, thought Nazneen. She felt it a momentous thing. By raising her hand, or not raising it, she could alter the course of events, of affairs in the world of which she knew nothing. (Ali, 2004, p.242).

The meeting was an essential time for the formation and socialization of Nazneen. After that she learnt from Karim about her "Muslim brothers and sisters." His knowledge both shamed and excited her. He said "It's a world-wide struggle, man. Everywhere they are trying to do us down. We have to fight back" (Ali, 2004, p.243). Karim was different from Chanu, he was ready to act and fight

back for his Muslim brothers and sisters. He also left her “Bengali newsletters” to read whereas Chanu had never given anything for reading to her in their more than thirteen years marriage.

Chapter Twelve was started with Dr. Azad’s visit to Chanu’s house. It was for the first time they came together for dinner after Raqib’s death. Therefore, Chanu expressed his gratitude to Dr. Azad’s wife who was with her daughter because she had married and had a baby. While Chanu talked to Dr. Azad about his wife “we must have her for dinner”, Nazneen thought to herself that “they had never, in all these years, been invited back. And we were never invited in the first place” (Ali, 2004, p.245). The subject that was talked during the dinner was about the Bengali youth in London. While Dr. Azad was talking about the increased rate of heroin abuse among these youngs, Chanu was talking about how to bring up children without breaking off the link between the Bengali youth and Bengali culture. Nazneen astonished “how these two men could find themselves in vehement agreement over their separate topics” (Ali, 2004, p.248).

When the girls came to say “goodnight” to their guest before going to bed, Chanu bombarded them, especially Shahana, with questions quite likely to show Dr. Azad how successful he was to teach Bengali culture and history to his daughters. When they went to bed, Dr. Azad continued to talk on his studies and worries about the heroin consumption among Bengali young. He said that it could be named as an epidemic and they were planning to set up a specialist clinic. However, the most important thing he emphasized was the education of parents. He mentioned about some families as sending their “child back home, where the heroin is really cheap.” Nazneen pricked up her ears when she heard Dr. Azad’s explanations about what could be thought to the families and how could the families observe their children. He said that it was important to “teach them to spot the signs in their own children. Tiny pupils, shallow breathing, constipation, constant need for money, becoming withdrawn, secretive. Sometimes I wonder how the parents fail to see it” (Ali, 2004, p.248).

Clearing the table, Nazneen remembered Razia’s words on her son, Tariq. She said that Tariq demanded money very often. When Nazneen took Bibi

to Dr. Azad almost at the end of the chapter, she saw Tariq in the waiting room. She wanted to speak to him; however, she recognized that “she wouldn’t be able to look in his eyes” when she saw he lost so much weight that his “bones had been removed from his body”, and she moved on.

After Dr. Azad’s talked about the importance of informing families, he identified the situation as “the tragedy” and explained it by these sentences: “When you expect to be socalled integrated. But you will never get the same treatment. Never” (Ali, 2004, p.247). Chanu commented on Dr. Azad’s statements by questionizing the things that were thought in English schools after he was agree the importance of having knowledgeable parents in the society. Apart from the English schools that his daughters were taken education, he talked about the things that could be thought in a school by referring his school years. He said that he had learnt the English brought the railways to Bangladesh which he commented on with the following sentences: “Do you think they would have brought the railway if they did not want to sell their steel or their locomotives? ... We needed irrigation systems, not trains” (Ali, 2004, p.249). Chanu suggested teaching children more about history, politics, art to keep them safe from heroin and other hazardous things like he was teaching about their own history, literature, and religion. Chanu also mentioned about his altered method to turn back to Bangladesh for his daughters – that includes incompatibility with the real conditions. He explained his method as turning the tables by taking money out from England like “Every rupee of profit made by an Englishman is lost forever in India” (Ali, 2004, p.248).

After heroin abuse was foregrounded with Dr. Azad’s visit, another social problem was reflected through Chanu’s and Karim’s reactions. While Lion Hearts and Bengali Tigers left leaflets at the entrance door of every house, it became a current issue at Nazneen’s house by Chanu’s comments. When he saw the leaflets, Chanu got angry and called everyone in family to object and humiliate these leaflets. He got angry by saying “These bloody bastards. Next time they come, I’ll cut off their testicles” and he objected one of the leaflet’s title, which was written as “Multicultural Murder” since it introduced the thought

of violence (Ali, 2004, p.250). In this leaflet, which must have been prepared by the Lion Hearts and accused the Muslim immigrants in London for being malevolent, Africa and India were named as dark lands. Even “Putting Africa with India, all dark together” was enough to drive Chanu to distraction. Furthermore, Chanu got into a flap and to mention the urgency of their turning back to Dhaka he said, “From now on, all the money goes to the Home Fund. All of it.” when he read one part of the leaflet (Ali, 2004, p.252). The statements written in this part were addressing to the Christian and English part of the society: “We urge you to write to your Head Teacher and withdraw your child from Religious Instruction. This is your right as a parent under Section 25 of the 1944 Education Act” (Ali, 2004, p.252). Lion Hearts assumed Muslims as threat risk for the future of England, and they accused them for their children interacted with English ones which would bring more hazardous results such as teaching English people as “Wicked Colonialists” at the schools in future if they gained more power today (Ali, 2004, p.251).

When Chanu saw the leaflet of Bengali Tigers, his attitude was not so different as “his anger was the loudest thing in all the three hundred and thirteen flats” (Ali, 2004, pp.273-274). He accused the writers of the leaflet since they couldn’t write even one sentence within correct structure, and named them as peasants. Like he didn’t admit to be named as brother by these peasants, he criticized the content of the leaflet which was about Duba Yurt operations in Chechnya, as well. Chanu said “Shall we send money at once? They must have more guns” to draw attention to the impropriety of violence in their acts (Ali, 2004, pp.274-275). Nazneen was seized with fear of what would Chanu think if he knew that Nazneen gave money to Karim to support the actions of Bengali Tigers. As opposed to Chanu, she believed in the things told by Karim, and she felt the pain of her Muslim brothers and sisters while hearing their bad experiences at various part of the world. Since Nazneen could act according to her own decisions and feelings, this subvention can be accepted as one of the important parts of her formation process like her socialization in the meetings, in her conversations with Karim, and in her friendship with Razia.

While Karim supported brutal action to stay in London, Chanu accepted to turn back to Dhaka from the very beginning. Although Karim and Chanu were very different from one another, they shared similar ideas about the changings in London. Karim talked to Nazneen about his childhood memory which was about being together with his young Muslim friends. He smiled when he remembered these times, after that he added, “But now, these kids – they don’t remember how it used to be. They’re in gangs, ... Or they stay away from all that, earn money in the restaurants, and that’s all they care about” (Ali, 2004, p.260). Both Karim and Chanu worried for the changings of everything accordingly to the materialistic view, and both of them felt nostalgia for their past as Chanu also said, “All this money, money everywhere. Ten years ago there was no money here” while he was walking alongside restaurants and cafes with Nazneen (Ali, 2004, p.253). While Nazneen was listening and walking behind Chanu, we were informed about what Nazneen and Karim experienced through the intimations of Nazneen’s inner voice. She could just intimate something because she took the idea of being watched and recorded by the two angels in everytime on faith since her childhood. She was so much believing the Day of Judgement that “She was seized with a fear of inhaling a spirit. ... For the first time then, she heard the beating of a thousands angel wings and her legs would take her no further” when she accused herself because of what she had done (Ali, 2004, p.255).

Nazneen was blaming herself because she allowed to happen these things which were just alluded in the novel through these sentences below.

