

# **Globalization affects identities and culture: A case study of My Beautiful Launderette**

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## **Abstract**

This research paper aims to show how globalization affects identity and culture. It is mainly concerned with the identity and cultures which are affected by globalization. The play *My Beautiful Launderette* provides the textual reference of how the globalized identity overcomes your culture and roots. There is always a globalized perspective that affects economic, political, social and individual lens for reviewing the reality that will be used in this research paper. The character of Omer in the play clearly shows the example of a globalized hybrid identity and how his economic, political, cultural and social circle is affected throughout the play. This paper will focus all on the identity and culture problems in the play that are affected by globalized culture.

**Keywords:** *Globalization, Diaspora, Cultural Hybridity, Identity*

## **1. Introduction**

This paper will focus all on the identity and culture problems in the play that are affected by globalized culture. This paper aims to identify the problems that are caused by globalized culture. The globalized lens of the reality shows things different as cultures are at crossroads. This paper will also emphasize how different character evolves with their hybrid nature and the diaspora elements are also present in the aftermaths. Different identities are also affected by globalization which will be evident throughout the paper. The character in the screenplay are clearly highlighting the effects of globalization is every aspect of their lives. *My Beautiful Launderette* portrays London as the free space for imagination, playfulness, opportunities and possibilities. The London of *My Beautiful Launderette* is going through incredible hybridization in its society and enormous monetary proliferation in its economy

### **1.1 Problem Statements**

The question statements of the paper which are contribution in the research gap are as follows

- How Globalization is shaping different identities and cultures in *My Beautiful Launderette*?
- How cultural hybridity and diaspora affects the character of Omer in *My Beautiful Launderette*?

### **1.2 Significance of the play**

This play is important because it portrays the hybrid family living in London. This play was performed in London. This is the globalized/ hybrid view of the characters of how they are emerging and making a sub-community. Indeed, there are post-colonial factors as well, but the identity is changing as the Pakistani family settled in London is trying to make a sub-community there. Imperialism and Cultural hybridity also leading to globalized culture as the play signifies the roles being switched with the character of Omer taking charge of the Launderette.

### **1.3 Background of the author and play**

*My Beautiful Launderette* was written by Hanif Kurishi, a British Playwright, Novelist of Pakistan. Kureishi was born in Bromley, South London, to a Pakistani father, Rafiushan (Shanoo) Kureishi, and an

English mother, Audrey Buss. His father was from a wealthy Madras family, most of whose members moved to Pakistan after the Partition of British India in 1947.

“*My Beautiful Launderette: Hybrid "Identity", or the Paradox of Conflicting Identifications in "Third Space" Asian-British Cinema of the 1980s.*” (Mónica 2002). He wrote *My Beautiful Launderette* in 1985, a screenplay about a gay Pakistani-British boy growing up in 1980s London for a film directed by Stephen Frears. This screenplay shows the experience of racial discrimination, there are different terms coined by Hanif’s own experience. This screenplay also won the Best Screenplay Award and an Academy award nomination for best screenplay.

### **1.5 Research method/Limitations**

This research will be non-pragmatic and it will be qualitative in its nature, the researcher will try to investigate and fill the gap with textual references from the play *My Beautiful Launderette*, reasons and the effects of how globalized culture has affected on identities and cultures starting from their social and financial circles. To highlight the issues related to identity and culture problems, the textual references from the play will be given. Online website of reputed papers, research articles, academic journals. The center of the research will revolve around the keywords: ‘*cultural hybridity*’, ‘*identity*’, ‘*globalization*’ and ‘*diaspora*’.

The protection of traditional cultures is an important factor in new trade agreements and within international cooperative ventures. Definitely, global effort for the protection of local cultures from “globalization” would be a somewhat ironic development. [15]. Local natives are different from local activists who are trying to make a worldwide force, to compete with the impacts of international trends that always has a cultural effect. For the international community it is very hard to hold the challenges for preserving any culture. There is tolerance of diverse culture but there are efforts to make the peace intact between different cultures. Security and peace should always be maintained as it is the responsibility of the international community. There is legal protection for all people with different cultures while they also maintain their identities by achieving education and awareness. People of the world wish to understand the values, dignity and diverse trends because the cultures are worldwide now. [16]

### **1.6 Research Methodology:**

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### **1.7 Research objectives**

The research objectives will mainly focus on identity and culture problems through globalized factors. The objective is to understand how globalization affects different identities and culture. The process that occurs in evolving different characters and different society into sub community is visualized through the primary text to fulfill the research objective.

This paper will be comprised of five sections arranged in the following sequence: Section one entitled “Introduction” comprises statement of the problem, literary survey, theoretical framework, research questions and objectives, research methodology, data collection, significance of the study, and delimitation of the study.

The second section titled “Literature Review” deals with the scholarly articles of different researchers on globalization and its core issues like identity and cultural hybridity etc. with reference to Kuraishi’s *My Beautiful Launderette*. It also tells how this research will fill in the research gap. Through these articles, the researcher wants to highlight the areas of research which are still open to be discussed on various coordinates offered by globalization and Kuraishi’s representation of Cultural hybridity, identity and diaspora

Section three is titled “Research Methodology”. It entails sections on research framework and research methodology that dilate upon resources of data, data gathering procedures, and research materials.

Fourth section analyses textual references, the selected play lines highlighting the ways and means of cultural hybridity, identity crisis and diaspora through the lens of globalized sub-community. It tries to argue on how *My Beautiful Launderette* presents the truest picture of identity crisis, cultural hybridity and sub community formation.

Section five is the concluding section which discusses the findings of this study, areas of further research offered by it and limitation of the study. It also gives a final word of personal reflection and recommendations pertaining to the contention at hand.

