



INSANIYAT

Journal of Islam and Humanities

Vol 3, Number 1, November 2018

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Published by Faculty of Adab and Humanities

Syarif Hidayatullah State Islamic University, Jakarta, Indonesia

Website : <http://journal.uinjkt.ac.id/index.php/insaniyat> | Email : journal.insaniyat@uinjkt.ac.id

e-ISSN : 2541-500x

P-ISSN : 2614-6010



INSANIYAT

Journal of Islam and Humanities

Vol. 3(1) November 2018



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Tracing a Narrative of Muslim Self-Aftermath of 9/11 in Monica Ali's Brick Lane: Islamophobia in West

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Abstract

This study is aimed at finding a narrative of Muslim self-aftermath of 9/11 in West when it was swept with hatred against Muslims leading to the rise of Islamophobia which is herself experienced by the novelist, Monica Ali. Penning from her own experience, the novel, Brick Lane (2003) can be considered as real experience of many people who were held responsible for crime committed by somebody else. This study employs descriptive qualitative method in dealing with the rise of islamophobia in the West after the incident of 9/11. This is the textual analysis of the experiences of diasporic Muslim couple from Bangladesh living in London and being the witness of the rise of xenophobia in the form of islamophobia aftermath of 9/11. This evaluation and interpretation is vital importance in the contemporary scenario as there is a continuous rise of such incidents in Europe and America in different ways. The outcome of these incidents is that it is mostly the innocent Muslims who are being attacked for a crime committed by others. The result shows the bitter experience of simple Bangladeshi Muslims immigrant who struggled for identity crisis in a multicultural highly educated world. It also reflects the personal experiences of writer herself as she being a Bangladeshi is living in West. The result was evaluated by examining Bangladeshi immigrant characters and their various circumstances and situations in the novel. Moreover the point is that people of South Asian countries like India, Pakistan, Bangladesh, Nepal, Sri Lanka and Afghanistan prefer to live and work in West for better standard of living, education and job prospects.

Keywords: Narrative of Muslim self, Identity crisis, Aftermath of 9/11, Islamophobia, Diaspora, South Asia, Western world

How to cite: Aziz, S. A. (2018). Tracing a Narrative of Muslim Self-Aftermath of 9/11 in Monica Ali's Brick Lane: Islamophobia in West. *Insaniyat: Journal of Islam and Humanities*, 3 (1), 73-84. link DOI : <https://doi.org/10.15408/insaniyat.v3i1.7784>

Introduction

Monica Ali, the diasporic writer from Bangladesh has highlighted the questions of Muslim identity aftermath of 9/11 terror attack and has raise this issue very sensitively in her novel, Brick Lane (2003) which has gain her international acclaim. Muslim community is the second largest community in the world. And the fact is that, the Muslims also constitute a large population in many countries of Europe and America and they are doing extremely well in the country they reside in. But since the incident of 9/11 things have changed drastically in behavior of native people towards Muslims as the terror incident was performed by some Terror group claiming to be Muslims by religion and thus leading to the hijack of Islam as a faith in the Western world as whole Muslim community was held responsible for it. This generalization has badly affected the lives of many innocent Muslims as they were held



responsible for the crimes which they have never committed. Lots of them lost their lives, persecuted, deported, injured or even have been disappeared since the incident happened. Those who were living there as a resident of those countries started feeling insecure and the question of identity started surmounted them. Many writers have taken it as theme and have discussed in their literary genre. In my paper, I am trying to trace the narrative of Muslim self as has been reflected by Monica Ali in Brick Lane.

People from South Asian countries often migrate to European countries in search for better options whether it is education or living standards. These people are quite in number in many European countries including United Kingdom which has once colonized them. As Muslim constitute a large part of South Asian population hailing from countries like India, Pakistan, Bangladesh, Afghanistan, Nepal, Sri Lanka and Maldives since Muslim community is the second largest in the world, hence their migration is also the largest in search for better prospects as their native countries are developing, giving less opportunities like the Occidental world. Hence their preference to Western world is quite natural. As John Eade and David Garbenput forth their opinion in their paper, *Competing Visions of identity and Space: Bangladeshi Muslims in Britain*:

The migration of millions of people from Muslim-majority countries to western Europe has raised crucial questions about how they are to behaves Muslims, publicly, in their new abodes. (Eade & Garben, 2006:1)

