ABSTRACT: This Article analyses Kureishi’s film My Beautiful Laundrette with in postcolonial theoretical framework. Underlying contention is that postcolonial societies have multiple identities that render them ambivalent and it is visible among the diaspora living in their once colonial centers. Pakistani diaspora are in search of an identity and constantly waver between two cultures, still lacking to achieve the balancing point. Therefore, here is observed a conspicuous lack of reconciliation between their public and private worlds. Literature that is produced by the authors living in Commonwealth countries that were once under the control of the colonial powers generally comments on struggle of diaspora, their social and financial instability, and cultural upheavals contrary to the native counterparts. My Beautiful Laundrette depicts the complexities of the Thatcher era that was replete with contradictions and demanded new dynamic selves. Very aptly, Kureishi, a black British himself, offers a shifting notion of class, race and gender. His work after being analyzed in postcolonial framework gives an impression that unlike other black British authors, he portrays Pakistani migrants with all their idiosyncrasies and complexities. Kureishi is suggestive that inter-cultural relation should be improved through engendering and cultivating upon the compatibilities between the East and the West.

Keywords: Ambivalence, assimilation, black, British, culture, diaspora

Introduction

This study deals with the portrayal of incompatible selves in Hanif Kureishi’s film My Beautiful Laundrette (hereafter Laundrette) directed by Frears (1985). Laundrette focuses upon the issue of British Pakistani’s diaspora’s incompatibility in the public and private sphere of life. However, while dealing with the issues of class, race and gender, this film generally depicts fragmentation and resistance in the lives of south Asian diaspora in Britain when it was undergoing socio-political transformations in1980’s.

The screenplay Laundrette offers a shift in the notion of home, race and sexuality. The characters in this film have split personalities and they represent incompatible selves on personal and communal levels. The multiple aspects of these characters invoke in them a sense of estrangement.

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to the familial and societal values. Unlike the traditional society that suppresses diversities through populist functionality, the community portrayed in this film, however contrives social organizations in a way that tolerates disintegration of binary between individualism and community and allows both to exist simultaneously. Common ground represented is their own existence rather than caring for one another and superseding their polarities.

Kureishi, however, lauds pluralism and multiculturalism, and assumes those communities are only successful when their members allow for interaction with each other. Geraghty while commenting upon criticism on this film says that most of such criticism directed towards Kureishi is from “authorial intention” (Geraghty, 2004, p.4). The author calls this film a cross over film; “as a cross over film poised between realism and fantasy, and as a film that literally takes crossing over and hybridity as its subject matter” (Geraghty, 2004, p. 5). “Kureishi intends to create complex and contradictory hybridized citizen whose cultural identities are inextricably linked with class politics” (Yousaf, 1996). I argue that Kureishi’s narrative has not only deviated from the conventional view of projecting the diaspora but also from the Westerners view too, as he has redefined all the concept cultural identities as ambivalent.