### **1 Theoretical and conceptual Framework**

Globalization is a universal phenomenon that supports the notion that humanity is connected beyond its social, societal, cultural, and political boundaries. [1] Globalization is normally clarified as the procedure where nations, organizations, and individuals of the world connect with one another. This procedure is primarily fueled by global exchange and exchange that is helped by the data innovation and framework enhancements. It influences everything from the people to the earth, the flourishing and prosperity of residents of each state in this globe. Globalization contradicts cultural congruity since it presents each person with the ability to go past their nearby or acquired culture. Going past is emotional and it for the most part brings about both positive and negative factors that influence personality and culture. During the time spent going past the acquired culture, the feeling of hybridity and feeling of personality misfortune is likewise there. Each individual has a feeling of having a place and that feeling of having a place works in a social structure inside companions, family and fundamental organizations of society. The idea of rising above physical and mental limits has just been made conceivable because of the presence of globalization.

The spread of globalization is just conceivable through the current mechanical progressions being made in correspondence and travel. Globalization has changed numerous things in the 21st century with the mechanical progression, for example, robots, man-made reasoning and the advanced methods for correspondence. [2]

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The point to center is that the utilization of innovation influences our way of life and personality by indicating us different societies and characters [6] the spread of globalization is only possible through the current mechanical movements being made in correspondence and travel. Globalization has changed various things in the 21st century with the mechanical movement, for instance, robots, man-made thinking and the propelled strategies for correspondence. Globalization is the extent of expansion, information, development, and occupations across national edges, states and socio economic orders. In monetary terms, globalization depicts a relationship of nations around the globe energized through composed trade.

There are various cases of social compromise like on one hand in specific social orders dull concealing brings mishap and afterward once more, various social orders acknowledge that dim brings great karma. With respect to investigation, savants need realize that globalization is both a virtual and physical wonders.

Social combination is an expansive and equivocal term, differently comprehended by various individuals. To a few, it is a positive objective, inferring the advancement of very much arranged and agreeable relations at all degrees of society. To other people, expanding combination has an antagonistic implication, conjuring up the picture of an undesirable inconvenience of consistency. For a third gathering, the term suggests neither a positive nor a negative state. It is basically an encouragement to break down the built up examples of human relations and qualities which bind individuals to each other in some random time and spot, characterizing a mind-blowing boundaries possibilities. Spivak attempts to characterize the virtual where she has unequivocally attempted to characterize 'the fanciful spaces' brought about by individuals of underdeveloped nations to make up for the slack that exists in their present third world settings[4]

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**Literature Review**

The anti-colonial effect, expanded in the duration of second half of the twentieth century, unwrapped up such an extreme left-wing film restless to confront Western control and prepared to part away from the pioneer see that cinematographic workmanship had added to help. A few masters and sharp individuals started protecting another model of film-creation, new elegant suggestion fit for withstanding Western talk. "Inside the spirit of a politicized asterism, [Gaber] Rocha required a "voracious" film of "lamentable, immense motion pictures," [Fernando] Solanas and [Octavio] Getino for extremist guerrilla stories, and [Julio García] Espinosa 09 Jorge Berástegui.pmd .For a "faulty" film invigorated by the "low" kinds of standard society (Shohat&Stam 248).Be that as it may, a noteworthy change has been done in social and political points of view in the most recent decades. The impact of Marxism have at long last had an impact in the manner film approaches prejudice and postcolonial issues. It is critical to make reference to the "diaspora" as a noteworthy reason for the difference in social and political standards. The procedure of decolonization frequently prompted an enormous relocation of individuals from the previous settlements to the more established city of the realm.

The comment here isn't on the diverse explanations that explain this movement neocolonialism, visit contamination and liberal neighborhood elites; accordingly, the breakdown of freeing utopias yet the reality of the situation is that urban networks like London started getting numerous pilgrims reliably, past outskirts subjects scanning for another life in the West. Any essential system made must perceive the huge duty of the last to this film. Hanif Kureishi is a phenomenal skilled worker who has developed his creation in different fields, making a noteworthy number out of books and various substance for film and TV. He is the maker of *The Buddha of Suburbia* (1990) which he later balanced for a TV course of action and *The Black Album* (1995), critical books in contemporary British composition. He has moreover filled in as a film official in the film *London Kills Me* (1991) and he has balanced execution place plays, for instance, *Mother's Courage and Her Sons* by Bertold Brecht. In most by far of his creation, Kureishi deals with the issues of character of his legends, comparatively as Frears has achieved in his work; his characters are normally second and third time outsiders who need to acclimate to a situation in which partiality obliges new social gauges that ascent up out of the diaspora technique.

Inside this remarkable circumstance, London transforms into the perfect setting to play out the characteristics of an advancing world. *My Beautiful Launderette* relates to the record of Omar, an English child of Pakistani origination who endeavors to plunge into the setting he lives in. Trapped in this condition, the child fights between the ought to be committed to his family custom and the difficulty of living in England, the country where he was considered at this point which in like manner blocks him the possibility from making sure about inclination agreeable. Omar, who has rented his uncle's launderette, will have the choice to go up against partiality and various kinds of difficulties that shield him from finding his own character, with the help of his buddy/sweetheart Johnny. *My Beautiful Launderette* is a hybrid film, where different discourses interact and reformulate one another.