This notion has become of considerable importance in the contemporary scenario because of the rise of various extremist groups belonging to the Muslim community and also due to the increasing radicalization of Muslim community. Actually the fact is that mostly the Muslim populations in the Muslim dominant country follow the age-old customs and traditions and they don't want to shed their originality as Muslims. So when they come in contact with the Western world it becomes quite difficult for them to assimilate in modern society which is quite alien to their conventions and beliefs. Since the West is extremely modern and liberal in every aspect than the Muslim societies in the Muslim dominant countries so the individual is likely to feel cultural shock which leads to the clash of culture. According to Zygmunt Bauman:

...there are two major ways in which the modern state defines the stranger as lying outside its vision of order: through either the remaking of parochial, pre-modern diversity by the mass education of the universalizing liberal project, or the destruction of those who did not fit into the nationalist racist project. But neither of these modes appears to describe the multiculturalist praxis that operates in contemporary Britain.” (2002: 73)

This study aims to find the narrative of Muslim self-aftermath of 9/11 in West when it was swept with hatred against Muslims leading to the rise of Islamophobia which is herself experienced by the novelist, Monica Ali. When the Twin Tower in New York was attacked on September 11, 2001 by a handful of jihadist, it led to the rise of feeling of identity crisis among Muslims living in West whether they belonged to first generation or second generation of immigrant.

Methods

This method employs in this paper is descriptive qualitative method in dealing with the rise of islamophobia in the West after the incident of 9/11. This is the textual analysis of

the experiences of diasporic Muslim couple from Bangladesh living in London and being the witness of the rise of xenophobia in the form of islamophobia aftermath of 9/11. It is believed by the scholars that “Literature reflects the spirit of the age” so we can traced the social, economic and political condition of any country from the literature written in that period because writers often write about their own experiences and the experiences of their surroundings. Keeping this logic, the text has been evaluated focusing on the racism in the form of xenophobia against Muslims which stems after the Twin towers were attacked. References have been taken from the books of other scholars who have worked on islamophobia and given their interpretation in books as well as research articles. So in this study, I have focused on racism and the identity crisis which South Asian Muslims particularly Bangladeshi Muslim community is experiencing in London and the way they are handling the adverse situation in Monica Ali’s novel, *Brick Lane*. The analysis is both evaluation as well as interpretation of struggle of identity crisis of Muslims in West particularly in Britain as portrayed by the novelist in the novel.

Results and Discussions

The fact is that, the Muslims also constitute a large population in many countries of Europe and America and they are and doing extremely well in the country they resides. We can see the example of Sadiq Khan winning as Mayor of London in 2016. But since the incident of 9/11 there has been a drastic change in behavior of native people towards Muslims as the terror incident was performed by some Radical Muslim group leading to the hijack of Islam as faith in the Western world as whole Muslim community was held responsible for it. As Claire Chambers in her book, *British Muslim Fiction* says:

In this century’s climate of Islamophobia, wars of questionable legality, and oppressive counterterror legislation, more writers are representing Muslim identity than ever before. (Chambers, 2011: 7-8)

Diasporic writer like Monica Ali is one such novelist who has highlighted the questions of Muslim identity aftermath of 9/11 terror attack in Western world and has raise the issue of identity crisis very sensitively in her novel, *Brick Lane* (2003) gaining international acclaim. Peter Hopkins and Richrad Gale states, “identity movements can be the products either of the resistance or of incorporation occasioned by the redrawing of the public-private distinction of the expansionist modern state” (225).

Ali being a Bangladeshi Muslim has herself faced the discrimination as a Bangladeshi Muslim migrant and hence has penned down her experience in the form of novel which tell the story of Nazneen, a Bangladesh Young woman married to a Bangladeshi migrant in London, Chanu who is half of her age. The novel is a chronicle of protagonist Nazneen and her husband, Chanu who are Bangladeshi immigrants settled in London with the hope and dream of better standard of living and opportunities than their native country. Since Bangladesh, which is a Third world country and is also a poor nation hence the Bangladeshi youth prefer to migrate to the West to increase their living standard in the society. John Eade and David Garben argue:

