

## **Bisexuality: Open Mess of Possibilities in Hanif Qureishi's *The Buddha of Suburbia***

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### **Abstract**

*Buddha of Suburbia* by Haniff Qureishi is investigated in this study in connection to Sara Ahmed's concept of "orientation" and "bisexuality." The study examines the circumstances that led to Karim's sexual preference. The concept of bisexuality is discussed in this process, along with how the main character Karim continues to appreciate both male and female. It also brings up the fact that most of the novel's protagonists are bisexual and analyses the orientations involved. As Karim claims at the start of the novel, he is instructed by his father to enjoy both sexes equally, it is also examined in this process that the environment they inhabit has queer impressions. He first observed his father engaging in sexual activity at the location where he had sex with Charlie. After witnessing this sexual act, he became aroused and went over to Charlie in search of physical gratification. Karim is a byproduct of the environment he lives in, and the individuals in that environment and those that surround him have left impressions on his skin and mind that have caused him to lean towards bisexuality. The research has been extremely helpful in disputing over the vocabulary used to describe bisexuality. By presenting many scenarios, it raises the topic of what factors define someone as bisexual.

**Keywords:** Bisexuality, sexual orientation, sexuality, identity, environment

Karim's erratic propensity to favour guys or females at different times ultimately gives rise to the confusion, and this erratic behaviour is a result of the milieu Karim lives in. Karim is raised in a variety of contexts, including his home, school, social environment, and career, all of which have an impact on his mind and body and help mould his sexuality into a bisexual one. He develops sexual interactions with both male and female individuals. Bisexuality affects the bulk of the characters in "The Buddha of Suburbia" at some point in their life.

Let's examine the phrase "bisexuality" first before going on to textual analysis. According to Alexander and Yescavage, being bisexual is a "conscious choice". It is a tendency to explore, be accepting, and love partners regardless of their gender and sex, which eventually creates room for a "open mess of possibilities." This raises issues with "normalising (monosexual) identities" and the constraints placed on desire by the surrounding existing culture. (49) Alexander and Yescavage

Ramakrishnan writes in his article "Putting the 'B' back in LGBT: Bisexuality, Queer Politics, and HIV/AIDS Discourse" that "Bisexuals and bisexuality are, it seems, nowhere and everywhere at once" (291). Bisexuality is therefore "dismissed" by Ramakrishnan as "a behavioural consequence of compulsory heterosexuality keeping gays and lesbians in oppressive marriages" (291), in Ramakrishnan's opinion.

The idea that society pressures people to "self identify" or fit into a particular category may be reflected in the process of shedding some light on the word "bisexuality." Therefore, as we define our identities, we classify ourselves using the terms and language that are available. Self-identification as a sexual person is currently a key social category. Our matrix of emotions, impulses, and wants is controlled by society. Characters in the provided novel don't worry about hiding their identity. They continue to enjoy themselves by gratifying their libidinous imaginations.

Bisexuality, which is easy and widespread, is described as attraction to both males and females. What about the married men who occasionally or frequently visit Connaught Place in Delhi for sex? What happens if a young lady's acquaintance with another woman unexpectedly or inadvertently develops into a sexual relationship? She is a lesbian? What

happens if an adolescent girl's "libidinous fantasies revolve around Mahendra Singh Dhoni and Sania Mirza in equal measure?" Bose and Bhattacharya (1991, p. 291).

What happens when a woman who has been in a long-term lesbian partnership suddenly starts dating men? Does a person's sexuality depend on their habitual conduct, sporadic behaviour, fantasies, prior experiences, or who they do what to whom? When does it matter, too? Bose and Bhattacharyya (2002, p. 292)

Karim Amir, the primary character and narrator of the current work, is a 17-year-old lad of mixed heritage who embarks on a mission to learn about himself and the delights of life. Karim grew up in South London's suburbs throughout the 1970s, and he really wanted to leave and move to the metropolis. He mockingly introduces himself as Kareem, who adores both men and women. What then is his sexual preference or identity? Gay, bi, or otherwise deranged? "My name is Karim Amir, and I am an Englishman born and bred, almost. I am frequently considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories" (3) is how he identifies himself.