One Tuesday, when she had counted out twenty five skirts for him and he leaned in to gather them up, their shoulders missed each other by the slimmest, smallest whisker. ... How had she been so foolish? She put her fingernails against the balls of her eyes. What evil jinn had come to her to play such tricks with her mind? To make her think that this young boy would be a part of her life, That he would not retch and tear his hair at the very thought. (Ali, 2004, pp.255-256)

At the moment she resembled the bitterness of her feelings to the taste of hell, Chanu was still talking and he said that he would write an email that evening to Dhaka University to teach English literature, sociology, or philosophy. When she heard about Chanu’s idea, “She smelled disaster, for the first time it occurred

to her that it was not only Shahana she would have to worry about if they ever went to Dhaka” (Ali, 2004, p.256). As Nazneen’s identity formation process was being developed in time, the alterations in her emotions and decisions could be observed like the changing moments in her feelings about turning back to Bangladesh was seen. In Chapter Thirteen Nazneen’s attendance to the second meeting of Bengali Tigers and her sentimental experience with Karim were foregrounded.

The second meeting of Bengali Tigers were started with Karim’s question about the leaflets. He asked whether the leaflets were checked and given for the distribution by the publication committee. Questioner objected this question within habitual rebelliousness by saying, “Committee? This ain’t no time for committee. This is time for jihad” (Ali, 2004, p.281). While the meeting was interrupted by Questioner’s new ideas and suggestions for many times, he drew attention of others to himself by his sexist attitude. Since questioner was addressing to the participants of the meeting as “Brothers!” all the time, two girls added “And sisters” to his words. However, Questioner repulsed them by referring to the Qur’an and said “The Qur’an bids us to keep separate. Sisters. What are you doing here anyway?” (Ali, 2004, p.285). After these sentences, his words weren’t taken seriously, thus the meeting went forward with Karim’s leadership and ended in confirmation of the publication committee’s responsibility of leaflets.

Before the meeting, an important moment was observed in Nazneen’s desire to change and get a new and self-sufficient identity of woman. This moment should be accepted as one of her epiphanies as she was thinking about how changing one’s dress could affect the one’s life in the following sentences.

Suddenly, she was gripped by the idea that if she changed her clothes her entire life would change as well. If she wore a skirt and a jacket and a pair of high heels then what else would she do but walk around the glass palaces on Bishopsgate, and talk into a slim phone and eat lunch out of a paper bag? If she wore trousers and underwear, like the girl with the big camera on *Brick Lane*, then she would roam the streets fearless and proud. And if she had a tiny tiny skirt with knickers to match and tight bright top, then she would – how could she not? – skate through life with a sparkling smile and a handsome man who took her hand and made her spin, spin, spin. For a

glorious moment it was clear that clothes, not fate, made her life. And if the moment had lasted she would have ripped the sari off and torn it to shreds. (Ali, 2004, pp.277-278)

Nazneen was excited and she hardly kept herself away from running to house as soon as the meeting was ended. Nazneen was appeared as decisive as Karim to live in the way she wanted. Therefore, Nazneen's identity development process leaded within personal aspects. At the end of Chapter Thirteen, Nazneen's sentimental experience with Karim was taken place which was given in the excerpt below.

Nazneen stood up and walked quickly down the aisle, looking neither left nor right. All the way home she fought the desire to run, and once inside she waited just by the door so that she opened it before Karim even knocked. He kissed her on the mouth and he led her into the bedroom. Get undressed, he said, and get into bed. He left the room. She got changed into her nightdress and lay beneath the sheets. Through the window she looked at a patch of blue sky and a scrap of white cloud. She pulled the covers up to her neck and closed her eyes. What she wanted to do was sleep. It would be impossible to stay awake. She was sick and she needed to sleep. She had a fever and her body was shaking. She turned her face into the pillow and moaned and when he kissed the back of her neck she moaned again. (Ali, 2004, pp.287-288)

The impacts of Nazneen's sentimental experience with Karim were foregrounded in the middle of Chapter Fourteen whereas the beginning of this chapter focused on the family life and their turning back to Bangladesh. Nazneen was sick with shame and desire because of the crime she had committed with Karim. She resembled human beings to the grass and affirmed this idea by saying, "We are no more than this," and to strenghten this belief she repeated the statements of "You are nothing" to herself (Ali, 2004, p.299). She realized that her life had never been under her thumb since she had submitted to her father and her husband, and at that moment she gave herself up to Karim. Although her life was managed by the power of men until that moment, she recognized that she was the creator of this power in herself. Starting from Chapter Sixteen, it is seen that she had that power in herself when she found courage in herself to ask Karim (and to ask the same question to herself) why he liked her. However, in this chapter she still found herself in between the belief of fate and self-sufficiency, and again she denied her power.

Even if Nazneen denied, after her sentimental experience with Karim Nazneen became more talented in her work, more open to gain knowledge, and happier in her conversations with her daughters. Her happiness and in some cases her strongness was observed at the beginning of Chapter Fourteen as well, when they were discovering London at their family tour. Chanu summarized their condition accordingly by saying, “Now that we are going home, I have become a tourist” (Ali, 2004, p.290). Like mentally he was resembling the tourists who were eager to learn about the history of the place, he was also physically became alike a tourist by wearing a pair of shorts which he “filled the numerous pockets with a compass, guidebook, binoculars, bottled water, maps and two types of disposable camera” (Ali, 2004, p.289). As it was surprising for readers to see how inexperienced Chanu for visiting these touristic places in London where he lived more than thirteen years, to see Nazneen in her talkative and happy mood was so surprising for Chanu that he asked her “Are you feeling well? Too much sun, perhaps?” (Ali, 2004, p.294).

Nazneen was also strong to prevent a potential argument between Shahana and Chanu as she whispered Shahana, “If you smile nicely, I’ll buy you those earrings” when they were taking a family photograph (Ali, 2004, p.295). After Nazneen had taken the photograph of Chanu and the girls in which Chanu was seen as “a middle-aged man with stringy calves poking out from long red shorts” who “under each arm” of him had his daughters one of whom “had curled up her toes with embarrassment” on the left, and one of whom “smiled as if there were a knife to her back” on the right, Chanu insisted on asking for somebody to take their photograph as a family (Ali, 2004, pp.295-296). The man that they chose as a photographer asked whether he could take a photograph of them with his camera for himself as if he would use it in a documentary of a Bangladeshi family, whom he supposed Indian family because he wasn’t even knowledgeable about the existence of Bangladesh. This was the first family photograph of them in which “a few shots were only blurs of colour, like a glimpse through a doorway when the monsoon washed away the shape of things” as if metaphorically

portraying an uncertain or an unexpected separation of the family (Ali, 2004, p.297).

Nazneen's relationship with Razia supported her formative developmental process in terms of experience of friendship. When Nazneen wanted to tell everything about her relationship with Karim, about Hasina's wrong decisions and bad experiences, about Dr. Azad's warnings for the young heroin abusers, about the loan that Chanu taken from Mrs. Islam, she stopped herself and she just said less harmful ones. In fact Nazneen wanted to talk about all the things Dr. Azad said about the Bengali young who consumed heroin, and how Nazneen was afraid for Tariq. However, she could only say, "Do you know, Dr. Azad told my husband, so many of our young men are getting hooked on drugs ... To pay for the drugs, they must steal" when Razia saw her purse was empty while she knew there must have been some money in it (Ali, 2004, p.315). However, Razia just answered with her gratefulness to God as a mother who believed in straightforwardness of her son. Nazneen also shared with Razia that they had taken loan from Mrs. Islam and she always wanted more even if they paid a lot of money back. Nazneen ensured that they were paying more to Mrs. Islam when Razia mentioned, "Of course she wants more. That is how it works. ... She is a witch" (Ali, 2004, p.313).