Migration has dramatically altered the economic and community local landscape in the Bangladeshi homeland through the transfer of remittances. In the context of an intense competition of status, bidesh has become both a strategic resource and crucial source of power that allow families in Bangladesh that contain probashis (expatriates) to improve rapidly their

socio- economic position and strengthen their role in shomaj, the village community's moral and social order. (Eade & Garben, 2006: 4)

So migration from Bangladesh occurs to get a respectable position in the society, same is the case with Chanu, the husband of the protagonist in the novel, Brick Lane as he has lived and worked in Britain for almost two decades. He belongs to the first generation of Bangladeshi immigrants in London who migrate to Britain with a dream of becoming 'respectable' in the society by acquiring huge sum of money in less span of time. But this was his allusions as he is not able to fulfill his ambition. He belongs to those categories of migrants who face identity crisis, disillusionment and alienation because they are stick to their own cultural roots firmly. About the first generation of immigrants, Susan Cuevas believes that they "regard their stay temporary [and] they do not integrate culturally but create a cultural enclave with the help of religion and language and facilitated by council housing allocations" (Cuevas, 2008: 387). Actually they fear that if they will integrate in the new culture than their own cultural roots will stagnant and they will not be able to tie their nest generations to their own cultural roots. As Ali Rezaie believes, "Dismissing traditional cultures and religions either as unimportant or as backward and oppressive, liberalism cannot help its committed adherents understand why non-Western people may be worried about the erosion or loss of their cultures" (2016, 63). Same dilemma can be seen in Jhumpa Lahiri's novel, Namesake (2003) where a Bengali Indian couple living in United States feels scare about their cultural lineage and living in West their Bengali culture seems to be fading day by day and they are not able to stop erosion of their cultural values with the passage of time.

After marriage both, Chanu and Nazneen were living in London, trying to assimilate in their new-found Western culture with other Bangladeshi families but one day the catastrophe of 9/11 broke out resulting in lots of chaos in their lives. John Eade and David Garben suggest:

Political events across the globe as well as in the countries of origin have an impact on political, social and cultural developments among the diasporas. (Eade & Garben, 2006:4)

This is very true as the incident of terror attack on Twin tower had a great impact on Chanu's and Nazneen's lives and in the lives of many other like them who were innocent but have to face the xenophobia of the Western world. This racism is being highlighted in *One in a Promised Land* (2007), Shaila M. Abdullah in *Saffron Dreams* (2009), Fadia Faqir in *My Name is Salma* (2007), Leila Aboulela in *Minarets* (2005) and many other such writers who themselves have experienced discrimination as an outcome of the anger steeped in the Occidental world after the attack on Twin tower. Though Ali has highlighted rise of islamophobia aftermath of 9/11 but Peter Hopkins and Richrad Gale believes that, 'The issue was widely debated in the 1990s in the wake of the Satanic Verses affair, exploring the appropriateness of this tradition of ridicule in a new multicultural and multi-religious society (e.g. Webster 1990). So some critics believed that the debate on islamophobia started with the publication of *Satanic Verses* (1988) by Salman Rushdie which created uproar in the Muslim world but which was supported whole-hearted by the Western world as a depiction of "freedom of speech". Since then there is a gulf between West and the Islamic world which is widening with the passage of time. And we see in a clear light then it appears division between the Muslim world and West. Fred Halliday, who has authored many books on this issue, points out in his famous book, *Two Hours That Shook the World*, that "this division runs the risk of essentialising an acceptable form of Islam as above unfounded criticism,

presupposing the primacy of faith for those who happen to be Muslim, and ultimately stifling genuine debate (2002: 121- 31). So though the issue aroused in 1990 but he got heated with the episode of Twin tower attack and spread in a disastrous way.

In the novel, Brick Lane Nazneen, the central character of the novel, who is a village girl and has been displaced from her village and has been placed in a very modern urban London finds it very difficult to adjust with the new social set-up. She feels alien in the new surroundings and experiences a clash of values between her Oriental upbringing and the new Occidental modern values. This is not only her tragedy but the tragedy of all those immigrants who leave their country and try to settle in Western society. As Chanu, Nazneen's husband reflects his views on 'immigrant tragedy':

I'm talking about the clash between Western values and our own. I'm talking about the struggle to assimilate and the need to preserve one's identity and heritage. I am talking about children who don't know what their identity is. I'm talking about the feelings of alienation engendered by a society where racism is prevalent. I'm talking about about the terrific struggle to preserve one's sanity while striving to achieve the best for one's family. (92)

In search of better standard of living these immigrants leave their homes and though make their homes in new country but after living for many years also they are never at home and always feel alienated and feel nostalgic for their motherland.