Hybridity is the reevaluation of the notion of common character through the emphasis of one-sided character impacts, this upsets the mimetic or narcissistic solicitations of pioneer power yet re-involves its distinctive bits of evidence in procedures of interruption that turn the vibe of the isolated back upon the eye of force in accordance with Homi Bhabha. For the pioneer hybrid is the articulation of the tangled space where the custom of power is established on the site of need, making its articles immediately disciplinary and disseminator or in my mixed similarity, a negative straightforwardness. (112) Hybridity is a key idea in this exposition and in postcolonial hypothesis. Right off the bat, since it affirms what I have just stated: imperialism isn't just connected to the first — and the third—world relationship but at the same time is repeated in the multiethnic showdown that exists in Western urban areas. Concerning this, I could state that the connection between *My Beautiful Launderette* and the counter provincial film of the 1960s and 1970s is corresponding to postcolonial hypothesis' own turn of events.

A contrastive examination between the main significant works of postcolonial hypothesis, for example Said's *Orientalism* and later distributions like Bhabha's, will uncover noteworthy changes. Bhabha's way to deal with provincial talk is not at all like Said's, which Bhabha sees as excessively dependent on over-improving pairs, for example, East and West, colonizer and colonized, inert and show *Orientalism*. While Said talks about the distinctions and resistances among colonizers and colonized,

Bhabha regularly looks at their places of closeness... (Childs & Williams 122) Secondly, hybridity is significant in this article since it mirrors that the procedures and verbose acts of expansionism can be reformulated and utilized by its casualties as a weapon against the individuals who have made them. In the accompanying pages we will see how the contact between the various talks and social practices prompts the crisis of another social subject. Be that as it may, we will likewise examine the issues of hybridity, for it is an idea wherein the social, political and social measurements are exceptionally related.

Considering the different impacts acknowledged by this wonder, two basic stages in this methodology ought to be created: from one point of view, we will look at hybridity as a sort of putting the mentalities and discusses the legends of this story into question. Obviously, we will show hybridity as a stage forward in the relationship between the colonizer and the colonized. One of the critical issues to hold up under as an essential need when we investigate *My Beautiful Launderette* is the chronicled setting wherein it happens. The nation appeared in the film is Margaret Thatcher's England, where the position political plan had a reasonable pioneer examination. References to the Prime Minister are reliable in the film, for Thatcher's morals and character balanced the country for more than ten years. The triumph of the Conservative Party in 1979 recommended a stage back towards the British awesome strategy for talking. There was a break of the specified "war accord," and the post-fight solidarity, which had been central truly coming to fruition of the organization help state, was re-deciphered like social loss of development: listless inhabitants living at the costs of the state who caused national corruption. Thatcher's technique incited another record of the country which proposed to come back to Britain the past transcendent noteworthiness.

## **2 Hybridity in *My Beautiful Launderette***

The analysis of Hybridity of "*My Beautiful Launderette*" is an unruly society portrayal that differs a lot from the idea attached to Thatcherism. The fundamental illustrations of social development that look in the picture are finished by Pakistani specialists and not by white people. In *My Beautiful Launderette*, Pakistanis benefit as much as possible from their lavishness while the white character are exhibited wandering around the urban scene and drew in with harsh acts. Right when Johnny asks Omar, "Who does your uncle think he is, the Great Gatsby?" he never truly mirror such a vocation inversion in social structure. In this film, Pakistani characters re-translate Thatcherism's money related conviction framework for their own favorable position. Exactly when Omar's uncle says "In this terrible country you can get anything: You simply need to acknowledge how to use the structure," he exhibits his capacity to change the preservationist reasoning for his own potential benefits. The nonattendance of an astounding state control as the neoliberal financial and political models ensure is the perfect purpose behind such a business. Omar's uncle and his accomplice Salim abuse this setting to develop a great deal of honestly implausible activities, or, on specific occasions, absolutely unlawful.

Taking everything into account, Pakistani characters join the capacity to profit by liberal conviction framework with a strong family/pack insight. In a scene of the film, Salim says to Omar: "Your uncle helped me when I was stuck between a rock and a hard place. By and by I have to help you." Cooperation among people from a comparable ethnic get-together is a significant point in the film. All of them meet infrequently in different celebrations where they clearly talk about their business issues. There is a solid social structure which offers sponsorship to its people. We can see here an unquestionable veer from the Anglo-Saxon family, which is progressively frail against the social brokenness made by free undertaking. One of the unordinary Catch 22s of Thatcherism was its duty to compel an account of the nation with its unbendable social and monetary implications to a country that was getting dynamically cream.

On specific occasions, this provoked extraordinary conditions: When Margaret Thatcher summoned the spirit to help the British nation in its conflict with Argentina, she was keeping an eye on a "nation" containing two or three million people whose families were at battle with that space (past) nation was at difficulty with the (present) nation. In post-pioneer space, the social peril of differentiation shifts from the nation's exteriorities to its interiorities considering the way that the bound together people invoked by the story fluctuate from the various people tended to buy it. (Childs and Williams 129)

This concentrate delineates the instability of the traveler talk, its epistemological incoherence and different sensible makes which end chuckle madly changing it into a satire of itself. The narrative of the nation needs to go up against its own inside irregularities all through the film. The task of comforting the phenomenal "values" of the standard Great Britain huge amounts of drowsy white people who complete supremacist and xenophobic acts. They are portrayed as sabotaging animals consistently irritating Pakistani characters, putting themselves before the attire that Johnny and Omar endeavor to change into an advantageous business. No doubt a fight for space, like the white man excused the opportunity of

orchestrating a spot for the vagrant and its family members. To address white characters as savage subjects prompts a capricious condition where postcolonial issues join with social class reality.