All humans are capable of making a gay object choice and have in fact made one in their unconscious, according to Freud's conclusion in his *Three Essays on the Theory of Sexuality* (145). The father of Kareem advised him to love all sexes, whether they are male or female. He followed suit. His sexual preference is based on indications that his father is open to experiencing both sexes. "Dad taught me to flirt with everyone I met, boys and girls alike, and I came to see charm, rather than courtesy, honesty, or even decency, as the primary social grace," he adds. And if they were intriguing, I even started to enjoy harsh or nasty individuals (7). According to Clare Hemmings, perceptions of bisexuality may both "subvert gender norms" and "reinscribe dominant (i.e., heterosexist) gender and/or sexual discourse" (117). In the book, it is described:

Her son Charlie, who was almost a year older and in the sixth form at my school, was sitting at the top of the stairs, partially hidden by the bannisters. People were afraid to approach him, so he was frequently by himself. He was a boy who had been endowed by nature with such beauty; his nose was so straight, his cheeks so hollow, and his lips such rosebuds. Boys and men experienced erections simply by being in the same

room as him, while others experienced the same impact from being in the same nation. Teachers tensed, and women sighed in his presence (9).

The 1948-developed Kinsey scale offers a fairly straightforward framework for comprehending and interpreting the complexity of sexuality. It ranges from 0 to 6. According to Kinsey, "bisexuals belong somewhere along a continuum extending from exclusively heterosexuality (0) to exclusively homosexuality (6)" (Bose and Bhattacharyya 292). A score of three, in his opinion, would imply equal attractiveness for both men and women. According to the information above, "a person could self-identify as heterosexual (Kinsey 0) but fantasise about men and women (Kinsey 1-5)" (292).

"Evidence of significant attraction to men and women in some studies" (292) is defined as a Kinsey scale score of two to four. Contrary to some straight and gay people's perceptions, being bisexual simply means having a strong attraction to two people. The contrast between identity, behaviour, and attraction is significant and has repercussions for the discussion of public health and gay politics. Bose and Bhattacharyya (2002, p. 292) The Harvard School of Public Health reported in 1994 that "nearly 21% of the men and 18% of the women studied admitted to same-sex sexual attraction/behavior at some point in their lives." Bose and Bhattacharya (2009, p. 293) Bisexual behaviour is also covered by the Storm scale, which "treats desire for women and men as two independent axes and thus acknowledges that intensity of attraction for members of one sex can vary independently of intensity for the other, a fact that is not apparent from the Kinsey scales." Bose and Bhattacharya (2009, p. 293)

This is why some people prefer to be referred to as "pansexual" whose attractions are directed to "people from the wider spectrum of genders" (Bose and Bhattacharya 293). All these reports and the term bisexuality itself are deficient in describing "attraction to transgender, intersex and other people who challenge the binary sex categories of "male" and "female" or the gender categories of "man" and "woman."

According to Ramakrishnan, some men are drawn to women because of their femininity and also appreciate men's masculinity. The main character of the book, Karim, has the same feelings about his attraction to both male and female body types. Let's look at the author's account of Karim's dreams and libidinous longing that leans both male and feminine.

It was unusual, I knew, the way I wanted to sleep with boys as well as girls. I liked strong bodies and the backs of boys' necks. I liked being handled by men, their fits pulling me; and I liked objects-the ends of brushes, pens, fingers-up my arse. But I liked cunts and breasts, all of women's softness, long smooth legs and the way women dressed. I felt it would be heart-breaking to have to choose one or the other, like having to decide between the Beatles and the Rolling Stones. I never liked to think much about the whole thing in case I turned out to be a pervert and needed to have treatment, hormones, or electric shocks through my brain. (*The Buddha of Suburbia* 55)

Michael Ross in the study of bisexuality in 1991 states that,

Such categories are 'Defence Bisexuality' in which heterosexual activities are a defence against the stigma of homosexuality, 'Situational Bisexuality' involving incidental same-sex behaviour as might be found in prisons, boarding schools and by married men seeking extramarital release and 'Latin Bisexuality' in which the insertive role in a same-sex union is nevertheless regarded as heterosexual (293)

People's thoughts and ideas about their declaration of bisexuality vary widely. Some people are attracted to both men and women equally, whereas for others, attraction is situational. Few people, particularly in the early stages of the coming-out process, "perceive bisexual as a safer way to declare their same-sex orientation than 'gay' or 'lesbian,'" according to Ramakrishnan (Ramakrishnan 294). Marjorie Garber, a Harvard professor, asserts in 1995: People's romantic behaviour is frequently so complicated and unexpected that attempts to categorise it are inherently inadequate and restricting. Bisexuality is not only a category between homosexuality and heterosexuality; because to its flexibility, it is a notion that extends beyond both. Despite the validity of this argument, bisexual identities can have significance in certain situations for various reasons. Bose and Bhattacharyya (2014, p. 294)

Orientation, according to Sara Ahmed in *Queer Phenomenology* (2006), refers to the direction we take to navigate this environment. Our sexual orientation points in the direction of our strongest desires (2). In his essay on orientation, Heidegger writes, "I necessarily orient myself both in and from my being already alongside a world which is "known"" (144).