Chanu and Nazneen try to adjust in London building up their family, making friends in their Bangladeshi community and beyond it. The novel portrays the multiculturalism existing in the British society after the ending of colonialism. The couple was living happily in the Brick Lane, an area in Urban London as Chanu has earned some name and money in the new adopted country. But one day, the catastrophe of 9/11 occurs in New York which had a great impact on it and turned their society into a racist society. When they saw the terror attack on TV screen than they visualize the real world which now will come across them. As the author depicts:

Chanu slammed through the door as if he would take it off hinges [...] 'Quick. Be quick!' he shouts. 'Put on the television.' He ranges around the room looking for the remote control, passing the television several times. Eventually, he switches it on by pressing the button below the screen. 'Oh God,' he says. 'The world has gone mad.' Nazneen glances over at the screen. The television shows a tall building against a blue sky. She looks at her husband, 'This is the start of madness,' says Chanu. [...] The image is at once mesmerizing and impenetrable; the more it plays the more obscure it becomes until Nazneen feels she must shake herself out of trance. (Ali, 2003: 365-366)

Both Chanu and Nazneen were trying to find a home away from their own home by adapting themselves in a new order and they were successful too in their attempt but with this incident, their dreams shattered and they began to feel insecure in the environment in which they were trying to assimilate with the native people.

The terrorist attack of September 11 had shaken the world but mostly it led to the rise of xenophobia in the form of islamophobia in the Western world. Though the incident was carried out by handful of Muslim youth, but the entire Muslim world was held responsible for

it. And since then various racial discrimination acts were adopted by the people and countries of West. The recent is the ban of entry of Muslims from seven Muslim countries including Iran, Iraq, Syria, Libya, Yemen, Nigeria and Sudan by Donald Trump administration. Deepa Kumar, an Associate Professor of Media Studies and Middle-East Studies at Rutgers University gives her view regarding the rise of islamophobia in her book, *Islamophobia and the Politics of Empire* states by saying that:

The aftermath of 9/11 witnessed the convergence of domestic and foreign policy, resulting in the construction of the overarching “Islamic terrorist” enemy that must be fought abroad and at home. (Kumar, 2012: 5)

In the novel *Brick Lane*, Ali describes the rise of xenophobia in London by the inhabitants of Brick lane where Nazneen and Chanu are based. She also portray the counter attack as some Bangladeshi Muslim youth after facing racism and segregation from the natives of England which was the outcome of their anger for the terror attack of 9/11 also starts a process of religious radicalization. They were a part of group named as “Bengal Tigers” and were led by Karim, Nazneen’s lover. They started organizing protest marches against American policies of intervention leading to collateral damages in countries like Iraq and Afghanistan and their atrocities towards Muslim communities worldwide. They also organized marches and protests against the interferences in the Muslim affairs regulated by a non-Muslim group based in London known as “Lion Hearts”:

‘Our Chairman is a man of peace. I am also a man of peace. Islam is a peaceful religion. But what do you do if someone comes to fight you? Do you run away?’ [...] ‘What shall we do, then?’ called someone from the audience. The crowd rumbled a bit, as if the last words had been stolen from the tips of their tongues. The Questioner shrugged. He puts his hands in his pockets. ‘The most powerful nation on this planet attacks one of the most ravaged countries in the world. We are fit young men. There are no chains trying us to these walls. With a little planning, a little efforts, we can cross continents.’ [...] ‘Our there, right now, are people who are twisted with hatred for us and for Islam. They are planning to march right on our doorsteps, and we are not going to let them get away with it. Let’s show the Lions Hearts that Bangla Town is defended. Tigers will take on Lions any day of the week’. (Ali 2004: 415- 417)

So in this novel, Ali has reflected both the side of the coin, if she has describe the rise of islamophobia, then at the same time, she has also depicted the effect of Islamofascism on the society. Because of this, Ali had to face a lot of criticism and also protest from her Bangladeshi community. Two wrongs don’t make one right, hence if Islamofascism is wrong than islamophobia is also wrong. This is a balance attitude as she has not depicted West as all oppressed community subjugating others but both the racism which they are inflicting and the extremism which they are experiencing. This lies in the success of *Brick Lane* as a novel because of its liberal approach it has been praised all over the world.