This situation induces astounding outcomes. From one point of view, it clashes with the boondocks talk made at institutional levels; the supremacist and commonplace talk which is purposely hidden behind fair-minded shroud is then foreseen in the city through lines and misuse. Thusly, we rapidly comprehend the perversity that lies behind the pioneer talk, notwithstanding the way that it is regularly disguised in progressively amicable terms. On the other hand, this situation shows one of the most extraordinary characteristics of supremacist talk: the people who are progressively enthusiast with all due regard are routinely part of the least lucky get-togethers of society. In Great Britain, for instance, preference normally underpins from people who have denied regions and who have been losses of mechanical patching up. This is maybe the best goal of the traditionalist political arrangement, enlivening ethnic confrontation in order to break possible social support among the people who experience the evil impacts of serious conditions. It may be the inspiration driving why Frears and Kureishi have addressed skin heads as subverting animals similarly as overcomers of their absence, an illusory and surrendered nearness which separates from the dynamism showed up by Pakistani characters. Hybridity similarly impacts the family structure of outsider families.

With everything taken into account terms it will in general be said that the film is exceptionally steadfast while addressing explicit traditions of Pakistani people. There is a sensible man driven levels of leadership, with Omar's uncle at its head. He copies the legitimately restricting kinds of marriage basic of certain Islamic traditions, offering Omar his young lady as a life partner. Eventually, this structure, at the same time, has its parts. Omar's uncle, for example, has an extramarital unlawful relationship with a Western woman. It's definitely not an example of polygamy as ought to be evident in Islamic custom yet we should discuss an unlawful relationship that occurs outside the family show. Omar's uncle experiences a particular kind of misleading. He should be one and the other at the same time, being inside and outside custom. This cunning limits the subject from his own reality in conclusion impacts the whole system. That is the explanation Tania leaves her home, unequipped for bearing this situation that moves from custom to development. Hybridity is similarly present in the manner to manage the characters' relationship with the "diaspora."

There are two one of a kind points of view towards this wonder in the film. One of them is the serious see addressed by Omar's uncle, who speaks to the capacity to change in accordance with the setting where he lives. For him, England is the guideline mental reference. He excuses any nostalgic tendency for his nearby country. He offers expressions like "Regardless, we can get money here" or "Our country has been sudomised by religion." However, Omar's father's manner is through and through various. He addresses the energetic issues that result from the "diaspora," the issues of hybridity. He couldn't care less for England and recalls his custom: "This country has hoodwinked us. We should return there, with our families. That is our real home." These sentences disguise an absolute dissatisfaction. Omar's father speaks to the mistake of humanistic perfect world. He is a defender of internationalism. He believes culture to be a bit of a liberating technique. He requests encouraging his youngster to look at. He is a socialist who has reliably had confidence in doing combating against abuse. He has endeavored to assist white with averaging laborers kids as a teacher. In any case, he finally finds that standard rationale between the rich and the poor has lost its sense in an inflexibly risky world. That is what explains his mistake. As he tells us in the film, comparable youngsters he has helped are at present mentioning his removal from Great Britain.

Along these lines, he can simply deal with specific things, for instance, the power of understanding or the estimation of show, in order to have a conviction that all is good. Hybridity, again, dismantles fixed discusses this present reality and spots characters into irksome conditions. Hybridity can similarly be appreciated as a way to deal with rout social issues. This is the circumstance that occurs in the association among Omar and Johnny. From the most punctual beginning stage, Omar winds up between two discussions about this present reality. The London that is portrayed in *My Beautiful Launderette* turns out to be progressively open and complete when perused considering Naipaul's concept of "focus". Kureishi's London, as Naipaul's, gave him both-the provoking to compose anecdotes about the London and Londoners he saw around him as innovative arousing and inventive sense-observation; and furthermore the way to satisfy that longing as large numbers of individuals to expound on and the profession openings that he in the long run profited.

Kureishi himself as well as appear to take part in the interchange of "inciting" and "empowering" that London offered as the play area of creative mind and openings. Omar and Nasser are the great instances of recipients of the different open doors that London advertised. They benefit from the common

dash of industrialist culture and monetarist economy. Nasser's family lives in a conventional Pakistani-family arrangement with the sexual orientation jobs very much indicated. Omar's dad is a communist in a state of banishment who accepts that picking up training and information is a superior lifestyle rather than increasing money related ability. Salim is additionally one of the individuals who profit by the industrialist economy as he enjoys sedate pirating. Johnny, Genghis and Moose are the bona fide English individuals who connect with the "outcasts" in day by day life, some of the time calmly and some of the time in savage resistance.

Thus, London frames the play area where creative mind as well as different social classes and social gatherings interface. Verifiably, the London that Kureishi expounds on in *My Beautiful Launderette* is prominently known as the London of the Thatcher Era. Margaret Thatcher was the Prime Minister of England from 1975 to 1990. She explained upon bringing back "Incredible" to Britain while talking at a preservationist rally in 1982; she accepted that the contemporary age's mental fortitude could coordinate with the backbone and patriot wonder of its dads and ancestors.

The marvel called "Thatcherism"- whose main thrust was such an "ethical campaign" (Pringle 3) that rebuffed the "work-bashful". The economy that strived under Thatcher praised private industrialist undertaking and elucidated upon free pioneering soul. In monetary terms it was known as "Monetarist Economy"- which made a particular gap between the less fortunate, mechanical North London and the well-off, current South London. Obviously, most piece of the screenplay tends to the common soul of free innovative chances and monetary freedom. Nasser and Salim are prosperous Pakistanis who crowd noteworthy riches from a chain of organizations, ventures and other such exercises as medication managing. They basically advantage from the flood of realism that overwhelmed the England of the 80s.

