



The Postcolonial Feminist Struggle of Nazneen in Monica Ali's Brick Lane: An Intersectional Study

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Abstract: *The paper is an intersectional case study of the character Nazneen, the protagonist of Brick Lane. In an intersectional approach, the paper identifies the oppression of Nazneen in relation to her gender and cultural identity. Firstly, it studies the trials and tribulations of Nazneen from a feminist viewpoint, in relation to the theories of Simone de Beauvoir and Betty Freidan. Secondly, the research under a postcolonial lens locates the position of Nazneen in the diasporic society of Brick Lane, in relation to the theories of Homi K. Bhabha and Gayatri Spivak. Lastly, the paper in an intersectional lens, studies the character of Nazneen in relation to both the theories of Feminism and Postcolonialism. The paper identifies the double layers of oppression a female has to go through in a patriarchal diasporic society followed by her gender and her cultural identity. Finally, the research concludes that in order for a diasporic female to achieve emancipation, she needs to attain both economic independence and a hybridized identity.*

Keywords: *Brick Lane, Monica Ali, Feminism, Postcolonialism, Intersectionality, Diaspora.*

1. INTRODUCTION

Monica Ali's 2003 novel *Brick Lane* illustrates the journey of Nazneen; a young Bangladeshi, newly married housewife and her migration to the diasporic community of London. The novel is a bildungsroman, narrating the journey of Nazneen; from innocence to experience. Author and thinker Derek Walcott argues that the migrant (diasporic) people often possess a 'double consciousness,' one which is from the Native country and the other from a First World one (Nayar 179). Therefore, a person living within a diaspora often has to inhabit a mixture of two existing cultures. This propounds on the idea of hybridity and a hybrid identity. Homi K. Bhabha views hybridity as a positive stance where the dangers of "cultural binarism" (Nayar 179) is eliminated. In the case of Nazneen, we see an eventual acceptance of her hybrid identity that her husband Chanu never reaches. However, the path towards the acceptance of this hybrid identity was laced with oppression for Nazneen, both from her diasporic community and her patriarchal social fabric.



The novel opens with the birth of Nazneen, in a patriarchal, rural setting of Mymensingh in Bangladesh. Torn between the socially gendered conditions, Nazneen at an early age is married off to the middle-aged Chanu with the promise of a new life in the migratory community of London. Nazneen thus without consent, suddenly finds herself living at Tower Hamlet in the foreign diasporic community of Brick Lane. In this transcultural-patriarchal domination, Nazneen is intersectionally oppressed by community culture and gender binary. The backdrop of Tower Hamlets presents a contradiction in itself – it is a towering small village, an in-between space of Native land and foreign world. It is the diaspora that Nazneen finds herself in. And from Tower Hamlets, Brick Lane, Nazneen begins her metamorphoses towards liberation and independence which aligns with the dictation of Beauvoir and Betty Freidan’s feminist instances. Here she is generated into a fitting, independent and self-reliant transnational setting- balancing her own cultural and gendered identity, which is symbolised at the very end of the novel. While balancing her identity with this foreign diasporic nation, she also has to navigate the roles that her gender presents her. Therefore, an intersectional analysis of Nazneen’s struggles can be a pathway to comprehending her journey more certainly.

2. Theoretical Framework:

This research incorporates the theory of intersectionality, which was first introduced by Kimberle Crenshaw. It is an analytical framework which is used to understand the overlapping and ‘intersecting’ identities of people, especially in terms of their social and political identities. Kimberle Crenshaw in her seminal 1991 essay, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color” coins the term ‘intersectionality’ or intersectional identity. Often in the complex scheme of structures, the individual’s identity is enmeshed together in a varied spectrum of modes which influence each other, and are inseparable from each other. It is claimed that an intersectional framework can theorize the ‘interwovenness of systems of oppression’ (Carastathis 307). In the case of Nazneen, the intersecting oppression of her racial identity is always enmeshed with her gender identity. Under the intersectional framework, such overlapping identities can be studied.