**Literature Review**

Postcolonial literature generally depicts the mode of resistance and mostly it is a counter discourse to the image set by the colonizers. Postcolonial theory often holds the premise that major problems of underdeveloped nations are deep-rooted in colonialism and neo-colonialism. Said (1993) presented his viewpoint in that postcolonial literature is a response to Western dominance. Further Said (1970) elaborated the relationship between Orient and Occident as a relationship of Colonizer and Colonized and colonial essentiality of the colonized and deciphered the binaries. Aschroft, Griffith and Tiffin (2001) believe that most of the postcolonial literature is concerned with the colonialism and its impact upon Bhabha’s concept of “hybridity” (1994) has been crucial in making sense of the borders and boundaries. He emphasised upon the “third space,” that according to him enables ‘others’ positions to emerge. “Bhabha contends that all cultural statements and systems are constructed in a space that he calls the Third Space of enunciation” (Ashcroft, Griffiths, & Tiffen, 2000, p.118). According to Bhabha, a new position emerges from the interweaving of the elements of the colonizer and the colonized, challenging the essentialist cultural identity.
South Asian writers like Hanif Kureishi who have personally undergone the immigrant experience, their expression of enigmas and dilemmas depicting expatriate experience have generated a debate. Kureishi has written extensively about the diaspora communities and characters, therefore his works document near to authentic description. Normally, it is assumed that diaspora has to transit through many spaces, situations, economic and social conditions which change as he crosses his national boundaries confronting various cultural differences simultaneously. While evaluating the term diaspora, Charusheela says that it remains torn between assimilation and maintenance of one’s own culture. He further evaluates: “Diaspora is a term that situates analyses of subject formation and social experience in a transnational context. It thus draws attention to the transactions that shape social, psychic, and experiential subjects (Charusheela, 2007, p. 280). Furthermore, critics have highlighted the intricacies of diasporic experiences. “Cultural, racial, and ethnic contacts between indigenous people and diasporas reveal contentious processes, but also constantly challenge various forms of boundary settings” (Gupta & Teaiwa, 2005, p.137). In the same way, “Thinking ‘Indian Diaspora’ for our Times” by Raghuram and Kumar (2008) discusses the narrative of belonging with reference to diasporas’ polarised identities and contested affiliations. According to these authors: “we emphasis the ability of diasporic thinking to play with boundaries –on their maintenance, reconfiguration, unsettling, and on the boundary conflicts and negotiations. The types of boundaries traversed may be physical, political, social, cultural and emotional” (Raghuram & Kumar, 2008, p.5). Kirpal (1989) evaluates the expatriate experience in migrant writing. He says that emigrant would feel satisfied with the new country to the extent that the motive which led to expatriation is accomplished. “Clearly, colonialism has meant not only a geo-political or economic plunder of the colonies but the spiritual and moral maiming of the native’s consciousness and character. It is further asserted that expatriate writers behave like migrants. They reveal the same transition from faith in assimilation to the necessity for a distinctively national/racial selfness interpreted in ethnic terms (Kirpal, 1989, p. 50). Said in Culture and Imperialism argues, “Exile is predicated on the existence of, love for and a real bond with one’s native place; the universal truth of exile not that one has lost that love or home, but that inherent in each is an unexpected, unwelcome loss” (Said, 1993, p. 336).

The issues leading to the dilemmas of the diaspora communities has been discussed at length but Kureshi’s work importance emanates from the fact that it deals with Pakistani community only. This community is facing a dilemma, on one hand considering themselves as being part of South Asian community and Muslim world, on the other hand identifying with one and
leaving the other when both becomes at cross. The understanding of the crises faced by Pakistani diaspora at large will help us to understand the undercurrent of the issue of terrorism hence striking the common grounds of cooperation between West and the rest.

**Research Methodology**

An analytical and critical method has been employed to carry out this qualitative research. For analytical convenience this research is carried out in postcolonial theoretical perspective. This study explores the following questions in postcolonial theory perspective.

1. What are the problems generally faced by diaspora community?
2. How do the diaspora reconcile displacement, nostalgia and new identity?
3. What are the problems and dilemmas faced by South Asian particularly Pakistani diaspora in Britain?
4. How has Kureishi elaborated such dilemmas of Pakistani diasporas who are at the cross roads of Islamic/South Asian identities vis-à-vis British/ modern?

**Data Analysis**

This film replicates Kureishi’s personal experiences of polarization between the Asian migrants and the Westerners in Britain. The author himself has been a part Pakistani diaspora in Britain. He is a second generation migrant in the British society. Due to his mixed heritage, as his father being a Pakistani and mother being English, Kureishi felt himself divided between the two worlds. The author’s own crisis of identity is quite evident in his works. He himself writes about his Pakistani identity: “It was a word I did not want to use about myself. I could not tolerate being myself” (Kureishi, 1986, p.7). He further says that his own encounters with racism were the main cause of his including these issues in his writing. Kureishi’s writings deviate from the conventional issues. His writings explore the topics that were considered a taboo not only among the south-Asian diasporas but also among the Western people too. He has portrayed the gay couple in *Laundrette* that according to him metaphorically combined the two parts of his own self together.