A comparative pioneering soul is noted in Omar who tries to mint silver coins from different business openings. Kureishi traps the very substance of Thatcher economy, which dismissed a feeling of fixed personality and supported social versatility, in Omar's character. He endeavors to ascend the stepping stool of social versatility and self-style himself into an affluent man. Omar and Johnny meet up, both for business and for delight. They repair and run the launderette. Once revamped, the launderette gets representative of the Asian people group's adjustment to Thatcherism; since it is Omar who is bringing in cash from the launderette not Johnny. While London shapes the space where heterogeneous personalities exist, the different social and ethnic gatherings that exist inside it communicate with one another a great deal powerfully. The ever-increasing hybridization and heterogeneity of England in 1960s prompted the advancement of a personality emergency. Consequently, characters in Kureishi's books and stories experience a daily reality such that they attempt to come in wording with the liberal-plural external world. Such a nexus of personality and social foundation prompts a feeling of sentimentality of one's own social past and of one's brilliant national history.

The wistfulness emerges from struggle between a feeling of character that is uniform and changeless and the outside world that is continually advancing into heterogeneity. Such a case can be noted in Omar's family and in Johnny's companions. Nasser enjoys the monetarist culture of England of the 80s and gets incredible profit by it, notwithstanding, his family lives with conventional Pakistani qualities and exacting man centric code; the second era of the family is likewise expected to do same. For instance, Tania is an England conceived Anglo-Pakistani who is relied upon to live by her dad's conventions and ethics. Nasser looks for a match among Omar and Tania in a quintessential Pakistani manner and Tania is relied upon to submit to her dad's choices. Moreover, Papa advises Omar to get hitched to a "decent young lady". Additionally, Genghis and Moose don't care for the way that Johnny works for Omar, an outsider, and is paid for his administrations in his own country. They caution Johnny, "Don't cut yourself off from your own kin. Since there's nobody else who truly needs you. Everybody needs to have a place" (Kureishi 38).

What further convolutes the elements between the locals and the settlers is the gay connection among Omar and Johnny. The gay association of Omar and Johnny is huge not just in dismissing the all-inclusive regularizing of hetero connections yet additionally in restricting the feeling of sentimentality that involves the characters. The screenplay additionally addresses the issue of bigotry. The explanation that underscores the topic of bigotry in the story is, "I'm furious. I don't prefer to see one of our men stooping to Pakis. They came here to work for us. That is the reason we brought them over, OK?" (Kureishi 38). The Pakistani settlers, anyway rich or compelling they may have become, are alluded to as "Pakis" in slang term. It is firmly recommended in the screenplay that while Hussein was a communist, Johnny was a neo-Fascist. Johnny, alongside his posse, used to challenge the expanding hybridization of the English society

and the blasting society of free economy. Be that as it may, despite the nexus among bigotry and social wistfulness, Kureishi delineates the 'Restrictions of Hybridity' in his story (Kuortti, Nyman 227).

The screenplay minimizes white characters and the focal point of the story is resolved on the Pakistani characters. The greater part of the scenes occur either in the workers' local space-Nasser's home or in Omar's flator in the business foundations of the "Pakis"- the launderette, the vehicle carport and the bar. Nasser, Salim and later Omar are the affluent characters who are sharp looking for most piece of the story and furthermore monetarily solid. Amusingly, the neighborhood occupants of London, similar to Johnny, Genghis and Moose, are appeared as vagrants who enjoy road ideas and road wars. Kureishi accomplishes the pinnacle of his scholarly sort in the screenplay's "controlled intersection of the outskirts between sex, race, ethnicity, sexuality and class" (Geraghty 23). Every one of these sorts are additionally kept together by the associating connection of a mutual objective "the quest for joy". V.S. Naipaul in his exposition

'Our Universal Civilization' portrays his excursion from Trinidad to London as an excursion from the outskirts to the middle. In the prior piece of the article Naipaul credits London with the intensity of inciting and empowering that makes it simpler for a pariah, as Naipaul himself, to turn into an essayist in the inward artistic hover of England. Nonetheless, he closes the exposition on the record that what pulls in untouchables to London, or the individuals at the outskirts to the inside, is the desire of quest for satisfaction. Or maybe, it shapes "the core of the allure" of London (Naipaul 517). A comparable desire appears to shading the mind and activities of the characters in the screenplay.

All the characters in the story are in quest for something that will offer them bliss. Omar, Nasser and Salim are in quest for cash and money related amazing quality. Their exchanges and activities uncover that their definitive yearning in life is to ascend the stepping stool of social versatility; to profit by the pervasive dash of free economy; and to mint the same number of silver coins as their endeavors could make. Omar is additionally engaged with a gay love relationship with Johnny. The two of them look for common friendship and sexual satisfaction. Their meaning of bliss is past the standardizing since their association not exclusively does break the glass of sexual orientation code yet additionally makes racial complexities. Such a racial traverse represents a danger to the stupendous account of the "Incomparable Britain".

This lights the unstable national impulses of Johnny's companions Genghis and Moose. They look for joy in securing the terrific atmosphere of England's pioneer past and its brilliant history. Tania finds a quest for satisfaction in her longing to break liberated from the chains of ordinary male centric arrangement at home. Nasser, without question, is the customary patriarch who tries to keep up request of the house in severe conventional Pakistani dignity. Omar's dad has resigned from a large portion of the employments throughout everyday life; his lone satisfaction currently lies in getting Omar settled-locally and monetarily. He seeks after bliss in the quest for satisfaction of Omar, despite Omar's gay relationship with Johnny.