When Mrs. Islam came to take her fifty pounds for that week, she asked again "How much money do you have child?" as if it was her right to take all the money they had. Although Chanu said, "That crook, I'll give her nothing. All money goes to the Home Fund," he agreed on fifty pounds per week after Mrs. Islam and her sons' convincing visit (Ali, 2004, p.305). As compared to her previous talk with Mrs. Islam, Nazneen was better in expressing her opinion and asking for the expiry date of their refund. However, Mrs. Islam didn't leave the house without getting twenty pounds extra from Nazneen after she learnt their plan for turning back to Dhaka.

Chapter Fourteen was ended in the way of preparing readers for the catastrophic atmosphere that came out of Nazneen's mental and physical breakdown in Chapter Fifteen. Nazneen's inner perspectives of existence and her

realization of inner self were mostly influenced by her relationship with Karim. Nazneen's realization was increased in direct proportion to her fears and she remembered her mother's words on why Rupban cried and what women have to bear in life through these sentences below.

Don't you know life is a test? ... Some He tests with riches and good fortune. ... Others He tests with illness or poverty, or with jinn wwho came in the shape of men – or of husbands. ... Come down here to me and I will tell you how to pass the test. ... It's easy. You just have to endure. (Ali, 2004, p.322)

These sentences of her mother gained different meaning on the later stages of Nazneen's development of personal formation. In Chapter Fifteen Nazneen became capable of endure the pain and she assumed herself as punishable which showed her acceptance of her inner power instead of accepting fate as the source of the pain and just waiting for relieve of pain as she had done when Raqib had been at the hospital.

At the beginning of Chapter Fifteen Chanu found Nazneen on the floor of the kitchen after she had vomitted, and he took her on the bed in which Nazneen stayed for several days as being portrayed within her breakdown which brought her mentally and physically near to death. Her feelings were described within these sentences below.

For several days she stayed in bed and clung to her collapse. She pushed down into it like a diver, struggling against buoyancy, fighting her way into the depths. Where the water clouded with mud, where the light could not reach, where sound died and beyond the body there was nothing: that was where she wanted to be. At times she found this dead space and rested within it. But then she was caught in a net of dreams and dragged up to the surface, and the sun hit the water and sliced her eyes and she saw everything in pieces... When the dream would not let her go, would not let her go back under, she began to come out of her delirium. For several days, awake or asleep, she had kept her eyes closed. (Ali, 2004, p.324)

While Nazneen remembered that life was a test by her mother's speech, the time for accepting herself and standing up for herself to overcome the tests in life came after she confronted and fought with formative experiences in the phase of identity building. Beside migration which was the main formative experience of her, in the identity building phase Nazneen faced with various experiences such

as marrying Chanu, death of Raqib, love for Karim, and other experiences that led to her inner change.

Nazneen's formative experiences were based on the different stages in her life; for instance, childhood, family relations in Bangladesh, family relations in England, getting a profession, love, friendship, and others that were assumed as thematic perspectives in the formative process of the hero/ heroine in the bildungsroman. Until this point of the study, Nazneen was observed as a silent object and her social interaction with her family and the others – like Dr. Azad, Razia, Mrs. Islam, Karim – in her identity development process, which is an essential thematic pattern of bildungsroman. Along with these thematic perspectives, giving place to comic, moral, and sentimental modes reminded traditional Victorian Bildungsroman and this idea led *Brick Lane* to be regarded as a pastiche on Victorian Bildungsroman.

3.2 Acquiring an Identity, Self-Assertion and Identity Formation in Brick Lane in Terms of the Elements of the Bildungsroman and within the Effects of Having Immigrant Background from the view of Postcolonial Literary Theories

In order to categorize a novel under the name of bildungsroman, it is requisite for a main character to experience building an identity phase which needs to be followed by acquiring an identity and self assertion phases to complete the identity formation within the hero's/ heroine's success or failure in his/ her life. In this part of the study the aim is to examine Monica Ali's *Brick Lane* within the acquiring and asserting identity phases and the identity formation of the heroine according to the literary elements of bildungsroman and within the impacts of the heroine's immigrant background in her identity formation according to postcolonial literary theory.

Nazneen's identity building phase was foregrounded mostly in her inner voice that reflected her dilemmas with the external factors in life, and the result of her social interactions ended in failure. After Nazneen experienced breakdown which led her mentally and physically near to death at the end of Chapter

Seventeen, her awakening in her sickbed at the beginning of Chapter Eighteen is convenient to be assumed as her rebirth. Since these phases of her identity development ended in spiritual death, Monica Ali benefited from this mythic pattern of rebirth of Nazneen in order to give Nazneen a second chance to complete her identity process. In the self-assertion phase Nazneen's verbal and physical reactions began to take part.

When she opened her eyes, Dr. Azad was the first person she saw. Every member of the family were grateful for the revival of Nazneen whereas Chanu was the most excited and ebullient one. Since Dr. Azad prescribed bed rest and avoiding from excessive excitement, Chanu gave of his best to make Nazneen comfortable. Chanu warned his daughters all the time to be careful about their mother with such sentences: "Doctor's orders. Don't let your mother get excited" or he warned Nazneen by addressing her in third person as in these sentences: "I have to go back to work. Does she think she could cope without me?" (Ali, 2004, p.330). This changing addressing style of Chanu can be assumed as his politeness and his wishfulness for Nazneen's recovery. However, Nazneen was tired of this too long rest, so she started doing housework and sewing and she clung to life again.

At the times Chanu couldn't stop Nazneen's dealing with housework and sewing, he said such sentences as "She must not overdo it, ... She will not over do it, ... She's still under doctor's orders" whereas Nazneen thought in her mind that "Whatever I have done is done" and this idea created something inside of her which was "as fresh and stunning as the greatest of scientific breakthroughs, or ecstatic revelations" (Ali, 2004, p.341). This thought also aroused the savage side of her which was depicted as follows: "... she wanted everything: to vanish inside the heat like a drop of dew, to feel his hand press down and extinguish her, to hear Chanu come in and see what she was, his wife" when Nazneen and Karim found themselves at Nazneen's bedroom with Karim's first visit after her illness (Ali, 2004, p.343).

When Nazneen's savage and cruel side reminded Hasina as well, Nazneen willingly chose to burn in these flames everyday, instead of the fire of

the hell. While Nazneen's personality was emerging within her questioning moral codes, finding rational explanations, and reaching rebelliousness after all these phases, the female protagonists of Victorian bildungsromans came to the minds within their personal developmental process against social norms and moral codes. In addition, since love of Karim brought Nazneen almost to death, and then this love led the way of disillusionment for Nazneen, it is coherent with love and death motif in Eros and Thanatos theory of Sigmund Freud in terms of emphasizing the split identity of Nazneen in this binary opposition of love and death. In Robert R. Smith's book, Freud's reference to mythic forces of Eros and Thanatos in relation to death and love was analysed within various concepts. As Eros and Thanatos was mentioned briefly in terms of Freud's theory in the excerpt below, it also included the information about Nazneen's mood in her formative process by referring the concepts of cruelty and error.

A link has been forged between life and death. For the 'irreducible thing in the life of the animate being' may and the possibility of cruelty hails from the death-drive in its both inwardly and externally destructive form. How does cruelty come to have such lineage? ... It has embraced the fatal Freudian interanimation of death and pleasure, Thanatos and Eros, and reconfigured it so that now the death-drive, having been determined by cruelty in this way, no longer submits to following an end or purpose, either for a purpose or goal for itself, or a purpose or goal in general. Now it associates with 'mal pour le mal', evil for its own sake – which should not be read as a self-directed, self-fulfilling project in which evil seeks to posit itself, but as unbound, arbitrary, deathly pantomime without justification, and therefore without justice or principle. ... Error would now mean not a deviation from the correct path, but a deviation from 'path-ness', so to speak, and towards error 'for its own sake', for no reason – the possibility of which allows for all subsequent paths to be laid. (Smith, 2010, p. 99)

In order to complete her identity formation, Nazneen was existing as other, which reminded the characteristics of Hasina as Nazneen's savage side became visible. To emerge the self and to pass self-assertion phase by going beyond the phase of building her identity, Nazneen needed to overcome this formative experience of Karim's love.