According to Ahmed, migration may be seen as a process of disorientation and reorientation as bodies both "move away" and "arrive," reinhabiting regions. (Ahmed 9)

People who engage in "bi-erotic behaviour" can occasionally be dominantly or publicly heterosexual and may practise homosexuality in their bedroom without self-identifying as queer, according to Jonathan Alexander and Karen Yescavage (62). June Jordan promotes a "New Politics of Sexuality" and asserts that "Bisexuality invalidates either/or formulation, either/or analysis." What about the fact that being bisexual means I am free and equally likely to want and love a woman as I am a man? Doesn't freedom imply that? (14-15). Karim describes his relationship with Charlie in more detail.

I laid my hand on Charlie's thigh. No response. I rested it there for a few minutes until sweat broke out on the ends of my fingers. His eyes remained closed, but in his jeans he was growing. I began to feel confident. I became insane. I dashed for his belt, for his fly, for his cock, and I took him out into the air to cool down. He made a sign! He twitched himself! Through such human electricity we understood each other. (17)

Sara Ahmed states in her work that "differentiation between strange and familiar is not sustained. Even in a strange or unfamiliar environment we might find our way, given our familiarity with social form, with how the social is arranged." (7). In the wistful state, Karim is yearning for Charlie. He covets:

Oh, Charlie. My heart yearned for his hot ears against my chest. But he had neither phoned since our last love-making nor bothered to turn up here. He'd been away from school, too, cutting a demo tape with his band. The pain of being without the bastard, the cold turkey I was enduring, was alleviated only by the thought that he would seek more wisdom from my father tonight. But so far there was no sign of him. (32)

The most basic aspect of human life is heavily flavoured by sexuality. According to one's religion, sexuality is a choice for married life, but when we think beyond these norms, it now serves as a necessity for both adults and children. Above all, one can assert that society considers sexuality to be a significant component of society. As a result, the current novel also has the same background hue. People's sexual behaviour might be interpreted as being

either positive or unfavourable. The identification of heterosexual is conferred by normal or socially acceptable sexual activity, whereas the identity of gay is conferred by aberrant or socially despised sexual behaviour. According to Simon Levay, heterosexuality refers to an attraction to the opposite sex, homosexuality refers to an attraction to the same sex, and bisexuality refers to an attraction to both sexes in his 2011 book *Gay, Straight, and the Reason Why: The Science of Sexual Orientation*. Finding our sexuality depends heavily on the sex of the chosen sexual partner. Even though it has come to be recognised as a type of lifestyle in contemporary society, attraction to the same sex is still seen as an awkward and abnormal aspect of human behaviour. Boswen views homosexuality as a widespread phenomena with historical origins. Age, culture, environment, ethnicity, and gender all play significant roles in the prevalence of this phenomenon. Since religion only permits toll-taking in relationships involving people of the opposite sex, homosexuality places itself in stark contrast to religious law.

Simon Levay even goes so far as to claim that a person's sexual orientation is entirely dependent upon the sex of their participating partner. The majority of heterosexual individuals are seen as normal in our culture, while the minority of homosexuals who fit in are just stigmatised. There are two types of attraction: emotional or romantic attraction, which yearns for psychological connection but may not necessitate physical union. Physical attraction is the longing for a genuine sexual act. (1) In *The Buddha of Suburbia*, Karim initially exhibits heterosexual traits. As a young man, he had sex with Helen and Jamila. Later, after meeting Eleanor at work, he feels attracted to her. At first, Eleanor resists his advances, but she eventually gives in. He is rather entranced by his sexuality, which Eleanor does not adequately entertain.

Freud and Wilhelm Reich both agreed that a person's sexuality is determined by the interaction of biological and environmental elements. In the present period, a preference for same-sex relationships might be seen as a lifestyle choice rather than an underlying inclination. Furthermore, we should be aware that homosexuals and lesbians share the same, typical physical, mental, and emotional characteristics as heterosexuals. Any uncertainty about sexual orientation that occurs in *The Buddha of Suburbia* (1990) is entirely the result of external conditions.