The impact of Thatcherism is extremely apparent in the screenplay and in the lives of the different characters. On one hand, the free financial culture of the contemporary England commended social portability and venture culture, then again, the memories of a radiant royal past (for the Whites) and of conventional social legacy (for the Browns) enrich a tone of wistfulness to the account. The mind boggling system of racial personality, social legacy and class structure further confounds the elements of the screenplay. (MBL 37)

A comparison drawn from a culture that New Right belief system denounces as outsider inside Britain is utilized to communicate the achievement of individuals from that culture in decisively the sort of individual endeavor which that philosophy advances. The utilization of the expression which gives the film its title here stresses the centrality of this sort of incongruity to its importance. Kureishi's depiction of Omar – who alludes to himself as "Omo" as gay capacities along these lines. Margaret Thatcher's administration censured homosexuality, precluding neighborhood experts in Section 28 of the Local Government Act 1987-88 either purposefully to "advance homosexuality or distribute material with the goal of advancing homosexuality" or to "advance the instructing in any kept up school of the adequacy of homosexuality as an imagined family relationship". Kureishi reacts unexpectedly to this political culture by depicting the primary hero of his film both as gay, and slandered as such by New Right belief system, and simultaneously as exactly the sort of financial operator that philosophy expected to advance.

Along these lines, the launderette of the film's title is named "Powders", in a punning reference to the medication managing by which Omar raised the funding to make it suitable, amusingly speaking to the inconsistencies in Mrs. Thatcher's moralistic philosophy of individual endeavor. Moreover, Omar changes

the launderette's name from its unique "Churchills", which it bears while still "in an awful condition", and "arranged in a region of run-down recycled shops, wagering shops, food merchants with their windows blocked, and so forth." (MBL 20).

This incongruity proposes that the sort of England spoke to by the name of Churchill, albeit held up as a perfect in New Right manner of speaking, is as a general rule a previous period of which just rotting relics remain, while accurately those characters derided by that way of talking – gay people, Asians, street pharmacists speak to the truth of contemporary Britain. Kureishi respects this sort of incongruity, which overruns *My Beautiful Launderette* and quite a bit of his previous work, as the best contemporary social type of scrutinize of prejudice as well as of the whole political culture of which it is a section. He doesn't state so unequivocally, however this viability infers Hanif Kureishi to a limited extent from the particularly proper attributes of incongruity as a structure wherein to condemn this sort of belief system, to the extent that it as of now comprises of accurately the sort of conflicting faculties which incongruity expressly places into play.

The old style meaning of incongruity, by Quintilian, is an interesting expression wherein we comprehend something contrary to what a speaker says. D.C. Muecke contends that the regular rule of unexpected articulations is a "differentiate between an appearance and a reality", wherein "the genuine significance is intended to be induced either from what the ironist says or from the setting wherein he says it". In this sense, the New Right philosophy of race is as of now a sort of oblivious incongruity at a few focuses, and Kureishi's tasteful utilization of the gadget basically makes show the inner inconsistencies dormant in it. Where this philosophy relies most on a play of opposing faculties is in its utilization of the idea of country. By intertwining this idea with that of "race", Margaret Thatcher had the option to allude to Britain's "national" culture and qualities, yet to mean the way of life and estimations of Britain's white larger part alone. In a 1978 discourse on migration, she says: People are actually rather apprehensive that this nation may be overwhelmed by individuals with an alternate culture. What's more, you know, the British character has accomplished such a great deal for vote based system, for law and accomplished such a great deal all through the world, that if there is a dread that it may be overwhelmed, individuals will respond and be fairly threatening to those coming in.

At one level, the "individuals" here, with their "English character", implies the national populace all in all, however at another, the terms are expected to allude to the country's white lion's share alone. Paul Gilroy depicts the commonness of decisively this sort of play of importance in the Conservative belief system of the 1980s: The governmental issues of "race" in this nation is terminated by originations of national having a place and homogeneity which not just haze the differentiation among "race" and country, however depend on that very equivocalness.

## **6 Textual Analysis of *My Beautiful Launderette*:**

There are different dialogues by different characters that play significant role in telling how the identities and hybridity elements are there in the text. Characters are very hybrid in nature yet they communicate with each other and they are living in the same geographical positioning.

There are some famous dialogues in the screen play which proves how globalization has affected the lives of many people. The identities of the families have changed as they have created sub community in another geographical positioning. Some of the dialogues are mentioned in this textual analysis. There are different points in the play where cultural language is used for a globalized world. The word "Paki" is used by Johnny and the group members who are locals in England. The familiarity with another culture and knowing their values is also part of globalization. There is another debate where Cherry the wife of Salim also indicates that how she misses being in Pakistan and that she is stuck on a small island. Small Island implies England which is known to be the conqueror of political systems and the fact that they are on an island is also possible through the globalized culture. Here the roles are switched not only for the Pakistani family in London but also for the native people living in England.

In a globalized world, where we have cross cultures and hybrid nature of the character and the dialogues given by Naseer gives a clear indication of a nationalist identity changing into capitalist identity and that is because they are living in a sub community. "I'm a professional businessman not a professional Pakistani. And there is no question of race in the new enterprise culture." The new enterprise culture is indicating towards globalization and the sub communities which emerged together due to globalization. Even we take the post-colonial perspective that is also the byproduct of globalized culture where the concept of master and slave is made. [25]

"I can't go back. Religion is sodomizing the country. It's getting in the way of making money." These lines indicate how religion is also affected and that affect is shown to the whole world. The sub community settled in England is well aware of the situations in Pakistan and they clearly know that making money is more efficient in England. This shift in identity from a capitalistic perspective is also related to the globalized culture as the characters are well aware of the facts, like the fact that Pakistan is sodomized by religion and the fact that England is better place for them to settle in.

"In this damn country, which we hate and love, you can get anything you want. It's all spread out and available. That's why I believe in England. Only you need to know how to squeeze the tits of the system." These are very power lines which interpret the complexity of the characters in the play. The character of Naseer is well aware of all the system in the sub community and he is using it all in his advantage, it also links to the globalized culture that no matter where you go, there are certain corrupt people who will always make their way to the top. "This damn country has done us in. That's why I'm like this. We should be there. Home." This statement is used by Nasser brother and Omer's father that he does not feel home and he wants to go back, the effects of globalized culture and hybrid nature is speaking out of Naseerbrother.