As Black British cinema in 1980's dealt with the issue of representation of diasporas, this screenplay also deals with the complexities in the life faced by Pakistani diaspora in Britain. Kureishi portrays all individual identity marks as ambivalent. As compared to other diaspora authors, Kureishi’s distinction is that he writes from the centre. His work
deviates from the conventional binaries. His writing makes the assertion that differences due to gender, class, race, religion etc should not be rendered as significant as they are.

This movie represents both centre and margin. As these black British felt themselves to be misrepresented by the Whites, so they considered it their obligation to show the positive image of their society in the film and movies. “A cinema dominated by positive characterized by a bending over backward –not –to be racist attitude, may ultimately betray a lack of confidence in the group portrayed, which usually itself, has no illusions concerning its own perfection” (Hayward, 2000, p. 309).

The basic dilemma of the black British has been to speak from the centre. There has not been any space for the black British in the conventional nation narrative. Neither able to fully assimilate the values of the dominant culture and nor able to sever their roots, these black British feel themselves divided between the two worlds. There also emerges the conflicting concept of centre and margin.

**Predicament of Migrants in Britain**

The film *Laundrette* is also concerned with the general predicament of the migrants in Britain in the post-war era. There are five subplots revolving around Naseer, Salim, Papa, Johnny and Tania. Mainly, the film is focused upon the private and social spaces of the lives of Pakistani diaspora. In this society the transition from colonialism to capitalism had engendered new ways of thinking and being. This film portrays the middle class Pakistanis, who are unable to assimilate fully the values of the dominating culture and waver between two cultures. Neither they are able to join the dominant culture, nor they are able to sever their Asian roots fully. Instability is the marked characteristics of all these people. They strive to adjust themselves into postcolonial and postmodern Britain that itself is in a shifting stage.

This screenplay was written in the Thatcher era in 1980s that was the era of social transitions. Typically there was an emphasis upon return to the Victorian values through intrusion of government in every sphere of life. All this led to emergence of a different class. This era also demanded different selves. This era was also marked by emphasis upon the individual interests rather than the communal ones. The government encouraged the British to have concern with their own well-being. All this ensued social and economic division in the society. The gap between the rich and the poor increased more than ever before. This entire situation led to turmoil in the society. The Pakistani diaspora in *Laundrette*, consider money the only means to get status in the society which is otherwise disappointing and racist. This film also offers an alternative position to Thatcherism; rigid moral philosophy and
social restrictedness. In *Laundrette* Kureishi mentions Margaret Thatcher’s words that “to pursue pleasure for its own sake was wrong” (Kureishi, 1986, p. 116). His political view remain vague, as on the one hand he professes certain doubts about capitalism and also disapprove of the Conservative party’s racism, on the other hand he also discerns its positive influence in the society.

Kureishi’s writing is free from the sense of ‘duty of representation’ that majority of the black British writers felt to counteract their representation by the Western authors. In an interview with Thomas (2007), he asserted that in the beginning, he was also conscious about his job as a writer and the impact of films and plays on people’s lives and how these things bring transformations in people’s way of thinking and living. He wanted to represent the South-Asian, who lacked representation. He furthermore said that his early writing was about racism. Kureishi’s work is different in the sense that it is free from the burden of this sense of duty; rather he has depicted the real picture of the diasporic community in Britain. The characters depicted in *Laundrette* share the entire human foible. They are not depicted as victimized human beings rather they are portrayed as oppressor too. The characters in this film are incompatible with the society, in personal relations and even within themselves, which is due to their split personality and multiple selves.