Feminism is both a theoretical and political stance which asserts its concern regarding gender equality and its establishment. It analyzes the prevalent gender roles as they are represented in cultural forms, such as film, advertisement, literature. It is an approach which focuses on how women are represented in the said cultural norm and whether or not it is accurate in the given social conditions (Nayar 83). The key assumption of feminism is that “gender roles are pre-determined and woman is trained to fit into those roles” (Nayar 83). Thus, it works to demolish the patriarchal gender binary, denouncing male oppression and promoting female empowerment. Feminism rose as both a theory and a political discourse, which studies the multifaceted layers of patriarchal oppression while preaching gender equality for all genders. It identifies the years of mistreatment in the history of patriarchy where women were forever oppressed with no fundamental subjective identity and the question of their independence was always ambiguous.

It was following Mary Wollstonecraft’s 1792 essay, *A Vindication of the Rights of Women*; the crisis of women were questioned concretely for the first time and feminism rose as a mode of discourse. The first wave of feminism persists on from 1830-1920, and focuses on the suffragette movement, the civil rights movement. Pramod K. Nayar identifies that the first wave of feminism represented only the ‘suffragette’ and ‘civil rights’ of woman (85). Peter Berry speculates that the first wave of feminism was “literary from the start’ in a sense because



“it realized the significance of the images of women promulgated by literature, and saw it as a vital to combat them.” (123). Following the wave, women were recognized citizens, with the right to vote; and yet “not freed from the male just because she has a ballot paper in her hand” (Beauvoir 737). Women still suffered in a crisis about her identity, purpose and existence. Peter Barry asserts that feminism is the “direct product of 1960’s women’s movement” (123). Thus, the second wave of feminism rose like a phoenix from the ashes of the former wave. Several feminists such as Simone de Beauvoir and Betty Friedan started questioning about the existential and social identity of woman. While Beauvoir emphasized the crisis of woman’s philosophical existence, Friedan acknowledged the social existence of woman in this patriarchal structure.

Gayatri Spivak adapts the notion of the female living in a postcolonial setting in her most quoted essay, *Can the Subaltern Speak?* (1985). In her findings, she relays that in the intertwined structure of colonialism and patriarchy, the female cannot speak, because “she is silenced through both patriarchy and colonialism” (Nayar 171). This indicates that, the female is doubly repressed, once because of her gender and once because of her culture. In her essay, Spivak thus says – “...the figure of the woman disappears...into a violent shuttling which is the displaced figuration of the ‘third world woman’ caught between tradition and modernization.” (102). Therefore, the structure of patriarchy makes it even more difficult for the female to sustain in a colonial setting, than her male counterparts.

Homi K. Bhabha is one of the founding members of postcolonial studies. His contribution to the field was to create a non-essentialist view of culture. Bhabha conceived of the location of culture in the ‘beyond’ or the ‘third space.’ In the metaphoric space of in-betweenness, the hegemonic structure of the host culture can be dismantled because of the fluid nature that the third space entertains. Bhabha therefore, creates a spatial and liminal zone where cultural differences intermingle and go into negotiation. In his groundbreaking book *The Location of Culture*, he talks about the necessity of this in-between space, “These ‘inbetween’ spaces provide the terrain for elaborating strategies of selfhood...that initiate new signs of identity, and innovative sites of collaboration.” (Bhabha 2). In using the metaphoric ‘stairway’ as the liminal space between cultures and differences, Bhabha shows it as “the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white.” (5). So, Bhabha’s view on hybridity and liminality denotes a positive undertone, rather than a disoriented personal identity. Therefore, Nazneen’s place in a diasporic community can be evaluated according to the liminality showed by Bhabha.

3. Literature Review:

Monica Ali’s *Brick Lane* has been widely accredited for the feminine, diasporic journey that is reflected through the story of Nazneen. Although there had been multiple debates yet her character best expresses the intersectional oppression women undergo in a patriarchal-immigrant community- repressed by men as well as by the dominated foreign culture. This in-between situation isolates her identity in a prominent crisis.

Manab Pratim Das in his paper ‘Monica Ali’s *Brick Lane*: A Feminist Perspective’ analyses that despite any other perspective to look at the novel, a fundamental feminist perspective is foremost at prevalence. He identifies that in *Brick Lane*, Monica Ali deals with “women’s situation in an immigrant society” (Das 3). Throughout the novel the readers observe Nazneen’s life and her condition in a ‘male-dominated patriarchal society’ (Das 3). And at the end, Nazneen liberates herself in a westernized setting full of opportunity, which is illustrated



at the end of the novel, where Nazneen is 'ice-skiing' wearing a 'Saree', upholding her culture and emancipation at the same time.