As a consequence of Nazneen's realization was built up, her personal change stimulated which was also seen her reaction to the quarrel between Shahana and Chanu. When Shahana asked for going to the meeting of Bengal Tigers by explaining, "They're organizing a festival. Everyone who wants to help

has to turn up next Monday” (Ali, 2004, p.348), Chanu remembered he described the Bengali Tigers, who were distributing some of the leaflet to all houses, as idiots, and refused Shahana’s request. While Shahana’s and Chanu’s quarrel became intensified with their shouting, Nazneen stood between them and yelled, “I say she can go” (Ali, 2004, p.349). To keep safe Nazneen from being excited, Shahana suggested her mother to take a sit which created a peaceful atmosphere afterwards, and Chanu consented Nazneen’s permit and he said, “We should all go to the meeting. It will be fun” (Ali, 2004, p.349).

When Nazneen realized and embarked on the idea of she committed a crime, her punishment would be death, and she had to endure all the punishment and the pain, she felt a kind of fulfilment to do much works. “Sitting next to her husband, in front of her lover” gave her a kind of satisfaction since Nazneen “didn’t care if people were looking” at the meeting as opposed to her anxiety about being seen by the others at the first meeting (Ali, 2004, p.353). She talked with Amma in her mind as if she was accusing her mother to make it hard to accept what she had experienced by saying, “Do you see me now, do you see how I accept it all?” after she had thought over the needlessness of time and energy “she had spent trying not to care, trying to accept” (Ali, 2004, p.354).

Chapter Fifteen ended when Razia told Nazneen that Tariq sold all of the furnitures in the house, Chapter Sixteen started with Razia’s seeking for solution. It was understood that Tariq had been using and also selling to pay his own drugs for two years until some boys took over the area and obliged Tariq to pay taxes for his previous sales. It was when Tariq had to explain his obligatory need to sell the furnitures which were bought by the savings of several years after Razia’s husband’s death. Razia asked to herself “What did I do?” and felt at her wits’ end which was similar to Nazneen’s words in Chapter Fourteen (Ali, 2004, p.356). While they were going to Dr. Azad’s surgery, there was an essential moment of Nazneen’s friendship experience with Razia when both Razia and Nazneen talked about Nazneen’s relationship with Karim half heartedly as Nazneen said, “It’s true, ... It’s what you think. ... You are the only friend I have” and Razia commented, “You don’t have to tell me” (Ali, 2004, p.357). The part about Tariq

in this chapter was ended as Dr. Azad emphasized, “He has to want to be cured” and urgency to talk with him (Ali, 2004, p.358).

In the middle of Chapter Sixteen, a plot was changed from microcosm of turning back plan of Nazneen’s family to macrocosm of terrorist attack in New York by Chanu’s great interest. One day Chanu arrived at house he said, “ Quick. Be quick! Put on the television” and what Nazneen saw on the television was “a tall building against a blue sky” while Chanu commented on the event as: “Oh God, ... The world has gone mad” (Ali, 2004, pp.365-366). Chanu was spending time by watching the news or by reading the newspaper, and he started working for longer hours by the reason of collecting money to turn back Bangladesh as soon as possible as he explained the seriousness of this event in New York through these sentences: “It’s time to go, ... Any day, any moment, life can end. There’s been enough planning” (Ali, 2004, p.369).

Chanu was working for long hours to collect more money to go home while Nazneen was working with her sewing machine by thinking about making the payments to Mrs. Islam and sending money to Hasina. As Chanu started counting money, he said proudly, “Wife, my wife, ... a wife does not keep anything from her husband” (Ali, 2004, p.369) whereas Nazneen had some secrets such as sending money to Hasina. They decided not to open the door when Mrs. Islam came to ask for money. One night, Chanu asked Nazneen’s idea about whether it would be all right for the girls to turn back to Bangladesh, and whether she wanted to go, Nazneen answered, “Only God knows the answer” or “If it is God’s will” (Ali, 2004, pp.371-372).

Chanu wanted to hear from Nazneen that they were ready to go, and even reminded Nazneen that they would come together with Hasina. However, it was not going back to Bangladesh for their daughters since they had never been in there; also it was not going home for Nazneen and Chanu after living in London for more than thirteen years. Along with this immigration and identity relationship effects on the family’s members about turning back, it was against the completion of Nazneen’s identity formation.

Chapter Seventeen began with the rumours about what were the reasons and what did happen in an event of a group of boys in the Tower Hamlets while everyone was able to agree just on one thing “that the boy had been stabbed” (Ali, 2004, p.387). It can be assumed as a way of consolidating the principle of verisimilitude in the novel through these rumours as the real and possible problems that could be occurred in the society of Tower Hamlets were foregrounded. While there was a funeral of the boy on Commercial Street, Nazneen was caught by a woman’s stare which was aliken the way of looking at a familiar object with a “known qualities like pieces of furniture or Brown women in saris who cooked rice and raised their children and obeyed their husbands” (Ali, 2004, p.391).

After Nazneen’s comments on the stare of this woman, which was in fact reflecting how Nazneen thought how they were, as Bangladeshi wives, seen by the white women in London, Shahana and Bibi’s quarrel also reflected this perception. While Shahana and Bibi were fighting for taking the remote control, Shahana talked to Bibi, “Just wait until you’re in Bangladesh, ... You’ll be married off in no time. And your husband will keep you locked up in a little smelly room and make you wave carpets all day long” (Ali, 2004, p.395).

Similar to Shahana and Bibi talked about marriage, in Chapter Seventeen, Karim mentioned about wedding plans to Nazneen after he talked with his Spiritual Leader. Karim said, “I’m finding out about divorce. How you do it properly” whereas Nazneen hadn’t thought about it in this sense before (Ali, 2004, p.404). So many ideas came to her mind within conflicting emotions which was reflected in these sentences below.

If she stayed here, then what alternative would she have but to marry Karim? ... The children. How could she present the girls with a new father like that? ... How terribly it would scythe at their young minds, one question repeating itself over and over: by what means did our mother ensnare this boy? The worst thing was she did not know what would happen. What was the point in fearing this and that, if only *this* and not *that* would happen? If Chanu filled more suitcases and bought the tickets and bid her leave, then would that determined the end? Would Karim, set on his course, prevent her from going? What if going hometurned out to be just another one of Chanu’s project? A Short while ago it seemed certain, but how could she be sure? She

reminded herself: she had only to wait for everything to be revealed. (Ali, 2004, p.404)

Shortly after from that moment she questioned what was the reason of her waiting while she was as strong as everyone. By forgetting she was chopping chillies she touched her eyes which led her to cry out with anger as “I will decide what to do. I will say what happens to me. I will be the one” (Ali, 2004, p.405).

In Chapter Eighteen, Chanu proposed Nazneen to go to the meeting on Friday, and Nazneen doubted what was the intention of him. Chanu wore his suit and took his folder, in which the front page was titled as “Race and Class in UK, A Short Thesis on the White Working Class, Race, Hate, and Ways to Tackle the Issue” (Ali, 2004, p.412). Nazneen thought that Chanu would challenge and prove himself at the meeting and maybe it was what Chanu planned; however, there was no convenient time for Chanu to take the floor as Karim had never left it.