When two people of the same sex are persuaded to assume the roles of masculinity and femininity for one another, that is what is meant by being homosexual. One adopts to play a "masculine role" and another "feminine role" as part of the conception. Contrarily, the heterosexist presumption states that only a sexually intimate connection may develop between a male and a female character. The relationship of a same-sex pair will not last as long as a heterosexual couple since they do not conform to gender norms in their relationship. In the book *The Buddha of Suburbia*, we see Karim playing the part of a man and Charlie playing the part of a woman as they engage in sexual activity. That Karim first draws Charlie in just to let him follow himself and feel drawn to him is beyond what is often acceptable. And Charlie? My love for him was unusual as love goes: it was not generous. I admired him more than anyone but I didn't wish him well. It was that I preferred him to me and wanted to be him. I coveted his talents, face, and style. I wanted to wake up with them all transferred to me. (15)

Since we are only being psychologically and environmentally led into what we call sexual orientation at this stage of adult development, deciding whether one is heterosexual or homosexual is actually a very delicate process. At this point, the role played influences how we see femininity and how we designate it as the identity we are interested in. Simon Levay persuasively argues that bisexual persons are attracted to both men and women in terms of physical heft and psychological emotional relationships. *The Buddha of Suburbia*, a fiction, demonstrates this. At the moment, Karim is drawn to men because of their powerful bodies, backs, and muscles, while women are drawn to them because of their feminine traits like soft, attractive figures, full breasts, and thin, shiny legs. She gave me a kind grin before making two fast sidesteps into my personal space to stand next to me. I was shocked and startled by her quick appearance. (31)

Further, The misunderstanding in the story over sexual orientation is not as severe as people usually perceive it to be. It basically develops via Karim's erratic propensity, which is sometimes towards ladies and other times towards guys. This erratic tendency is the result of the environment Karim is surrounded by. As we can see, Karim's sexuality is shaped into a bisexual one by the contexts in which he is raised, including his home, school, social environment, and working environment. Karim also has sex connections with both men and women. Bisexuality affects the bulk of the characters in *The Buddha of Suburbia* at some



point in their life. Home environment holds the primary position in shaping the character and mind of a person effectively. When the novel opens, it presents Karim in his teenage years residing in suburban England with his father of Indian origin and mother of English origin. Other than his house, there are other places he is introduced to by his father like Eva's house where he meets Charlie, one of his many sexual partners. It is Eva's residence he first time witnesses a sexual encounter between his father Haroon and Eva:

With a harsh crack, Eva slapped her hand over my father's mouth. This was a touch peremptory, I thought, and I almost jerked forward to object. But, my God, could Eva bounce! Head back, eyes to stars, kicking up from the grass like a footballer, her hair flying. But what of the crushing weight on Dad's arse? Surely the impress of the bench would remain for days seared into his poor buttocks, like grill marks on steak? (Eva released her hand from his mouth. He started to laugh. The happy fucker laughed and laughed. It was the exhilaration of someone I didn't know, full of greedy pleasure and self. It brought me all the way down. (16)

After seeing the event, he goes back to Charlie's room and fondles Charlie as he ejaculates. Charlie was laying on his back on the attic floor, the narrator says. He gave me the joint, I pulled off my boots, and I laid down. Come lie next to me, he murmured. 'Closer.' He touched my arm with his hand. (16) Later, when we witness him engaging in sexual activity with Helen and Jamila, we are forced to believe that Karim identifies as bisexual in terms of sexual orientation. When he has the same experience at work that he already had, his bisexual identity is strengthened. When he works alongside Pyke, he meets Eleanor, to whom he quickly develops feelings of attraction while chewing on heterosexual cues. One should not misunderstand it, though, since his sexual orientation changes just when Eleanor is refusing to accept his attempts towards a romantic relationship. After being rejected in his attempts, he considers Charlie, who exemplifies his homosexuality in a very evident way. Even if his wishes were subsequently granted, he still had ideas in his head about Charlie. As a result, the fact that his sexuality is revealed makes him seem in the story as a stereotypical bisexual. It would be fair at this time to state the issue Karim is now facing. He is prepared to battle a number of times, but he is unable to pinpoint exactly what he wants and what he receives. Karim's explicit proclamation of the qualities he values in men and women finds an appropriate outlet in the bisexual orientation community.