In the novel, Ali has depicted the clash between a Muslim immigrant group, “Bengal Tigers” formed by conservative Muslim Bangladeshi youths when they experienced racism on the basis of their ethnic identity and “Lion Hearts”, native Christian racist groups formed in outrage of 9/11. Karim, a politically active person is part of “Bengal Tigers” and through him Nazreen receives knowledge of political situation and clashes between the two opponent groups working to safeguard their communities. “Bengal Tigers” was formed by the

Bangladeshi youth because of the rise of racial discrimination of natives against immigrants. As Pavla Navratilova defends this opinion in her Bachelor thesis stating:

A great number of immigrants face racial discrimination, which leads to separating and organizing gangs based on nationality and religion. The mutual disrespect negatively influences the relations inside immigrants families. The national and religious problems are presented in Brick Lane in connection with the character of Karim. (Navratilova, 2007: 16)

Hence Ali is termed as liberal in her portrayal towards her people as she had portrayed her characters and incidents without any prejudices. Karim, who belongs to the second generations of Bangladeshi youths, has a vital role to play in the novel. The character of Karim is the reflection of those kinds of youths in the present scenario who though are brought-up in Western atmosphere but are loyal towards their native place and when such situation arises than their loyalty towards their country of origin can also transform in outrageous way or in other words, a radical way. But the group which he formed was not able to function properly due to the lack of unity and so it disintegrated.

Though Brick Lane is all about immigrant experience and xenophobia but it also discusses commodification of women as Nazneen being married to a man who is much elder than her in age. He confined her to the isolated and lonely apartment of his flat and hence she was unaffected by the happenings of the outer world. She doesn't get emotional satisfaction from Chanu since he is very dominating and this led to her having an affair with Karim, a young British born Bangladeshi man. Moreover she faces many problems as a female migrant in the new nation. As Alistair Cormack argues in his paper, 'Migration and the Politics of Narratives Form: Realism and the Post-colonial Subject in Brick Lane:

The novel is particularly of interest as an examination of the double bind that female migrants face, treated as alien by their host nation and as commodities by their men in their own communities. The paradoxes of migration are dramatized in various characters, but especially through the central character Nazneen's relationships with her husband Chanu and her lover Karim. (Cormack, CL XLVII: 7)

One of the reasons is that Nazneen belonged to Bangladesh, a country belonging to Third world and is traditionally backward and is facing the rise of extremism imposing various restrictions on women. These women are so caught up in these norms and conventions imposed on them by their societies that restrict their life and individuality within its sphere and even though they move to an entirely different society but still are not able to adjust themselves to the new surroundings or find it difficult to adapt themselves. Throughout her life, Nazneen believed the principle that, "What could be not changed must be borne. And since nothing could be changed, everything had to be borne" (11). This was her mantra, fettle and challenge which she followed throughout her life. As the writer explain her opinion about Nazneen in the novel:

So that when, at the age of thirty-four, after she had been given three children and had one taken away, when she had a futile husband and had been fated a young and demanding lover, when for the first time she could not wait for the future to be revealed but had to make it for herself, she was startled by her own agency as an infant who waves a clenched fist and strikes itself upon the eyes. (Ali, 2003: 11)

But we also see the development of character of Nazneen in London which though living for a much longer, Chanu was not able to do so. She being encouraged by her lover Karim takes part in the protest meeting which he has organized in the Tower Hamlets and this reflects her rise of self-dependency which is also due to the impact of Western world. And from here, she started taking charge of her destiny and later on became a self-dependent woman not relying on any man. The making of her individuality; from a timid third world village girl and obedient housewife completely dependent on her husband to an independent and strong individual is due to the influence of Western society in which she was living since many years. She acquires strengths and breaks the stereotype image of Bangladeshi submissive women and becomes a rebel in making. So when Chanu decides to return back to Bangladesh she along with her two daughters, Shahana and Bibi stays back in London and starts her living with the help of Razia. Now she does not want to be dependent on her husband's decision and will but challenges him by not following to his decision rather taking the decision of her life by her own. And she survives without her husband's support carrying responsibilities of her two daughters. Sarah Brouillette views Ali's Brick Lane as a "gentrification tale in which Monica Ali's portrays women's liberation from traditional gender roles becoming the provider for her daughters at the end" (Sarah, 2009: 428). So this is the birth of a new woman who is no more governed by patriarchal mindset. She grows from an ordinary displaced Muslim woman to an entrepreneur, empowering herself in an alien world. This is a bold portrayal of women by the novelist. This also reflects her liberal attitude towards West that how an oppressed women transform herself into a liberal individual by breaking stereotypes norms when comes in contact with the Western world. She also specifies through this novel that Occidental world provides more freedom and opportunities to the women than the Oriental world. This reflection of the empowerment of female character who wrestles with her migrant experience in a foreign land has been portrayed by Leila Abouela in her novel, Minaret. Her female protagonist Najwa in Minaret is somewhat similar to Nazneen in portrayal. These two writers are immigrants in Britain and hence have shared their own experiences through their female characters.