Racial divisions that Kureishi himself had to suffer in his life are very much prominent in his work. The issues of race and class are intertwined in his work. There is again lack of solidarity depicted among these migrants. Oftenly, Kureishi has depicted antagonism of the working classes particularly lower middle class snobbery in *Laundrette*. He has often emphasized the need for fluid, non-hierarchical society capable of dissolving the artificial barriers for the communal solidarity. By default his position is supposed to be fully Westernized because his mother was English and he almost lived his whole life in Britain. Most of the critics are even not ready to categorize him as postcolonial, as he writes about life in England. His work too deals with the less typical postcolonial problems. There is no feeling of nostalgia or longing for his ancestral roots but there is apparent rootlessness in his work that implies that he is effectively rejected by both the cultures. Williams (1999) writes about the second generation British authors:

> For the Black British writer the resistance coupled with the wry humor of the "Empire Writes Back" or of "colonization in reverse" misplaces the emphasis of their concern. Their relationship to Britain is first a relationship to a nation/state, not an imperial presence. They are not writing as the post independence or postcolonial subject displaced in Britain; they are writing as the
Portrayal of Ambivalent Selves in Hanif Kureishi’s Narrative

British subject in a postcolonial world trying to contest and displace the dominant narrative of nation.

This gives us a sense of shift in our values as a whole. The challenge that Kureishi faced was actually a dilemma how to make the subaltern voice heard. He disrupts the notion of monolithic Asian community by depicting competing class, generation and gendered differences. As an implication to acquire a position in which the people at marginal can make their voice heard is that they should leave their position of marginality.

Furthermore, Kureishi has focused upon Britain’s shifting boundaries and changing societal, political and sexual values. Class boundaries seem to be less rigid in the society, as depicted in *Laundrette*. His allegiance lies with the dynamic youth who seem to be transcending political and social lines. These people divided between Eastern and Western values are neither Eastern nor Western, neither Pakistani nor English. There is a constant dilemma in the lives of the immigrants, the desire to belong to the Western society while retaining their Pakistani and Muslim identity, which creates split identity. Salim is an enthusiastic one, keeping with the spirit of the decade. Omar also follows Naseer and Salim’s path to get a position in the society. According to Dyer (2000) “Johnny and Omar are able to connect across race and class boundaries precisely because they have cordoned off their society separate from the dictates of family, race, class and nation.”

Kureishi’s view is also that of an insider, who writes about the complex dilemmas of British Asian, still unable to assimilate the western culture as they waver between two cultures. Kureishi himself experienced violent racist attacks in his early life. He grew up as a commonwealth emigrant in suburbia. He has depicted complexity in the lives of this community. Kureishi is also criticized by his own people for associating all evil with Pakistan. This film challenges sentimental depiction of the minorities. The generational gap is also depicted in the screenplay as Papa and Omar, Tania and Naseer are not able to transcend this and there remains fragmentation in their lives. They want to have a sense of belonging but feel themselves to be lost. Omar’s father belongs to the older generation. The relationship between children and their father is depicted along with all contradictions. The scene, in which Omar is taking care of his father, depicts the Asian aspect of parent child relationship. The disillusionment of the new generations is artfully depicted in the film. The characters portrayed in *Laundrette* are caught between the incompatible cultures of Britain and their Asian ones. The conflict depicted between the Omer’s father and uncle Naseer alludes to the complexities of the conflicting ideologies within the communities. These relations also point towards the power relation in the society.
Representation of Queer Cinema

This film best represents the new Queer cinema, as Queer identities have been portrayed in a new way. There is transgression of Pakistani culture and values by portraying the homosexual relations, instead of the heterosexual ones. Johnny and Omar, the heteronormative interracial couple, rejects traditional values of their ethnicities. Omar defies marriage with his cousin Tania; she too rebels against the family codes and values as she instead of marrying with her cousin Omar, leaves her home. This relationship also represents the ambivalence between East and West, as it has been said that the relation between Orient and Occident is that of a love and hate relation. Neo- Orientalist discourse is employed in the screenplay.