However, Karim continues, "My thoughts were fixed on Charlie, and not even Jammie came to mind. I believed that having to select one another would be awful. I felt fortunate because I could attend parties and return home with anyone of either sex when I gave it some thought. (55) Aside from his living and working environments, Karim showed signs of confusion about his sexual orientation at the school he attended. The youngster had a wide range of options throughout the schooldays. He is making advances towards both males and girls. When he was in puberty, the stage of life where one has the capacity to take all possible streams leading oneself to self-recognition in all aspects, he let himself dive in deeper confusion because he wanted to be an actor and was being guided by the stream of suggestions from his father. He had been involved in several situations that gave him the possibility to experience sexual pleasure, such as flirting with both guys and girls or squeezing penises at school. He says, "At school, I had squeezed numerous penises before. We constantly squeezed, massaged, and stroked each other. It alleviated the boredom of learning. (17) As he grew older and became an adult, he kept doing the same things he had done before, putting himself in a position where he could assume any number of identities. The protagonist of the book *The Buddha of Suburbia* experiences confusion in coming to terms with his sexual orientation due to the family's predicament, which also includes the 'divorce'. Situations that the family encounters give Karim's sexual orientation its final touches. In general, a family is an institution made up of heterosexual people, whose members look to one another for both emotional and material stability. In contrast to this, those who defend others in Karim's family in the book *The Buddha of Suburbia* put their own emotional well-being at danger. Karim is put in danger at a time when he needs his parents to provide him with emotional support due to the growing distance between his father and mother and the crumbling walls between Haroon and Eva.

Typically, a family serves as a haven where people can feel at ease, but in Karim's case, it turned out to be more of a shade that ate up all the hues that set one thing apart from another. All those obstacles were removed from Karim's path after his parents' divorce, leading him to the state of confusion he endured for a long time, if not permanently. So, regardless of his morals and ethics, he was fearless in his pursuits and did what he enjoyed the most. Religion and spirituality are two such outstanding practices that guide human character to the ultimate goal it seeks to achieve, forming some moral codes that go by the

label of "culture." These are the two poles that the so-called conscience of the human spirit swings back and forth between as it pursues its objective and the imprints that it has left behind. Karim doesn't appear to have any awareness of the ideal human life path, which is different from that of other living things on the earth, at any point in the novel. The route one takes to live a cultured life does not at any point in the book's plot resemble the progress wheel. Karim, whose bisexuality directly or indirectly has a resultant affiliation with the evil side of human conscience, is disillusioned by this carnal society because it can be observed infiltrating practically every character in the narrative. Karim falls within the category of human society that transcends all religious convictions, rejecting all social mores that are revered and adored in awe by regular people.

Therefore, questions about Karim's sexual identity are influenced by factors that are somewhat distinct or indistinct in both religion and culture. If we demonstrate that we are capable of the sexual orientation theory, we get suspicion that elaborates the complexities of one's sexuality and places us in conflict rather than giving us clear colours. The idea is clear-cut when it makes the claim that one's sexual orientation cannot be discovered simply by comparing the events or circumstances they encounter to a set of standards established by the major social classes. Either via economic growth or spiritual quest, humanity grants its kind the desired freedom. Similar to how we are free to judge any aspect of human nature, others are also in a joyful state of liberty to choose a mate based on their sexual needs, regardless of any rules that may be observed by others. And while savouring this freedom, some individuals stake their notoriety by declaring themselves to be a part of any exact constellation, as Karim does throughout the novel. Realistically, Karim's opinions about his own sexual orientation aim to direct the reader's belief that he is bisexual; nothing else is explained in this regard. However, after experiencing Karim's sexual side, one cannot be stripped of their creative faculties. The oddities the author depicts in his portrayal of Karim are sufficient to arouse the readers' speculations, which continue to vacillate between assurance and doubt over their own hypothesised conclusion of his (Karim's) bisexuality.