After the meeting, Nazneen saw and wanted to talk with Mrs. Islam. She asked Nazneen whether Chanu bought their tickets to turn back. When Nazneen said, “What tickets?” Mrs. Islam replied, “Such an honest face. All the better to lie with!” (Ali, 2004, p.420). She added that she knew Chanu took money from Dr. Azad to escape, which Nazneen hadn’t been informed about yet, and then threatened Nazneen in the same way she had done previously.

When Nazneen wanted to ask Chanu whether he took money from Dr. Azad, Chanu understood her intention and changed the subject by proposing to show their tickets. Nazneen asked some questions to show it would be impossible in five days to leave this flat and it was impossible to go to Dhaka without having any job. He explained that Dr. Azad would deal with the flat in London, and Chanu was planning to set work in a soap business in Dhaka.

When Nazneen went to see Razia, there were three days left for the day of the tickets and Nazneen went into panic since she couldn’t do anything to change this situation. However, Razia took an action for Tariq’s treatment, she locked him into a room and she opened his door only when Dr. Azad came to give his medicines. In Chapter Twenty the condition of Tariq was told by Dr. Azad that

“He is getting along” (Ali, 2004, p.455) which proved that Razia leaded her to bring her son back to life. Razia took a firm stand on Tariq’s insistent effort to open the door, and she set an example for Nazneen with her decisiveness. While Nazneen was thinking, “it was right to go with her husband. ... Children must have a father. There was no choice but to go”, Razia reminded her a very essential thing by saying, “You think you’re doing what’s best for your children. But you can never go back and do it a different way and see if that would have been better” (Ali, 2004, p.424).

At the end of Chapter Eighteen, Nazneen remembered the way her mother’s telling the story of “How You Were Left To Your Fate”, and asked her mother “What shall I do now, Amma?” with which she started to talk to her mother in her dream as her mother was answering and Nazneen went on to ask in the following sentences.

‘You modern girls. You’ll do what you like. ... But you should remember one thing at least.’

‘What’s that?’ Nazneen closed her eyes. ...

‘Your son. You seem to have forgotten him. ... When your son, your true blessing from God, was lying in that hospital I heard every word you said. ... You thought it was youwho had the power. You thought you would keep him alive. You decided you would be the one to choose. ... When you stood between your son and his Fate, you robbed him of any chance.’

Amma walked towards her. She held her hands over her chest. The red spurted from between them. ‘Now say this to yourself, and say it out loud, “I killed my son. I killed my son.”’

‘No!’ screamed Nazneen.

‘Say it. Say it.’

‘No. No. No!’ (Ali, 2004, pp.431-432)

This dream sounded like a warning for Nazneen’s future decisions and actions about Karim, about her children, and about turning back to Dhaka. It was continued in Chapter Nineteen with the letter of Hasina. Monica Ali’s innovative technique draws attention as “Amma is not a saint” idea was strengthened by Hasina’s letter once again and this idea became more effective in the last phase of Nazneen’s formative process. Hasina was the eyewitness of their mother when she was taking a spear from their aunt Mumtaz’s cupboard. It was understood from

ongoing parts of Hasina's letter that their mother committed suicide as Hasina commented on her mother's action in the previous part of this letter with these sentences below.

Amma always say we are women what can we do? If she here now I know what she say I know it too well. But I am not like her. Waiting around. Suffering around. She wrong. So many ways. At the end only she act. She who think all path is closed for her. She take the only one forbidden. Forgive me sister I must tell you now this secret so long held inside me. (Ali, 2004, p.434)

Even if Hasina wanted to tell this secret about their mother so many times during the novel, she wrote it in her last letter. When Nazneen confronted unknown face of her mother and observed Hasina's attitude towards it, she gained a new realization and it took her away from her savage side, which was similar to Hasina, and from her obedient side, which was strengthened by her mother in her childhood. Learning about her mother's secret was the most important epiphany for Nazneen and it led her passing all the gates one by one to complete her identity formation which brought the novel to the conclusion as well.

By the eyewitness account of Hasina, Nazneen learnt her mother's secret which affected Nazneen's life on a par with protagonist's separation from the world of childhood in a usual bildungsroman. Since Nazneen's obedience to her mother's principles led Nazneen to dilemma on her decisions and actions, her separation from the belief of sainthood of her mother helped Nazneen to go beyond being obedient in her actions as well and so this moment was likened to the separation from childhood world of Nazneen. After that realization, Nazneen's self-assertion phase in the formative process began to be observed through her actions as the general characteristic of this phase was identified by Golban in the excerpt below from his book of *The Victorian Bildungsroman*.

The conflict leads inevitably to separation and becomes the main motive in the assertion of the protagonist's independence. The separation from the original world of childhood is an alienation as well as an emancipation or liberation since childhood is good as well as bad. It is good when the hero has freedom to explore at full the workings of his imaginative mind, or when there are other characters (for example Joe) that kindly direct and influence his experience of life. (Golban, 2014, p.128)

In Chapter Twenty, it was seen that Nazneen overcame all the problems by putting them in an order after she certainly decided on her mind that “The plane left tomorrow and she would not be on it” (Ali, 2004, p.437). Initially, she planned to visit Mrs. Islam; however, Mrs. Islam came first with her sons to take the money and she also brought parting gifts for the girls within her hypocritical attitude. When she asked for two hundred pounds in order to settle their debt, Nazneen confronted her decisively by saying that they paid their debt and more than three hundred pounds on top of that.

While the tension was increasing between the two sides, Nazneen foregrounded the reality that was known by almost everyone but not mentioned unlikely the rumours about Son Number One and his two children from a white girlfriend, and the rumours about Son Number Two and his prison times. Most probably because majority of people took loan from Mrs. Islam, it was not told among people; however, Nazneen insisted on Mrs. Islam to swear on she was not an usurer or a moneylender. When Mrs. Islam threatened Nazneen to report Chanu about Karim, she answered self confidently, “My husband knows everything. He’ll come soon. Why don’t you ask him?” (Ali, 2004, p.445). It was an important moment since Nazneen decided what to do and acted decisively which led Nazneen to be victorious as Mrs. Islam and his sons left the house without taking money. This is a very essential step in acquiring identity as Nazneen fulfilled in the social aspect by standing against Mrs. Islam and her sons.

Nazneen’s second confrontation was more complicated than the first one because it was about her relationship with Karim. She was going to Karim to talk about her decision which was not certain on her mind yet. While she was waiting for the train that took her to their meeting point, Nazneen was in mixed feelings which began with her passionate feelings as “she wanted to knock down walls, banish distance, abolish time, to get to him” (Ali, 2004, pp.550-551). However, her mixed feelings gave their place to her rational approach when she was on the way, and when she stood behind the barrier to watch Karim for a while.

He was who he was. Question and answer. The same as her. Maybe not even that. Karim had never been to Bangladesh. Nazneen felt a stab of pity. Karim was born a foreigner. ... Karim did not have his place in the world. That was

why he defended it. ... She had seen what she wanted to see. She had looked at him and seen only his possibilities. Now she looked again and saw that the disappointments of his life, which would shape him, had yet to happen. It gave her pain. She almost changed her mind. ... It made her feel that before she had been sleepy, and now she was awake. (Ali, 2004, pp.448-449)

When Nazneen explained she wouldn't turn back to Dhaka, Karim was talking about his plans, "We'll have to go out of the village. ... Call me on the mobile. We shouldn't see each other again before the wedding" which Nazneen resembled Chanu's approach (Ali, 2004, p.450). Since Nazneen absolutely understood there were not much difference between Chanu and Karim, and because she wanted to make her own choice in life as a consequence of emerging different identity, she pointed out that they couldn't get married and they had better finish their relationship. Karim was trying to find the real reason of why Nazneen wanted to break up and he expressed he was agree that it was a sin to have this relationship when Nazneen was a married woman. He added he could understand that Nazneen cared about her children and tried to find solutions for these situations. However, Nazneen was so amazed to learn Karim's stammering was based on his nervousness when he was with Nazneen, and she felt pain when she recognized his dissappointments in life, she certainly decided on what she would do.