Eastern and Western relationships are best projected through Omar and Johnny who are both depicted as lovers and adversaries. When Omar becomes the manager of the laundrette, he extracts a form of racial revenge upon his employee Johnny, who accepts this job to absolve himself from his past involvement with the anti-immigrant fascists. Omar assigns him the most menial works and tries to establish the relation of master and slave. We find Johnny mopping the floor and doing all the odd works. There is strong suggestion in the film that even the members of the oppressed racial groups are equally capable of class based exploitations. Asians also strive to counter the racial biases through class triumph and exploiting the lower class that reflects a desire on the part of the oppressed ‘to strike back at the oppressor.’ This film fully depicts the dynamics of the White working class that is their antagonism to the Asian immigrants and of Asian motivation to become successful in the country. In this society, there is racism with the equal opportunities for money and progress for the British Asians.

Kureishi, instead of focusing upon the fixed identities, has focused upon the need for hybrid identities that is named by Bhabha as “third space,” that enables others positions to emerge. “Bhabha contends that all cultural statements and systems are constructed in a space that he calls the Third Space of enunciation” (Ashcroft, Griffiths, & Tiffen, 2000, p.118). Omar’s identity is fluid and also a reason for conflict as he struggles between the identities of being Pakistani and as an English but is unable to become either of them and a new space or Third Space emerges from this interaction. “Omar’s relative identification with both his Pakistani and English Heritage undergoes a process of continuous negotiation until the limits between both dissolve into his particular individualistic route” (Pascual, 2002, p. 62).

The symbol of train is the basic motif in the movie. It is always moving on its own track. After every crucial scene the train passes. Another recurrent symbol is that of laundry working all the time. The concept of
cleaning that is attached with launderette. *Laundrette* also functions as the site of class, race and sexual score setting as it allows Omar to first regain his former love and then takes revenge from him by assigning him the menial woks. *Laundrette* also becomes a space for sexual gratification. Naseer and his mistress Rachel celebrate their love among the washing machines of launderette. The camera in the film glides between close up scene filmed in the rooms and the scenes in the streets. This presents an undeniable link between the public and private sphere of life.

In this screenplay Kureishi has assigned role of protagonists to the migrants. The British are only shown to be engaged in the menial labour. This has altered the conventional image of centre and periphery. It portrays a different self-image of the White. In 1980s voice of diaspora was considered a threat as it was voice of the other, threat to the dominant culture, colonization in reverse. South-Asian diaspora resist becoming a part of nation-state in Thatcher era. Johnny and Omar resort such calls for home and belonging in rejecting the traditional home space that reinscribe the capitalistic values. Omar discards his own home and wishes to construct a new home in Britain. Pakistanis are depicted reinventing themselves. There is hailing of the hybridized identities in the film. Kureishi’s writing is based on English awareness of class distinctions. In this movie taboos are discussed. This film also poses a question of how the disparate experiences can co-exist in a racist society? The film also questions the values of the system and definition of the success.

Tania, the most incompatible self, is unable to reconcile herself with the rigid values of her family with the awareness that her father is breaking all the conventional rules and values. Her voice is the voice of new feminist wave that was emerging in the era of the 80s. She is depicted in the traditional position, as she is not involved in the business and forced by her father to marry her cousin, Omar. Her act of revealing her body to her cousin Omar, depicts her utter revolt from the traditional and family values. Tania’s departure at the end of the film depicts her rejection of the patriarchal system.

**Portrayal of Shifting Relationship between Male and Female**

This film also reverses the conventional constructs of masculinity and femininity. This issue is broadened from the narrow binary oppositions of male and female. There is portrayal of shifting relationships between male and female. The women in this screenplay are the most incompatible beings. Tania rebels against her conventional position of being fixed as an object. In the 1980s the feminist film theory brought revolution in the film theory, women resisted to their image of being projected as an “other.” Bulqis and
Tania are quite contrary to each other, as Tania has the hybridized identity and Bulqis is the traditional self. They both are at odds with the circumstances in their own way. Bulqis is trapped in the space of home. This has been depicted as a generation of misfits.