The role change and revengeful identity is also shown in the text by the following dialogues by Omer "When we were in school, you and your friends were kicking me around the place. And what are you doing now? Washing my floor and that's how I like it."

There are certain dialogues between Johnny and Omer where the transformation of Omer character is shown as he was bullied and later on he takes control of the situation. In England, his identity is transforming to a person who is very ambitious and thinking of running a business with a launderette place. The launderette business is normally owned by the locals and here the roles are changing as Johnny is a second generation Asian who is living in England and his identity is affected in the globalized world where the roles are switched.

“Johnny: [*Omar is showing Johnny round the launderette*] I'm dead impressed by all this.

Omar: You were the one at school. The one I liked.

Johnny: [*sarcastically*] All the Pakis liked me.

Gang Member: Why are you working for these people? Pakis.

Johnny: It's work, that's why.”

In these dialogues, we can see the identity shift and comfortable attitude towards cultural hybridity. In short, the identities and the globalized structure, they are improving time to time. The character if JOHNNY who is considered to be a white trash is working for Omer now. So, it is evident and proved how cultures, identities are affected by the globalized cultures where the roles are switched. Anti-colonialism effects are shown here, the roles are switched and masters are no longer the masters. Capitalistic and economic globalization is taking place here as the opportunity for work is taken by JOHNNY, he does not care if he is working for Pakistani people as long as he is getting paid.

“PAPA: He brushed the dust from one place to another. He squeezes shirts and heats soup. It's only for a few months, yaar. I'll send him to college in the autumn” (MBL 12)

The first generation character of PAPA (OMAR's father) is clearly in favor of putting his son on a better career path. The character of PAPA does not accept the global changes or the identity transformation as he is rigid in his mind. Still as a father, he does wish from his son to be part of the British culture as they are now part of that geographical location. The mindset of typical mindset of a Pakistani is shown herewho is living in British and he wants his child to get a part time job. Globalization effects as people are aware of their rights to live and their rights to get education as well.

(MBL 16)

These dialogues are very critical as NASSER is actually complaining to his nephew that how his identity is transformed by accepting the cultural and geographical changes and the fact that his brother is not accepting the idea of sub-community in British and isolating himself in the flat. The typical mindset of a Pakistani nephew is shown here, Omar has never been to Pakistan yet he is asking for his aunt and giving the hint that he has the same traditions and values.

In this damn country which we hate and love, you can get anything you want. It's all spread out and available. That's why I believe in England. You just have to know how to squeeze the tits of the system. (MBL 17)

The globalized world has shown the characters how different systems work and what the actual loopholes in it are. This is a capitalist view of different culture that there are opportunities and who OMAR can actually get those opportunities by embracing the hybrid identity. He is actually believing in the

country slogan just to get profit from it. The international community makes sure that every individual gets his chance to capitalistic opportunities and they also get education for liberation and freedom. There are some cases where these opportunities are exploited and the same case is shown with Naseer character as he fully understands the flows of every system and knows how to take advantage of it. (MBL 18)

The actual situation of globalized culture is presented by PAPA that people are living in the globalized culture but the most important thing is to get education to know their place in this gray world. The basic idea of awareness starts with getting education. Every individual has right to live and to get education and the same thing is happening in Omar case that his father is advising him to get empowered by getting education.

*There are five women there; a selection of wives; plus BILQUIS 's three daughters. The eldest TANIA is in her early twenties. CHERRY SALIM 's Anglo-Indian wife is also there*

*Some of the women are wearing saris or salwarkamiz, though not necessarily only the Pakistani women.*

*TANIA wears jeans and T-shirt (MBL 19)*

The scene setting shows the clothing of different generations of women having different attire which shows the cultural hybridity and how the globalized culture has effected all the character. Sari is the attire for Indian people and Jeans with T-shirt is generally thought to be Western attire. But in the setting, all the attires are present there. Cross culture references are shown here as clothing also represents a culture and the hybridity of cultures is shown through the dressing sense in the setting.

CHERRY: I know all your gorgeous family in Karachi.

OMAR: (This is a faux pas) you've been there?

CHERRY: You stupid, what a stupid, it's my home. Could anyone in their right mind call this silly little island off Europe their home?

Every day in Karachi, everyday your other uncles and cousins are at our house for bridge, booze and VCR.

BILQUIS: CHERRY, my little nephew knows nothing of that life there.

CHERRY: Oh God, I am so sick of hearing about these in-betweens. People should make up their minds where they are (MBL 19-20)

In these lines the character of CHERRY is criticizing the in-between but she herself is living in British and her whole family is with her. Weather she likes it or not, she has to live within those geographical boundaries whom she is criticizing. Different elements of local culture are shown here as VCR is part of local Pakistani culture with the addition of their habits. The element of diaspora is also shown as Cherry is unaware of her own diaspora position that she is part of British herself. (MBL23)

The cross cultures references are highlighted in a way that in order to accept and embrace the hybrid identity, you have to act like them, dress like them and behave like them in a certain fashioned, the dialogues by Naseer highlights how certain cultures and races have their own set of requirement that are to be acquired for any individual benefit.

asOMAR: Christ, I've known him since I was five.

PAPA: He went too far. They hate us in England. And all you do is kiss their arses and think of yourself little Britishers! (MBL 25)

Two Pakistani brothers are having a debate which gives us different view of hybrid culture. Naseer is ready to accept and embrace the culture differences but Omar's father and Naseer brother is not ready to give up his cultural and traditional way of thinking.