Theories on sexualities that are prevalent in contemporary activity put themselves in a revolutionary position by contesting the heterosexuality that was once seen to be the norm and upholding the exclusion of other sexual practices that go against what is considered to be natural human behaviour. Even in the past, deviant sexual conduct was present, but it was

concealed by ambiguous identities. Decentralisation of heterosexual hegemony already has a major position in the theoretical perspectives of those who patent sexual identity upon people in accordance with the preferences they exhibit while choosing their sexual partner. When it comes to focusing on the conventional masculinity in a sexual action, polemical information may be successfully attained in large quantities. Hanif Kureishi creates a fabric of ambiguous identity that is easily capable of oscillating between two quite distinct behaviours while taking into consideration the delicate nature of the subject. As a result, the illusion is successful in its claim that the writer did a good job of obscuring his character's sexual orientation. He has made promising attempts to give his main character, Karim, a profoundly bisexual touch as he perceives how modernity has painted 1970s England in rich hues that include all kinds of cultural differences and conflicts.

The leitmotif that permeates this outgoing novelist's works is sexuality, and *The Buddha of Suburbia* is one of those books. One may even go so far as to call the book by another name "just a study in sexuality." Bisexuality appears to be the stream that touches the shores of sexuality on either side, whether it is heterosexuality or homosexuality; such have been the attitudes and conscience sparks that the author has nurtured in his protagonist. The work's opening gives us vivid examples and occurrences that help us understand Karim's nature. It's clear that Karim possesses a single entity that would divide into two if put to perfectly normal sexual activity and another entirely abnormal sexual behaviour. He has sexual relationships with several persons of both sexes as he gets older. He frequently loves Jamila's company, occasionally takes Helen, finds attraction to Charlie, and later confesses his feelings for Eleanor. Although Karim becomes interested in Charlie as a result of the sexual tremor he experiences while watching Haroon and Eva engage in intimate acts in the garden, disappointing his father about his sexuality, his sexual orientation is actually quite balanced. One can believe that Karim appreciates the right that individuals have to recognise their sexual interests. I did think about it I considered myself lucky that I could go to parties and go home with anyone from either sex-not that I went to many parties, none at all really, but if I did, I could, you know, trade either way." (*The Buddha of Suburbia*)

Observations should be prioritised that even relationships Karim forms can be categorised into two- relationships born of conscious advancement and incidental relationships. The former category may include Karim-Helen relationship, Karim-Eleanor

relationship: towards Helen he was fetched in green stage of life and towards Eleanor he shows his whims while seasoning himself in his profession; the later comprises Karim-Jamila relationship, Karim-Charlie relationship and Karim-Marlene relationship: frequent meetings of Karim and Jamila put them in the situation which helps them open for each other, attraction towards Charlie is the consequence of Haroon-Eva affair, and the sexual encounter between Karim and Marlene is caused through Marlene's whims towards Karim, even in the materialisation of this relationship, Pyke is quite instrumental. Consequently the division of Karim's sexual relationships constitutes an unconceived layer upon already numerous levied theories speculating the sexuality of Karim. Confused at the sight of two appealing sides abound in their own kind of pleasure; Karim intentionally remains obscure in choosing one. He didn't care much for the cultural canvas whereon we have to paint our identities according to its accepted colours, rather he tried saturating the dryness of his life with whatever the moisture he could meet in his life adorning himself with his assumed privilege. All assumptions Karim can be supposed to bear are totally rooted in his sense of freedom from the conventions of morality, and morality, at no place, happens to affect his conscious as well as incidental relationship, in any possible way.

Moving further in the probe of sexual orientation for the novel's characters, the true copy of the Western philosophy on gender and sexuality during the 1970s is reflected in the thoughts of Jamila. The way she has been portrayed in the novel, Jamila herself sounds to be the physical form of the contemporary Western philosophy on gender and sexuality in abstraction. Her presence in the novel is quite crucial in enforcing the very stereotype of then western ideology of sexuality as she bears Asian parentage. Jamila considers herself as a symbolic figure who favours the rights and domination of women in sexual terms against the conventional attitudes perceived suitable for the society. Her free will and domination get radical exposure in the marital relationship between her and her husband Changez whereby we witness the acute ravine created by her while her husband wants to consummate the marriage. She is the type of woman who seeks the complete clutch to lie in her hands adorning her with the ability to reign her sexuality at her own will. This attitude helps her in breaking away with all conventions and establishes a sexual relationship with Karim even after being married to Changez. The western culture she has been nourished in is quite likely to burnish the standpoint of Jamila who proves relevant to it in resisting an alliance to a

completely unknown person though she eventually yields in to her father's will. Thus, the novel in considerable sections proves a manifesto of the then western thinking stream in sexuality as well.