This is also an instance of the Queer cinema that emerged to counter the gender and sexuality put in place by feminist theory. This cinema also confuses binary essentialism between male and female, sex and gender. It is writing in the gayness. New “Queer cinema is concerned with positive images of gayness, or queerness, gayness or lesbians but is very assertive about its politics –starting with the expression of sexuality as multiplicity not as fixed and essentialised (Spence & Stam, 2004, p. 883).

The conflict that ensue between individual desires and demands of family Papa dismisses Omar’s business, as he equates it with lower class women work and asks Johnny to persuade his son to get an education. Papa also dislikes his son’s relation with Johnny. Feminine, Omar and Johnny decorate the laundrette, while masculine work is done by Saleem and Naseer. There is apparent lack of reconciliation between public and private worlds. All the characters in the film seem to struggle against the incompatible forces that play upon their psyche.

Kureishi has created multidimensional characters. They long for so many things in life that are intertwined with both cultures, trying to complement one thing with the other. Naseer too enjoys the freedom of Britain, while he also wishes to maintain the rigid Eastern values. Said has argued that all cultures are involved in one another, none is single and pure, “all are hybrid, heterogeneous, extraordinarily differentiated and unmonolithic” (Said, 1994, p. 121).

In the 1980s, there was a constant polarization between rich and poor, insiders and outsiders. Kureishi has skillfully depicted all these issues in his writing. There remains a sense of home and belonging- a mythic place in the diasporic imagination. Diasporic identity is constructed one as Stuart Hall says: “identity is a production which is never complete, always in process and always constituted within not outside representation” (Ashcroft, 2002, p. 71).

Kureishi detects in Asian propensity to ignorance and inwardness that is no less potentially damaging. He argued that stories about new British communities were needed to translate one side of the other. Pakistani criticized him for presenting the non-conventional image of his own people. But it is true that he has portrayed the true picture of his own era. Kureishi does not portray Britain of Asian origin as a homogenous community; rather he seeks to illustrate diversity in this community.
There is also a focus on cross-cultural comparative issues in Kureishi’s work. In *My Son the Fanatic* (1995), he focuses upon misrepresentation of Islam as Edward Said has described in *Orientalism* (1995). He challenges and resolves stereotypes, which have roots in the colonial discourse. Muslim identity also plays a crucial role in his works. This screenplay particularly deals with younger generation’s tendency towards fundamentalism. This also depicts rage in the younger Pakistani generation, who are unable to reconcile themselves with the British societal values and wish resurgence of their Islamic values.

The institution of family bond has been criticized, focusing upon the conflicting influences upon family that does not let them cope with the modern day pressures. This disintegration in social life also influences family values, making it more vulnerable.

Gilbert comments: “[the] dilemma between respect for difference and the desire to stress points of connection and make common cause as two apparently incompatible models of cultural identity and political positioning in postcolonial studies” (Gilbert, 1997, p. 190). But this dichotomy between private and public space cannot be maintained. Tania is unable to tolerate the fact that the role played by her father has denied her true identity, so she rebels against this patriarchy and leaves her home. Kureshi explores the intergenerational and class struggle. There is a great influence of Marx and Freud in Kureshi’s writing that according him are the great influences. He has an anti-essentialist viewpoint. In an interview with Susie Thomas (2007), Kureishi asserts: “Freud and Marx at university influenced me a lot as a person. They seemed to me about changing the world, i.e. psychoanalysis changed the individual and the class struggle influenced history and all that.”