SALIM: NASSER tells me you're ambitious to do something. But twice you failed your exam. You've done got too much white blood. It's made you look weak like those pale faced adolescent that call us wog (MBL 28)

Clearly the argument is won by Nasser brother as he is questioning the individuality of Naseer that he failed two times in exam but now he is acting as white business man

The club is livelier in the evening, with West Indians, English and Pakistani customers. In fact, a couple of JAMAICANS from opening scene are there (MBL 33)

There are different people from different races and culture, the beauty of globalization is shown here as different people are combined at the same place. Globalization show us the reality of different cultures under the same roof. Different people are enjoying in the club as launderette is no less than a club. It is also symbolic, the place of laundry is where people spend their idle time and they stop by just to wash their clothes (MBL 35).

The stereotypes are being broken by OMAR as he is employing JOHNNY for his work at the launderette and he changed the roles for the Master and Slave concept. The master were always supposed to be the Englishman but now the master is OMAR. Also the cultural hybridity effects on the language of

OMAR is also effecting him as he is unable to use his native Urdu language. The native language for Omar is Urdu which he is supposed to learn by both even if he is living in British by the time of his birth. This gives us a general idea that people from different roots cannot adjust properly even if they built their family, make a new home but the sense of belonging is always lacking there (MBL 38).

Not only for the Pakistani Muslim identity, but the identities are also transformed and affected for English people as well. Even JOHNNY is white trash still the Whiteman are pissed at him for the work he is doing for OMAR and the Launderette. Racism is highlighted here as the British people do not like Pakistani people to become the boss or pass order to them. They desire to be the servants or the inferior ones because the white people have had the privilege to keep African and Asian people as their slaves (MBL 41).

Globalization open door to all the cultures and many people got new and better opportunities for job. There are many ways of dislocation for the Asian people. They are called for scholarships, job and different options. These lines clearly symbolize the facts that Pakistani are offered job and they are considered to be servants.

JOHNNY is actually confused because his general perception about Pakistani culture is also changing that they can also go against their people to gain profit.

OMAR: I want big money. I'm not gonna be beat down by this country. When we were at school, you and your lot kicked me all around the place. And what you are doing now? Washing my floor. That's how I like it. Now get to work. Get to work I said. Or you're fired. (51)

These dialogues show the transformation of OMAR of how he gets ambitious with time and there are diaspora elements in his mind that he felt as outsider but now due to cultural hybridity and roles changes, he actually got the chance to get his revenge from Englishman. He is taking all his work from JOHNNY who is considered to be white trash, the globalized world put him in certain situations that he is ready to work for OMAR. Clearly, the identities of OMAR and JOHNNY both are affected with the globalized culture. At the climax of Frears' film, one of the fascists takes a metal bin to Omar's launderette window and hurls it in. They had previously found employment there, yet they felt no connection to their work environment – and were actively repulsed by working for a Pakistani who, as one of them articulates, 'came over here to work for us'.. [26]

Economic globalization is shown here with the touch of capitalism. Every character and every individual is trying to become something better and most of all the character of Omar. He wants to surpass his identity and even the cultural methods just to get on the top He considered all incidents like an opportunity and he is using all his resources to get on the top of the business. The evolving of Omar character shows the resistance of Brown men who is trying to free himself from the social and cultural values.

We can clearly mention the facts that post-colonial roles are reversed and the character of NASSER is having a mistress and his daughter is not okay with the fact that his father is spending all the money on the mistress. The roles are changed in different identities. NASEER is ignoring the fact that he is having an affair rather he is focused on OMAR to keep TANIA busy and marry her as soon as possible.

The roles are portraying different situation for a Pakistani Muslim girl in Britain. She has to admit and embrace certain facts in the British society. She has to marry Omar because he is part of his family and she also has to acknowledge that her father is having a mistress and there is nothing she can do about it. The fact of her helplessness is highlights with these text lines that she is part of another society which is different from their cultural and typical mindset. It is perfectly fine to keep a mistress in London, but it would never be fine if Nasser had done the same thing in Pakistan

## **7 Conclusions and suggestions**

In short efforts to protect traditional cultures are likely to play an increasingly prominent role in new trade agreements and within international cooperative ventures. Indeed, a "global" effort to protect local cultures from "globalization" would be a somewhat ironic development. [15] But increasingly, local activists are trying to learn how to harness new worldwide forces to cope with the impact of international trends that have cultural effects. Protecting and preserving culture is an issue that holds many challenges for the international community, yet the issue also holds tremendous opportunity. Through tolerance of diverse cultures, the international community can further the efforts to establish and maintain peace and security in all regions of the world.

Through protection of intellectual property rights and through culturally sensitive development, the international community can bring the benefits of economic globalization to even the most remote

civilizations. Through legal protections, all peoples of the world can benefit from other cultures while maintaining their self-identities and through education, awareness and acceptance, all peoples of the world can experience the dignity and value of the world's diverse populations.[16]

Globalization affects the identity and cultures in different ways, the shades of economic globalization are present in the screenplay. There are elements of social globalization where a Pakistani family is trying to make a sub community in London. Important point to highlight is that globalization is affecting the individuals and the states as well. State is having the elements of hybridity and diaspora due to the effects of globalization. There are references of political globalization as well, we see the character of Nasser who knows how to exploit the system and make loopholes through the political lens. He does not believe in being a Pakistani national and considers himself to be part of London as its citizen. Hence, it is proved from the textual analysis how Globalization is shaping different identities and cultures in *My Beautiful Launderette*. Cultural hybridity and diaspora affects the character of Omer which is prominent in the textual analysis and different dialogues used in *My Beautiful Launderette*. We can evidently say that different cultures and diaspora elements do shape the identities in the globalized world.

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