Jamila's character reflects, too, the tints of bisexuality. The beginning and duration of her adolescence is wrapped in the blissful layers of free will and allowance to enjoy the company she prefers- of either sex. Additionally her frequent union with Karim is not subject to any question either on the side of her parents or society. But at certain stages, she has to fight against her will, still she doesn't appear to recede her steps from what she has resolved, like her persistence in escaping the marriage with Changez. Though she is conquered, yet it's not her defect rather a solution to the situation one might feel improbable to unravel. Already her intentions had found an intricate way to let her deal with the situation, kindling her conscience about what to do with her father and with her husband. Undoubtedly she married Changez but always kept avoiding sexual encounters with him, rather she happily hurled herself in sexual encounters with Karim, considering the marriage as a mere conventional bondage patched by the society. Even she goes to the extreme in declaring her body as her sole possession, and hence having the right to mete out the necessities of it by her own yearnings.

Throughout the novel the character of Jamila keeps on going under all possible variations it is capable of like that of Karim. Jamila's sexual identity too is printed in strips of two colours at a time she is observed veiled as heterosexual experiencing the sexual encounter with Karim and on the flapped wings of time, she undergoes a lesbian relationship with Joanna which offends Changez. Jamila holds the opinion: "you meet someone and you want to be with them, you want to know them deeply. It's passion I suppose and it's wonderful." (The *Budhha of Suburbia* 277). Kureishi has quite skillfully painted the character of Jamila to consolidate the theme of bisexuality in the novel, fledging her with the abstractions of thinking which lead her to the intensifying atmosphere as an active constituent in sexual orientation. Jamila's picture as heterosexual is enhanced through her sexual encounters with Karim and Simon and that of lesbian by the relationship she establishes with Joanna and these encounters catch a fluid course of sexual orientation which has been very carefully constructed to attract the minds in conjecture.

The novel's antagonistic nature in sexual stereotypes brims the tub of assumptions treating it as an explicit breakthrough of prevalent conventions of normal sexual behaviour. The theme of sex doesn't sound carrying ever a bit of taboo shades, so freely it has been sketched. Sometimes it touches the edge of pornography detailing explicit unions between the characters of the novel, and thus recognizes itself as a vital factor affecting nearly major sections of characters. Whatever the character has been attached to the character like - Karim, Jamila, Haroon, Eva, Eleanor, Marlene, Pyke and Charlie, it fails to imply sexual fidelity to all of them. Haroon, remains unmindful of his wife while letting himself to fornicate with Eva, Changez too, no doubt sets forth some beautiful principles on the sexuality of Jamila, but shows no hesitation in experimenting numenous sexual positions with the Japanese whore Shinko, to leave all these things behind Pyke and his wife Marlene like to indulge in the orgies and group sex, one can be seen where Karim, Marelene, Pyke and Eleanor enjoy themselves. Thus no proper sexual code has been implemented between the characters of the novel whereby, they flauntingly express themselves as individuals bound to reach the ultimate happiness disrespecting all shame and sensibility. Kureishi leads his characters towards the barren stream of ethics where they meet their completely negative and contrary reflections shivering on the time through ripples of uncertain and unstable sexual encounters hatched by cynical and environmental factors.

Ethnicity also might be observed as an integral constituent in creating the atmosphere responsible for confusing sexual orientation in the novel, *The Buddha of Suburbia*. Karim, who represents a different ethnicity from that of Pyke, Marlene and Eleanor, becomes a desire for the couple, awarding them with opportunities to relish a different sexual encounter. Bisexuality must be taken to ripen itself through the experiences which are consequences of such ethnic desire.

The hindsight of the study comes with the result that Karim's sexuality constantly leaps to fit the next object he finds favourable to his sexual gratification baffling race, gender and ethnicity. Hence, his bisexuality helps him encroach the lines that confine one within a recognizable area providing some freedom and some restrictions helpful in defining oneself to belong to a particular group or community. It can be asserted that Karim's caprices in sexual adventure and his bisexuality cater substantially to each other and are, therefore, complementary to each other. Bisexuality along with reigning the novel as a theme sounds to

be instrumental in the evolution of the plot, with numerous sprouting in terms of modern sexuality. Implication of moral flexibility enables the characters of the novel to accept what the environment or their imitative requirement presents before them either by choice or by compulsion. In this way, bisexuality rather than being a progressive entity to the evolution of the plot proves to be a summative array of differences caused by gender, sexuality, environment and ethnicity.

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