Reem Mohammad also argues that ice-skating has more than one symbolic representation. He identifies in his paper 'Identity Crisis: A Comparative Study between Antoinette in Jean Rhys' *Wide Sargasso Sea* and Nazneen in Monica Ali's *Brick Lane*' that the initial imagination of 'Ice-skating but Nazneen's feeling of alienation' (72). He mainly dictates the setting of the novel as the representation of 'identity formation with the Bengali immigrant's community' and asserts that throughout the novel the protagonist suffers between 'tradition, multiculturalism and nostalgia' (13). The paper contrasts Nazneen as a controlled female within the notion of her husband and Mrs. Azad, a representation of a westernized Muslim capable woman. While Chanu becomes the embodiment of traditional patriarchy, his confinement thus becomes the main obstacle for Nazneen's self-discovery and independence. However, the paper seems to oversimplify the inner-dilemma of Nazneen and doesn't account her own self as an obstacle to her own success.

Researchers Asim Karim and Zakia Nasir in their paper 'Multiculturalism and Feminist Concerns in South Asian Diaspora Novels' shows the intersectional oppression of Muslim ethnic minority, 'oppressed for diasporic identities and patriarchy' (3). While the former repressed the minor cultural community, a struggle of west and east; the latter enforced women's oppression by their own man or husbands. 'Tower Hamlet' is identified as a 'prison box' for women to retain their culture under a patriarchal oppression. Although the paper argues that 'religion has nothing to do with how man exploit woman' (6) yet it cannot but be identified that religion is undoubtedly used as a tool for cultural and gendered oppression throughout ages and it reinforces this oppressive structure of patriarchy.

Buse Simsek in his thesis, "Ambivalence and Unhomeliness in *By the Sea* by Abdulrazak Gurnah and *Brick Lane* by Monica Ali" takes a postcolonial lens. He focuses on how the creation of identity and pursuing a path to freedom alters the identity of the characters. The researcher finds that Nazneen faces 'ambivalent characteristics' (64) which greatly alters her identity. The study concludes that 'the problem of language, the identity crisis of the immigrants, ambivalence and unhomeliness are explained through the postcolonial characters' (66).

Despite multiple researches on Monica Ali's novel *Brick Lane* from transcultural to a feminist perspective, no particular work has been conducted which aligns the fictional journey of Nazneen in the light of an intersectional study between postcolonial diasporic view and feminist view alike, which marks this research as completely unique and new.

4. Significance of the Study:

An interlaced study between feminism and postcolonial studies can prove to be a broader spectrum of inspection for the character of Nazneen. Although many feminist and postcolonial studies of Nazneen have been carried out previously in various research papers, the researcher could not find any intersectional study between the two.

This paper can contribute to interdisciplinary studies because it inspects the character and her situation in varying lenses. For example, it can contribute to the field of women and gender studies, coupled with diasporic and postcolonial fields. On the other hand, the study can also contribute to the field of sociology, since it studies the social life and social changes of the character Nazneen.



5. Research Objectives:

The objective of the paper is;

1. To attempt a feminist interpretation of Nazneen's journey
2. To attempt a postcolonial interpretation of Nazneen's journey
3. To showcase the intersectional identity of Nazneen

6. RESEARCH METHODOLOGY

The explorative research is done based on analytical and close reading method. The research is primarily qualitative in nature and Monica Ali's *Brick Lane* will be the primary source for this research. The additional information and necessary data will be collected through secondary sources which include books, journals, articles and various internet archives. The analogies found from the source material will be focused to meet the objectives of the research. The research incorporates the theory of feminism, specifically focused on the theories of Simone de Beauvoir and Betty Friedan. On the otherhand, it also incorporates the postcolonial theory of the Third Space as introduced by Homi K. Bhabha. Finally, the research frames the concepts under the theory of intersectionality, as introduced by Kimberle Crenshaw.

7. DISCUSSION

7.1. A Feminist Interpretation

"One is not born, but rather becomes, woman" (Beauvoir 295).