Nazneen's identity formation was consolidated with this essential epiphanic experience as she concluded her relationship with Karim by saying, "Oh Karim, that we have already done. ... I wasn't me, and you weren't you. From the very beginning to the very end, we didn't see things. What we did – we made up each other up" (Ali, 2004, pp.454-455). By recognizing and acting in accordance with her feelings, Nazneen fulfilled in personal aspects, which is another essential part for acquiring an identity.

As Chapter Twenty was ended with the news of Shahana's running away from home, Chapter Twenty-One began with Nazneen's searches for Shahana. Because of the unclear reasons that were estimated as it was the day of Bengal Tigers' March, twenty or thirty of Lion Hearths created trouble, Jamal Zaman got out of hospital in that day, which were actually depended on the revenge without cause and reason; and as a result of it there were lots of policemen and a

complicated atmosphere on the streets of *Brick Lane*. Nazneen learned those things when she came across with Karim, and after lots of trouble she faced with she could find Shahana. She couldn't tell her daughters about decision of not going back to Dhaka since it would give time Chanu to think over other solutions and it would endanger to realize her decision.

Chanu could forecast Nazneen's decision about leaving London, and since he was afraid to hear Nazneen's words he went on talking in a way to prove his family was the most essential thing in his life. He said, "All these years I dreamed of going home a Big Man. Only now, when it's nearly finished for me, I realized what is important. As long as I have my family with me, my wife, my daughters, I am as strong as any man alive" (Ali, 477). However, Nazneen proved she acquired her identity in the personal aspects in her speech with Chanu, which is similar to her speech with Karim. Because Nazneen adopted a professional manner towards Chanu's expressions, she led him to focus on his valuableness for her as she said, "What is all this Strong Man? Do you think that is why I love you? Is that what there is in you, to be loved?" (Ali, 2004, pp.477-478). At that moment both of them confronted the fact that Nazneen can't turn back where she was belong and Chanu can't stay where he wasn't belong in any time that was described with "a sadness that went beyond words and tears, beyond that place, those causes and consequences, and became a part of their breathe, their marrow, to travel with them from now to wherever they went" (Ali, 2004, p.478).

In addition to that moment between Nazneen and Chanu in the previous sentences, Chapter Twenty-One sentimentalism reached to its peak with Chanu's separation from his family and his daughters' respectful and worried approach for their fathers. Chanu explained the change of plan as if it was his decision when he stated, "I have suggested, and your mother has agreed, that the three of you come later", and Shahana asked thoughtfully "But who will cook for you, Abba?" like Bibi asked "Who will cut your corns?" (Ali, 2004, p.479). As opposed to the Chanu's belly and corns had been used for establishing a comic effect at the very beginning of the novel, they created a sentimental effect within the daughters' thoughtful questions and Chanu's caring advices to his daughters before his

separation which Shahana thought as wouldn't last long and he would come back to London.

Since this was the last chapter of the novel, the writer informed the reader about almost all the characters' last conditions starting from the date of March 2002. Razia, Nazneen and Hanufa started to work together, as Nazneen became the designer, Razia became the business woman who dealt with money issues and so many other things. Nazneen gave thanks to God when she was walking through the car park and planning to buy some chocolate for the girls and she thought God gave her all that she was in need of by Razia. She said, "Without Razia there would be no money at all, because Karim had disappeared. She had no middleman, no contact for the factory, no work for her needle, no means to support the children" (Ali, 2004, p.484).

While politicians and television crews were visiting the London Tower Hamlets, a councillor came to the flat of Nazneen and asked her these questions: "How long has it been like this? Are you finding it hard to cope?" about the plaster that was come off, this conversation reflected the indifference in the manner of the politicians towards the immigrants (Ali, 2004, p.484). When the councillor asked the number of Nazneen's children, it could remind to the readers about the blonde woman's stare on Nazneen in Chapter Seventeen which had been commented by Nazneen as white people's opinion on Bangladeshi women just as obeying their husbands and raising their children. However, Nazneen had different manner from her view in Chapter Seventeen while answering the councillor's questions as she was neither interested in his opinion on Nazneen or Bangladeshi women. This was because she acquired her identity in the professional aspects as she represented a powerful female character who had a profession and could afford her children's needs like her workmate, Razia. Her relationships with Razia and Hanufa are the sign of Nazneen's success for acquiring identity in the aspects of friendship. The role of Razia, Nazneen and Hanufa in the business life can also be assumed as a deconstruction of the general perception about female identity of immigrant societies in England.

After that Nazneen saw a young boy who was seemed to be the chairman of Dogwood Estate Youth Club, she asked whether he knew about Karim. He answered that Karim “went to Bangladesh. ... Or he joined the caravan That’s what some people say” which could be evaluated as Karim took the road to find his identity (Ali, 2004, p.485). Since he couldn’t prevent Bengali Tigers’ break up and he couldn’t gain an identity apart from being named as a foreigner, he was neither successful in his experiences of life, nor he completed his identity formation process.

When that boy invited Nazneen in their meetings by saying, “You know, I never approved of allowing women in Bengali Tigers. It was supposed to be an Islamic group! ... My group, it’s not religious anyway. It’s going to be political organization” (Ali,2004, p.600), Nazneen’s answer reflected her mature woman manner in terms of having an accomplished new identity. Nazneen said, “I’ll come. I’d like to, though I only went to a few of the other meetings... But that was before I knew what I could do” (Ali, 2004, p.486).

As other characters like Mrs. Islam and Hasina, who were not among the main characters, were also foregrounded with changes of their lives. Hanufa mentioned about Mrs Islam’s poor condition with her illness that she couldn’t even go out of her house. Because doctors from Scotland, Manchester, India couldn’t cure her, she would go to Switzerland with her family and bank accounts. Chanu was informing Nazneen about Hasina as he was in Dhaka. Chanu could give good news about Hasina since she was working near a respectable family and she had been fine until Chanu took the bad news about Hasina and called Nazneen in a hurry. By telling that Hasina ran away with the cook of the house this time, he asked to Nazneen, “Why did she do it? Why does she do these things?” and Nazneen answered, “Because, she isn’t going to give up” (Ali, 2004, p.490). While working in the rich family house, Hasina looked as if she was changing; however, by eloping with another man Hasina relapsed to her condition at the beginning of the novel when she was sixteen years old. Therefore, Hasina couldn’t achieve to change, and she failed to gain an identity.

Since many of the characters were described while they were living in accordance with the choices they had made, and as one of the main characters Karim was also told, the other two main characters: Chanu and Nazneen were left to be mentioned. As Chanu were writing a letter every week and he were calling once a month to ask about his family and to tell about what he ate, how was the weather, his regime and exercise, and his “encouraging but cautious” attempts in his soup business, Nazneen asked one day, “Is it how you expected? Is it what you wanted?” (Ali, 2004, pp.487-488). The part of Chanu’s voice was heard when the line cleared and he answered with Heraclitus’ well- known sentence, “The English have a saying: you can’t step into the same river twice” (Ali, 2004, p.488).

Chanu also asked Nazneen, “Maybe you could come for a holiday, you and the girls?”, and when Nazneen reminded the school as an excuse, they were agree on the idea that Nazneen and the girls would go “whenever it’s possible” which showed Nazneen had gained freedom to choice by her hands and Chanu displayed a respectful manner to her decision (Ali, 2004, p.490). This manner of Chanu could be regarded as a development in Chanu’s husband and father manner, and his turning back home could be named as success. However, Chanu was not fulfilled by turning back home because he couldn’t bring his family to Dhaka and also he couldn’t be the Big Man in Dhaka as he dreamt, so he couldn’t accomplish his plan completely.