Conclusion

Though, the novel end with a happy note but it has raised many questions of vital importance in the contemporary scenario. The most importance is the identity crisis which the Muslims are battling with in the post era of 9/11. Although many years have passed since the Twin tower attack of 9/11 happened but aftermath of it is the Muslim community around the Western world particularly in America which is being targeted. Since the incident of 9/11 the Muslim faith has been hijacked and so if any terror incident happens around the worlds which are being performed by Muslim terrorists then the whole community is being held responsible. This is not the case when Rohingyas Muslims are being killed by Buddhist terrorists or by any attack by Christian Terror group in Central African Republic or Saffron Terrorists in India or even by other fundamental group in any part of the world. Though Muslim communities around the world had always condemned terror attacks by groups like ISIS, Al-Qaida, Taliban, Al-Nusra and other terror groups still innocent Muslims pay the price of the crime which they have not committed. Now many writers are trying to trace out this discrimination and the identity of being a Muslim in post 9/11 era in their writings. Rehana Ahmed, Peter Morey and Amina Yaqin in their book, Culture, Diaspora and Modernity in Muslim Writing say:

Muslim communities in the modern western societies are often read through the lens of race and politics, filters that frequently cast them as

silent objects or a problem to be solved. Literature offers an interesting counterparts to challenge some of these stereotypical views. (Ahmed, Morey, Yaqin, 2012: 1)

Writers like Ali give answers to such wrong notion existing in the Western societies regarding Muslims through their literary creations and *Brick Lane* is of no exception. Ali being a Bangladeshi Muslim who migrated to Britain seems to witness all these experiences which she has shared in the form of novel with the audience. With the rise of islamophobia in the European countries and United States of America in recent years, we will witness much more such types of narratives tracing Muslim self in the world full of racial discrimination.

Some Critics believes that the novel, *Brick Lane* is a critical reflection of post-colonialism as the novelist had shared her experience of being a native of the then once a colony and living in a country which had once colonized her native country. As the Editor of *Granta Magazine*, Ian Jack argues:

Monica Ali is not from Sylhet [which lies in the far north-east of the country next to the Indian state of Assam and was, until the partition of India, part of Assam and not Bengal] and nor are her novel's principal characters (though not their author) live among. I spent a week [...] in Sylhet. [...] When I got back to Calcutta, I got into a shouting match with a taxi-driver about, *The Satanic Verses*. 'But it's only a novel,' I said. 'You know, personal, made-up, made-up, invented – fiction.' 'Exactly', he said. 'Fiction. Lies.' *Brick Lane* is a fine first novel, but nobody should be surprised if it raises similar arguments. In a way, they are a compliment to it and to an ambitious idea of what fiction can still do. (Ian Jack, Dec 20, 2003)

But many scholars believes that it is price which one pays for writing boldly and for this reason one can be criticized by their own people. Sherine argues that, "Many critical views stress *Brick Lane*'s tendency to critique Bengali values in favor of liberal western values" (Sherine, 2015: 547). Matthew Taylor, who is an Editor in *Guardian* gives his opinion:

Community Leaders from neighbourhood in the East End of London that inspired Monica Ali's Booker-nominated first novel, *Brick Lane*, have branded her work a 'despicable insult' to Bangladeshis living in the area. The Greater Sylhet Welfare and Development Council, which represents many Britain's 500,000 Bangladeshis, has written 18-page letter to the author outlining their objections to the 'shameful' way the book depicts the community. They feel the book portrays Bangladeshis in *Brick Lane* as backward, uneducated and unsophisticated. (Matthew Taylor: Dec 3, 2003)