Moreover, like other post colonial societies living abroad Pakistanis are lacking any specific identity as they were identified as blacks and Indians. Pakistanis, who already felt themselves to be pulled apart by their Pakistani and Muslim identity, faced a new dilemma. Zafar (2005) pointed out the issue of Indian Muslim’s separation from the British even in the colonial era. There always remained a sense of separation and otherness between British and the Muslims. These Muslim Indians lacked the characteristic of assimilating the values and culture of the British which is why they remained a neglected community. Contrary to this isolated community, Hindus assimilated the values of the ruling culture and got benefits from them. Zafar further says, “that is how cultural values became so rigidly fixed and monidimensional in Pakistan, in contrast to multicultural Britain. The Pakistanis have maintained this sense of division, even if some of them came to live in Britain” (Zafar, 2005, p. 31).
Findings

Kureishi’s perception is a representative impression of the an immigrant writer he is different from other in a sense that although he was born in Bromley but for 14 years he remained more like Pakistani kid, that is why his understanding of a typical Pakistani family is more authentic. He seems to be in process of denying his Pakistani self. Despite having a colonial connection, the ambience of later 1950’s is also important that engendered a sense of homelessness among immigrants. In Britain the racism was so much at the peak in 1950s and 1960s that immigrant communities were made aware of the fact that they were different, and they always had to perpetually face the question of defining identity. It was time when they were dubbed as Pakis and Nigger who had fear that very soon they were going to be deported. Author had experienced such fears but after transitory period he turned aversive of the inhibition found in his familial setting. Therefore, My Beautiful Laundrette can also be analyzed as one version of the young life of author himself, when he wants to break the shackle of family and enjoy his life. 1970’s was the best time for him as Britain was going to be converted into Multicultural society, it provided and opportunity for young authors to bring their salt out.

If Kureshi’s is considered a representative voice of the diaspora, he is actually narrating all the challenges that are faced by the children of Pakistani diaspora, and he also locates the areas where hope does exist. He seems to be trying to break the taboos that have overtly taken the young confined by their families and their past. But eventually the Multiculturalism is taking over and such taboos as portrayed in My Beautiful Laundrette will be challenged.

Conclusion

Kureishi through his work offers a narrative of the conflict how post colonial identities are altercating with politics of gender, feminism and sexuality among the Pakistani diaspora living in England. Although they are now enjoying the status of British citizen but still a sensibility is there that their origin lies to what was once colonized. In reality there are no more colonies and colonial power but that relation still haunts them through their memories and they are constantly in a struggle to carving out their identity. Author has aptly depicted the superiority of the work ethics as hallmark of the British society to which the immigrant business community has assimilated. Pakistanis, who have made their fortunes in business and other material gains, must be obliged to the equality as one of the values of the society they are living in. But all cultural biases surface when the question of sexuality is raised in term of homosexual relationship. Here author reconciles with the fact that such a relation is stereotypical to both cultures and could
not be reconciled but also aptly locates the areas where space of assimilation is greater as compared to other as well.

This screenplay *My Beautiful Laundrette* characteristically further configures the new kind of relation between the East and the West, which might lead to mutual understanding, and harmony that has often been the case in British race relations. This film gives a strong voice to the British Asians, as there remains a consistent assertion in the play that the inter-cultural relation should be improved through engendering compatible relations between the East and the West.

Such a theatrical display touches upon the subtleties. The protagonist is confused but he not hiding is confusion. While trying to show the ambivalent behavior he is actually trying to show his inner conflict and the crisis of identity formation which he has undergone. Therefore, the representation of the family in his work is made through inhibitive functionality. Although in Asian culture the family is central institution around which every facet of their life is woven, but here it is criticized as being inhibitive to their progress towards modernity. Tania character is representative of the dilemma faced by the younger generation among the diaspora community, where each of their action is gauged from the family honor and values. But young are generally irritated with their patriarchal discipline imposed upon them. The psychoanalytical content of the movies depicts the Marxist Freudian leaning of the writer who takes and anti essentialist position overall. He also takes up colonialism responsible for the confusion found among the Pakistani diaspora. They are still unintentionally intrigued by the binaries of otherness between Muslim and British. Muslims were never able to make themselves a part of the British rule in India that is why they remained generally a neglected community. That very sensibility has been transcended to new generations, and hindsight is still haunting them to move forward. That is why a sense of estrangement and isolation is dominant among the Pakistani community even after spending a lot of time in Britain.
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