As Chanu went on talking and planning to display his attempts cautiously in his soap business, the beginning of the novel and Chanu’s mimicry and split identity came to the minds with Chanu’s similar attitudes to get the promotion, to carry out his mobile library project which proved he couldn’t accomplish building an identity. As it was mentioned in the second chapter of this study previously, because thematic perspective of migration was used in *Brick Lane* accordingly to Monica Ali’s view, which can be classified as having common points with second generation migrant writers in England, *Brick Lane* is assumed as postcolonial novel. When mimicry and hybridity are examined with their reflection on Chanu, which progress coherently to Homi Bhabha’s definitions of these terms, *Brick Lane* can also be assumed as a parody on contemporary postcolonial fiction.

Nazneen's epiphanization was observed while she was accompanying to the song on the radio dancing and singing alone in the house. After that the plot took the readers to the last and the most valuable part for seeing the accomplished formation of Nazneen. Razia, Shahana and Bibi prepared a surprise for Nazneen, they took her to ice- skating by closing her eyes which leded Chapter Twenty-one to the end by the speech between Nazneen and Razia as in the following excerpt.

Nazneen turned round. To get on the ice physically – it hardly seemed to matter. In her mind she was already there.

She said, 'But you can't skate in a sari.'

Razia was already lacing her boots. "This is England," she said. 'You can do whatever you like.' (Ali, 2004, p.492).

Nazneen went against Mrs. Islam's threat and prevented Mrs. Islam and her son to take extra money; she refused Karim's proposal of marriage; she refused to turn back home with Chanu and decided to stay with his girl in London; by accepting the power of her desicion against the power of fate in her life and deciding to live as she wished. Beside these accomplishments of her, she embodied her professional experience and friendship experience in success as she became designer in the business of her friend, Razia. With the embodiment of her ideological and physical reactions against fate, immigrants status and social and cultural norms of female role, and most importantly with verbalization of her decisions, Nazneen completed her self-assertion phase. As she built, acquired and asserted a female identity at the end of the novel, Nazneen'achieved her identity formation in her condition of split identity, hybridity and in a similar way to the heroin of a Postmodernist and Contemporary Bildungsroman.

CONCLUSION

This study is formed in two introductory chapters that give informations about bildungsroman literary genre and the concepts of postcolonial literary theories, and one chapter that includes the implementation of these introductory knowledges on the analysis of *Brick Lane*. In this part of this thesis, outcomes and

consequences from the searches and analyses of these three chapters are foregrounded.

Starting from the consequences of regarding *Brick Lane* as a bildungsroman, the reflections of the principles and elements of traditional, modernist and postmodernist bildungsroman in *Brick Lane* should be mentioned. In *Brick Lane* the heroin's life is reflected through various experiences in her childhood and family life in Bangladesh, her leaving from the family house and migration to England after her marriage, getting a profession, experiencing love and friendship. Therefore, the reflection of Nazneen's life should be assumed as convenient to Victorian bildungsroman's principle of displaying the heroin's life through her developmental experiences in her life's different stages. In addition to *Brick Lane*'s conveniency to the principles and elements of the traditional bildungsroman, the coherence of *Brick Lane* to the modernist and postmodernist bildungsroman and postcolonial novel should be stated by taking the fact into consideration that *Brick Lane* is about Nazneen's migration process and her experience of migration.

Nazneen's identity formation process is presented within her life experiences which basically stems from her migration experience. Nazneen's migration experience, which is proceeded in six paces of thematic pattern of the bildungsroman, should be briefly foregrounded.

I. Nazneen is taken and brought to England as Chanu's wife. With her voiceless and obedient attitude, she is described as a silent object.

II. In England her interaction on the social, family, cultural bases is started. Her inner voice is reflected the fact that she starts to think over the events and spoken words around her; however, she remains silent. Her silent but thinking attitude can be illustrated by the moment she gets angry with Chanu and thinks about how ugly Chanu's belly when he describes Nazneen as a wife and as an object that he is in need of for a long time by stating " a blind uncle is better than no uncle" (Ali, 2004, p.23). Her interactions with other characters like Dr. Azad,

children, Razia, Karim can also be given as an example of her temporary silent attitude at the beginning part of Brick Lane.

III. At the third phase, these interactions and sentimental experience has been resulted in a negative way. After Nazneen's sentimental experience with Karim, her religious ideas about being sinful leads her a final blow in which she experiences a kind of death. She is in coma and experiences a spiritual death, which is identified as a failure in Nazneen's identity formation.

IV. As a consequence of Monica Ali's mythic pattern, Nazneen has experienced rebirth. By using a mythic pattern and an innovative technique there, Monica Ali challenges the traditional thematic pattern of bildungsroman. By this death and rebirth experience, another chance is given to Nazneen to acquire and assert her identity. In this phase, Nazneen questionizes her belief in fate and her obedience in rules.

V. Nazneen acquired identity through her life experiences in personal, professional, social and friendship concepts. Acquiring identity involves aspects of life experiences in social, personal, professional, and friendship concepts. Her life experiences in terms of social aspects can be exemplified with her social relationships with other characters like Dr. Azad and his wife, Mrs. Islam and her sons. Her personal experiences comprises her relationships with Chanu and Karim, and this aspect is fulfilled by Nazneen as she decides on neither being with Chanu nor Karim at the end. Her professional experience depends on the sewing job, and it is fulfilled in a way that Nazneen can support the needs of home, her daughters, and Hasina. The sewing business is expanded by the help of Razia which also proves the aspect of friendship is fulfilled. As a consequence of all these aspects are fulfilled, Nazneen has acquired her identity.

VI. She has asserted identity as her silence has turned into verbalization. After Karim explains his plans about Nazneen and his relationship, Nazneen's inner voice displays her dissenting attitude as in the following sentences: "I will decide what to do. I will say what happens to me. I will be the one" (Ali, 2004, p.405). Similar reaction of Nazneen happens against her mother when her mother

forces Nazneen in her mind to say “I killed my son. I killed my son”, and Nazneen screams by saying: ‘No. No. No!’ (Ali, 2004, p. 432). These reactions of Nazneen can be taken as the changing steps of her silence into verbalization, and thus it can be assumed as the steps that lead Nazneen to assertion of identity. Nazneen’s verbalization is seen when she verbally defends her rightfulness against Mrs. Islam’s wish for taking extra Money from Nazneen by saying, “I am not going to pay anymore” (Ali, 2004, p.444). Another and maybe the most important verbal reaction of Nazneen has occurred when she has been standing for her decision to stay in London. When Nazneen tells Karim “But I am not going,” she recognizes that “she could have done this before” (Ali, 2004, p. 450) which proves the completion of Nazneen’s identity assertion.

As the quotation from Golban’s *The Victorian Bildungsroman* is foregrounded at page 15 in this thesis to consider the thematic pattern of identity formation process of the protagonist, identity development process of the hero/heroine is proceeded in ten phases in traditional bildungsroman. However, in Brick Lane Nazneen’s formation of identity is lack of or various from this traditional thematic pattern’s practice especially in some cases. For instance, her identity formation process is lack of education phase, and it is also divergent from the beginning of the traditional protagonist voyage as Nazneen’s life experiences are not starting from the conflict with her actual parents. These divergencies are derived from Nazneen’s migration experience which is her life experience in her identity formation process, and thus Brick Lane is evaluated as a bildungsroman within the implementation of various and innovative approach of Monica Ali.

