

## Abstract

The purpose of this qualitative research will be to explore the characters, specifically central characters, of Hanif Kureishi's fiction that how these characters do not want to become the part of *Symbolic Order* (Jacques Lacan), and in fact try to transcend from prevailing *Metanarratives* (, Jean-François Lyotard), and *ISA: Ideological State Apparatuses* (Louis Althusser) - in an attempt to establish their own personal discourse/narrative. Their inclination for not becoming the part of the *Symbolic Order* can be seen in their indecisive nature. The characters at every step break their relationship with social constraints; culture, tradition, and history. His characters are not types but individuals, the revolutionists.

The research draws upon mostly secondary sources of data including books, articles, journals, interviews, and internet resources. The key theoretical concepts running through this work are those of, *Symbolic Order*, *Metanarratives*, and *ISA*, all of which are interconnected to one another, underlie the fact that several dominant networks (attitudes, beliefs, values, morals) work in society and determine the life of individuals, telling them about the nature of their place in society.

The central question to be examined in present thesis will be to show that merely dealing with Kureishi as a Postcolonial writer; as done by many of the critics, it will demonstrate that how Kureishi through his characters is attempting to change perceptions about the presence of different Ideological Apparatuses and Metanarratives in the society. It will also argue that how all these apparatuses and Metanarratives hinder one's imagination and the essence's of very self. Besides how one should deviate from these ideologies to preserve one's essence and individuality.