Following the 1949 publication of Simone de Beauvoir's *The Second Sex*, the feminist debate took a turn from a biological stand point to a social one. Beauvoir in her work, tracing the myths and facts of women, identified that the creation of gender binaries were not biologically determined but rather a social phenomenon. Alongside Beauvoir's work, Betty Friedan in her spark of second wave feminism in 1963 published her *Feminine Mystique* which further stressed the identity-crisis of female, which was reinforced by society itself. While the former identified that women are not naturally but socially inferior, the latter identified that the role of women has been socially mystified by patriarchal domination. Despite various debates, Beauvoir and Friedan contributed their argument to spark a new flow of feminism, known as second wave feminism. On the other hand, Monica Ali through her character Nazneen, reflected the instances of feminine struggles her protagonist had to go through which aligns with the arguments of Beauvoir and Friedan.

The journey Nazneen is a tale of an oppressed female in a patriarchal and transcultural society going through her metamorphosis, from innocence to experience. From her birth in the distant city of Mymensingh, Nazneen has always been reinforced by the patriarchal learning that women are naturally weak and incapable. Similar to how Beauvoir propounds in her book, the Bengali community that Nazneen is born into indoctrinates the learning that women are inferior based upon the fact that they will never question the authority of the patriarchy. But far from being a natural phenomenon, this is a socially fabricated circumstance. From an early age, she was captivated by her father Hamid who marries her off to Chanu, a middle-aged man. The attitude of the patriarchal father figure, Hamid, was how most women were proselytized in society. As Beauvoir elaborates, '...he is transcendence, he is God' (312). Hamid shrugged at



the thought of a daughter, because he wanted a son. After the marriage with Chanu, he holds Nazneen in a husband's custody- making her grow naive and incapable. From her mother Rupban, she learns at an early age that they are by fate determined to be subjugated by males. As Beauvoir reflects this notion that "mother and older woman have fostered her nesting instinct: a home of her own was the earliest form of her dream of independence" (741). Rupban reinforces to her the patriarchal notion that "if God wanted us to ask questions, he would've made us male" (Ali 27). And finally, as Nazneen is married off to Chanu without consent, she identifies herself in the transcultural sphere of Brick Lane, London; yet her dream of an independent home is not achieved rather her dream is shattered in a crisis for her own identity. Because she is always the 'object' identified in relation to her 'Subject' husband Chanu- "He is the Subject, he is the Absolute. She is the Other" (Beauvoir 6). This is similar to how Beauvoir propounds that she lives in a 'vassal, imprisoned in her condition' (737). The need for a unified home is never fulfilled, because it is a social lie. In the case of Nazneen, as long as her oppressive husband conducted the ins-and-outs of her life, her liberty would be stunted. Also noticed is how Nazneen's responsibility is shifted once from her father to her husband, and she is never allowed to be an autonomous self.

In this part of the story, Nazneen is alienated by herself, lacking a fundamental identity suffering in "a problem that has no name" (Friedan 66), also known as the 'feminine mystique'. The symbol of the female as a mystique, nurtured by culture and society, reinforces her to fulfill her femininity through the duties of a home-maker - "a happy housewife heroine" (66). She does not feel connected to her home, husband or children and this "feminine mystique permits, even encourages her to ignore the question of their identity" (67). Thus, with a mystical existence both at home and from her childhood, we find the heroine Nazneen stuck in a loop of patriarchal power structure.

Nazneen is able to create a sense of emancipation from the clutches of patriarchy through economic independence and creating an autonomous identity. Only when she stops depending on others, is she able to create a whole identity. Additionally, in order to do so, she also has to shatter the feminine image of the 'ideal housewife' which is propagated by her Bengali social culture.

Chanu in a conventionally oppressive way only reflects on her naivety as a woman, confining her within the walls of the household. But Chanu again declares that "females are not supposed to work", a female only works when the 'husband cannot feed her' (Ali 75). However in a struggling time, Chanu unable to find a way finally permits Nazneen to work and contribute in her family. But her image is still unacknowledged, her salary as Beauvoir notes "only means extra income" (739). And just as "most working woman does not escape the traditional feminine world" (738); Nazneen does not escape from her household chores either. But despite the situation, Nazneen slowly starts becoming economically independent, as "work alone can guarantee her concrete freedom" (Beauvoir 737). Nazneen from the 'Other' slowly transforms into a 'Subject'. But to become equal in this patriarchal social setting, Nazneen must venture into the male world and find her adjustments within it. In this process, Nazneen suffers in an 'inferiority complex' despite being economically autonomous. Despite knowing that she is an economically emancipated woman and knowing that she is the 'subject; her social condition demands her to act as 'an object and a prey' (Beauvoir 741). In a desire to be the subject, out of desperation of an identity; Nazneen weaved herself into an extra-marital relationship with young Karim. She meets him in the purpose of her business transaction. Reflecting Beauvoir's



‘equivalent exchange’ with Karim the ‘act of love becomes free-exchange’ (748) but it ruins her social chastity and transforms her into an infidel wife.