In order to consider other divergencies of Brick Lane from the traditional bildungsroman, following issues should be foregrounded. As one of the main principles of Victorian bildungsroman, developmental process of the heroine/hero is reflected with formative experiences in her/his life’s different stages from a linear narrative. On the other hand, the developmental process of the heroine is not occurred in a linear structure of narrative unlike the principle of Victorian bildungsroman. By the effect of stream of consciousness, which is an innovative

technique of Modernist literature, Nazneen's developmental process and the plot of the novel is told by the shift in past and present times.

While foregrounding Nazneen's formative experiences, the hardships of Razia as an immigrant woman, the consumption of heroin by the Bengali youths, the effort of Bengali Tigers to defend their rights in England remind Victorian bildungsroman as it reflects the reality with social concerns of its time. Since social satire takes part in antirealist approach of postmodernist literature, and this approach of postmodernism is resembled to the realistic approach of Victorian literature by many essential literary critics, *Brick Lane* can be named as a postmodernist bildungsroman in accordance with the reflections of these kinds of social concerns.

In order to provide the news from Bangladesh and in order to supply the continuation of communication with Nazneen's sister, Hasina, Monica Ali uses epistolary technique in the novel. This technique is one of the most frequently used techniques in Victorian bildungsroman. Alongside these common elements and principles of *Brick Lane* with Victorian bildungsroman, giving place to some concepts like epiphany, and comic, moral, sentimental modes in the plot of *Brick Lane* can also be dedicated to Victorian bildungsroman's influence on this novel. Although there are a lot of common elements of Victorian bildungsroman in *Brick Lane*, the discrepant elements that are mentioned in previous paragraphs as the elements of Modernism and Postmodernism restrain evaluating *Brick Lane* as an example of Victorian bildungsroman. Besides, it leads the idea of regarding *Brick Lane* as a pastiche on Victorian Bildungsroman.

In accordance with the identity formation process of the heroin/ the hero of bildungsroman, building an identity phase and self-assertion phase should be completed which can be ended with the success or failure of the protagonist in the individual and social concepts. Until verbal, ideological and physical reactions of Nazneen, her identity building phase is proceeded in company with her epiphanies, inner voice and dilemmas. Her epiphanies are observed when she watches ice-skating and when she wears Chanu's trousers; her inner voice states the possibility of falling the wardrope over her and the possibility of draining her

blood away from her body; and her dilemmas are seen in her decision of whether being an obedient wife and Bengali woman or challenging her husband and the restrictions of living in the predicted characteristics of a Bengali woman.

After her experience of Karim's love and her experience of breakdown which bring Nazneen to the threshold of death, the self-assertion phase of identity formation process is proceeded. Nazneen's self-assertion phase is observed in her verbal, ideological, reactions against Karim's marriage proposal, also in Nazneen's verbal and physical reactions against Mrs. Islam's threat to take extra payment for Chanu's debt. With the embodiment of her reactions against fate, immigrants status and social and cultural norms of female role, she completed her self-assertion phase. Besides her reactions, her achievement in her friendship and professional experience gains her fulfilment at the end of her identity formation process in an individual sense since she decides staying in England with her daughters and achieves to set up a business of sewing with her friend Razia. As building identity and self-assertion phases of identity formation process of Nazneen is completed in achievement and fulfilment in an individual concern rather than in social concern which is aimed to be achieved in Victorian bildungsroman as opposed to the Modernist approach in bildungsroman, *Brick Lane* can be named as an example of postmodernist bildungsroman.

Postmodernist fiction may be antirealistic, but antirealism is not its sole object of representation. Indeed, two of the favored themes to which it returns obsessively are about as deeply colored with "traditional" literary values as anyone could wish. What could be more traditional than love and death? (Mchale, 1987, p. 222)

As Mchale states in this excerpt, traditional themes like love and death have been written throughout the centuries in compliance with the thematic and narrative elements of different literary genres which have been adapted to the principles of the literary movements and literary approaches of their times. As Mchale implies the possibility of having been influenced by traditions for postmodernist fiction, the interrelatedness of literary movements, literary approaches, literary genres, and the influences of linguistic, historical, sociological studies in postmodernist literature are taken into consideration in

order to analyse *Brick Lane* as a postmodernist bildungsroman and as a postcolonial novel.

It is possible to come across with both traditional elements and principles of bildungsroman, as love and death are the themes among others that take place in the identity building process of the protagonist of *Brick Lane*, and innovative techniques and concepts of novel just like the utilization of intertextual techniques and postcolonial concepts in *Brick Lane*.

Within the purposes of foregrounding the consequences of the analysis of *Brick Lane* as a postcolonial novel, the impacts of the concepts of postcolonial literary theory, and the reflection of identity, culture, migration should be mentioned. Having been written by a migrant writer and having the theme of migration that describes the conditions of the characters, who live in *Brick Lane* as the Bangladeshi people, *Brick Lane* includes the concepts of postcolonial theory within the frame of the identity formation process of the protagonist, Nazneen. Nazneen's migration experience is presented as a process. In these migration experience, which is her life experience, concepts from postcolonial theory are involved. These concepts of split identity, self and other, mimicry, hybridity, Third Space are reflected through experiences of Nazneen and the other characters in the novel within liberal approach of Monica Ali as a second generation migrant writer, and within the influence of Homi Bhabha.

From another perspective, *Brick Lane* can also be assumed as a parody on contemporary postcolonial fiction when comic mode of the physical descriptions and actions of Chanu is evaluated within Homi Bhabha's concepts of mimicry. When Chanu's attitude in Dr. Azad's house and his ideas on conserving the cultural heritage of Bangladesh contradict with one another, mimicry in Chanu's behaviour becomes more visible. As opposed to his ideas, Chanu drinks beer in Dr. Azad's house within his defensive explanation about have a beer in England is acceptable to be able to adapt the English lifestyle. To illustrate split identity and mimicry within other actions and statements of Chanu, his statements that he defends the idea of he is an educated man can be given. Whereas he does not approve Nazneen's working, he buys a sewing machine for her to work due

to the fact that he is in need of money to pay his debt to Mrs. Islam and to turn back to Bangladesh. As he claims that he approves Nazneen's working since he is an educated man, his action reminds mimicry once again.

The second generation migrant writers' attitude is approved in Monica Ali's approach that reflects affirmative sides of living in a hybrid culture as opposed to the idea of seeing culture as an invariable thing by the first generation migrant writers who support returning home country to achieve true identity and sense of belonging by emphasizing the negative influences of alienation and being in-between cultures for their cultures and people. Monica Ali reflects Third Space as requisite to build a new form of identity conformably to a new hybrid culture by providing polyglossia, heteroglossia, multiplicity, indeterminacy in building identity and self-assertion process of the protagonist when she describes Nazneen with an achievement at the end of Nazneen's identity formation process as a consequence of Nazneen's decision to stay in *Brick Lane* which can be accepted as an exemplary to the Third Place in Homi Bhabha's and Mikhail Bakhtin's concepts.

As the consequences of this thesis are foregrounded, informations about the applicability of this study should be mentioned. This study provides information about developmental process, literary elements and principles of Bildungsroman literary genre from the times of its developmental process in Ancient times and its consolidation in the 18th century English literature until its examples in Contemporary English literature. Furthermore, it includes knowledge about postcolonial literary theories and various approaches of postcolonial writers. The analysis of *Brick Lane* can be taken as an example study by other researchers who studies on 21st century English Bildungsroman, migration theme in Postcolonial novel, and Postcolonial literary practices of migrant writers. This study can also be applicable for the English literature classes in which Postmodernist and 21th century Bildungsroman, Postcolonial Novel are the course subjects, and for the classes in which *Brick Lane* is aimed to be analysed as one of themainsource.

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