Ali received a cold response from her Bangladeshi community as they believed that she had not justified in portraying her own people and had portrayed them as stereotypes, uneducated and rigid. They believed that because Ali is of hybrid background and had lived in West for a long time so she looks down upon her own Bangladeshi community. Ali Rezaie argues that, "By employing a liberal perspective, however, Ali not only oversimplifies the cultural concerns of the Bangladeshi immigrants in England but also reproduces a problematic and stereotypical picture of Bangladesh" (2016). The same fate happened to

Pakistani novelist Bapsi Sidhwa when she published her novel, *The Crow Eaters*, which was a rendering of Parsi community. She was badly criticized for portraying her Parsi community with all their vices and weaknesses because they thought it is a negative portrayal. Actually the fact is that people are not able to accept their vices and weaknesses in front of the whole world especially by their own people. So when it comes to portrayal in literature, they firmly believe in noble rendering whether it is away from the reality.

In my paper, I have tried to highlight the representation of Muslim by a Bangladeshi-British Muslim and the rise of islamophobia in Europe leading to the questioning of Muslim identity and the shattering of dreams of Muslim immigrants like Bangladeshi couple as portrayed in the novel post-era of Twin tower attack in New York, USA on September 9, 2001. Ali has presented a sympathetic approach with dealing with Bangladeshi community which is a Muslim minority community in England and their victimization after the incident. In a way, she had tried to solve the problem of immigrant by raising a voice in the form of this novel as she has been able to catch world's attention towards this issue of vital importance in the contemporary scenario. This is a novel where Monica Ali had searched her own identity because she herself is a Bangladeshi by birth but lives in Britain. Hence it is an exploration of her predicament of a belonging to hybrid background.

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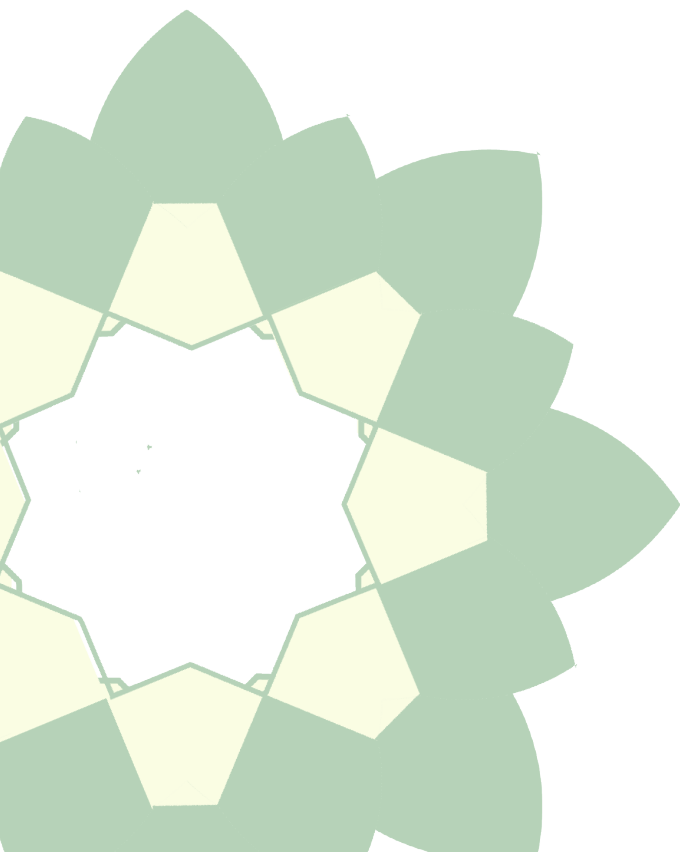
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3. The Manuscript typed with Microsoft Word, Font Times New Roman size 12, spacing 1 on A4 size paper with a margin of 3.5 cm from the left edge, 3 cm from the right edge, 3 cm from the top and bottom edges. The length of 15-20 manuscript pages including a list of references. Writer (s) must follow the journal template that can be downloaded at Insaniyat Open Journal System <http://journal.uinjkt.ac.id/index.php/insaniyat>
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