Finally, the mirage that Nazneen holds about her identity, breaks as her mother dies. Before her mother’s death, she reveals to her husband Chanu about her infidelity. This breaks the pact of a sacred marriage. In this climactic moment, Nazneen breaks the shackles of patriarchal control, and she discovers her independent self. Betty Friedan instigates that, women must emancipate themselves from the ‘ideal role of a house wife’, creating a path where they can relate to themselves, where they can imagine themselves ‘after twenty-one’ (67). Discovering herself and her self-image; Nazneen now denies to go back to Bangladesh with Chanu and at the same time rejects Karim’s marriage proposal. She stays back in London, separated from the shackles of Chanu, earning economic autonomy and a gentle livelihood for herself and her children. Thus, Nazneen’s epic journey is realized, where the author shows her metamorphosis generated into a fitting, independent and self-reliant individual.

7.2. A Postcolonial Interpretation

Living in the diasporic environment of the Tower Hamlets, Nazneen has to ensure that she can create a hybridized identity which is fit for living. Brick Lane is an in-between liminal space as introduced by Bhabha, between the native motherland and the First World country. Nazneen’s interaction with both Chanu and Karim help create a hybrid identity in her – because of how ‘Westernized’ the two characters are.

Living in the Tower Hamlets is a big adjustment for the protagonist, who is forced to navigate the diasporic community while simultaneously being oppressed by her patriarchal household. She is confined within the walls of her living room and any political or social issues are well outside her reach. This creates a contrast between her entrapment at Bangladesh and in the Tower Hamlets – she is a prisoner both in her motherland and in her diasporic community. As Nilsson and Lena say, “Bengali culture dictates fate as the key factor to survival and her fate is to be isolated within the same culture in Britain” (7). Living within a diasporic community creates a sense of displacement for its inhabitants. As Stuart Hall wrote, “The subject is doubly displaced; one from the place in the social and cultural world and the other from themselves, eventually giving rise to the crisis of identity” (Hall 596). We see this sense of crisis in all of the characters living within the foreign spheres in Brick Lane.

Nazneen tries to change her condition by learning English and showing willingness to work alongside her husband. The absence of language isolates her and further demonstrates her alienation and ability to “step outside her confined walls of her domestic space.” (Naik 4). By learning the language of the foreigner, she poses as a mimic. Bhabha says about mimicry in *Of Mimicry and Man*, ‘...colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite’ (126). By agreeing to work alongside her patriarchal and oppressive husband as a mimic, it creates an interesting liminal position for Nazneen. But it is precisely this liminality that she has to capitalize in order to achieve freedom. While Chanu cannot positively envision this liminality, Nazneen does a much better job. Furthermore, Nazneen also falls into an affair with the Westernized British-born Karim. This creates an additional layer of hybridization in her.

The difference between Nazneen and her male counterparts is their lack of embracing the hybridity. Bhabha talks about ‘displacement’ which occurs when cultures collide with one another – “In that displacement, the borders between home and world become confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that



is as divided as it is disorienting” (13). People living in a foreign diaspora have a tendency to pine after their ‘motherlands’ as a source of belonging, in order to bridge the gap created by this disorientation. Bhabha talks about ‘unhomeliness’ in his book, which is a result of this disorienting identity. We find that both Chanu and Karim cannot come to terms with their diasporic split identity, and so they leave for ‘home.’ However, Nazneen is able to revel in her hybrid identity – “The ‘past–present’ becomes part of the necessity, not the nostalgia, of living.” (Bhabha 10).

She learns to balance her own identity which is perfectly symbolized at the very end of the novel, where Razia takes Nazneen skating for the first time; symbolizing her desire for freedom and independence, and her hope of living a life where she can make her own choices. Importantly, when Nazneen finally goes skating, she does so while still wearing her Sari. She is able to combine her cultural, transnational and gendered identity and history with a new vision of being free and self-dependent. This blend of tradition and individuality symbolizes how Nazneen is able to create a hybridized identity for herself, where she is able to incorporate both the important facets of her life. The saree is a traditional garment which is a nod back to her roots, while ice skating symbolizes a quintessentially Western activity, and also an activity which symbolizes freedom.

7.3. An Intersectional Identity

An intersectional study accounts for all of the overlapping identities of an individual. Therefore, an intersectional study of the character Nazneen would account for both her identity as a female navigating a patriarchal structure, and also as a diasporic minority living in Tower Hamlets.

Because of her overlapping identity, Nazneen has been doubly oppressed, once because of her gender and once because of her culture. Spivak has talked about this position of the female as doubly oppressed in her essay, where she says that “the figure of the woman disappears” in the intermingled structure of colonialism and patriarchy (102). As a result, Nazneen’s metamorphosis towards liberation would inevitably be different and more difficult than her male counterparts. The isolation and alienation that diasporic people face from their dominant culture is also felt by the female diasporic, but additionally, they would doubly be oppressed and ostracized at their domestic compass. So, whatever inaccessibility is felt by a diasporic is felt more so by the female diasporic. Monica Ali writes, “It was her place to sit and wait. Even if the tornado was heading directly towards her. For her, there was nothing else to be done.” (101). As a symbol of patriarchy, Chanu is the pathway through which Nazneen experiences the outside world. But later on, she learns the language, gets financially and sexually independent and breaks out of her barriers. With Chanu gone to Bangladesh, she shatters the structure and embraces her new hybridized identity.

Therefore, when a female immigrant such as Nazneen gains emancipation, it is worthwhile from both her overlapping identities. The image of roller skating is crucial because it is a symbol of freedom. Roller skating served as an “almost spiritual affinity” (Kılıç 50) which symbolized the liberation of women. Nazneen’s roller skating in a traditional garb like the saree is also striking because of its implications. Usually, the saree is thought of as a constricting dress which is unfit for wear during sporting events. But Nazneen skating in a saree symbolizes her achievement of freedom, while also upholding her cultural identity. In the ice skating Nazneen, is an emancipated female, who has broken from shuns of patriarchy that only sees females in the roles of the child-bearer. Additionally, there is also the hybridized woman – who



has created a liminal identity between the dominant culture and her diasporic culture. Both of these identities are an essential part of Nazneen, the emancipated immigrant female – and the image of the saree with the roller skates coalesce together beautifully.

8. CONCLUSION AND FINDINGS

8.1. Findings

The paper analyzes the character of Nazneen as a case study for a diasporic female and the different oppressions that she goes through via the structures of patriarchy and diaspora. It shows her journey from innocence to that of experience.

The paper stresses on the importance of economic emancipation as advised by Beauvoir, in order to attain independence. In the case of Nazneen, she attains economic independence, which promotes her leap forward towards liberation. However, the paper also suggests that only economic emancipation is not enough for a diasporic woman. Additionally, she also has to create a hybridized identity. Nazneen is able to create such an identity where Chanu and Karim cannot. The reason why the female diasporic needs to attain both economic emancipation and a hybridized identity, is because she doubly oppressed. Because of the interlaced nature of her oppression, her emancipation from it also has to be attained on both ends.

8.2. Conclusion

The entire journey of Nazneen reflects a feminist journey of a woman working her way to economic autonomy and independence. The struggles of Nazneen are the struggles of all females against this patriarchal society, where they have to labour for their liberation. In addition to her struggles against patriarchy, she also struggles with a hybrid identity which is created in her diasporic community. Nazneen at the end of her metamorphosis aligns with Beauvoir's 'economic independence' and Friedan's 'education and economy'; finally locating her true identity, not in husband or culture, but within herself. On the otherhand, she is also able to create a third space between her native culture and her foreign culture, to truly embrace her hybrid nature and pave her way towards autonomy. Therefore, in an intersectional study of Nazneen, both of these emancipated identities come together. Both her struggles and her freedom can be weighed against these overlapping identities. Therefore, the diasporic woman such as Nazneen, has to be economically independent as well as hybridized in identity in order to create emancipation from her oppressions.

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