

**DIASPORA: A CONSTRUCT OF
PALIMPSESTS IDENTITIES IN *WHITE
TEETH* BY ZADIE SMITH AND *THE
NAMESAKE* BY JHUMPA LAHIRI**

BY

SYEDA MADIHA BATOOL



NATIONAL UNIVERSITY OF MODERN LANGUAGES

RAWALPINDI

September, 2024

Diaspora: A Construct of Palimpsests Identities in *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri

By

Syeda Madiha Batool

M. A, Air University, 2017

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, RAWALPINDI

© Syeda Madiha Batool, 2024



THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

Title: Diaspora: A Construct of Palimpsests Identities in *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri

Submitted by: Syeda Madiha Batool

Registration #: 27MPhil/Eng Lit/Rwp/S21

Master of Philosophy

Degree name in full

English Literature

Name of Discipline

Ms. Rabia Shamim

Name of Research Supervisor

Signature of Research Supervisor

Dr. Muhammad Safeer Awan

Name of Dean (FAH)

Signature of Dean (FAH)

Date: _____

AUTHOR'S DECLARATION

I, Syeda Madiha Batool

D/O Syed Maqsood Gardezi

Registration # 27MPhil/Eng Lit/Rwp/S21

Discipline English Literature

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Diaspora: A Construct of Palimpsests Identities in *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be canceled and the degree revoked.

Signature of Candidate

Syeda Madiha Batool

Name of Candidate

Date

ABSTRACT

Title: Diaspora: A Construct of Palimpsests Identities in *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri

This research is concerned with the analysis of the ways in which the diasporic characters in the texts *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri establish their new palimpsest identity. The study utilizes Thomas De Quincey's theory on palimpsest as its major concern along with the concept of hybridity, mimicry and third space as proposed by Homi k Bhabha in *Location of Culture* to trace the relevant evidence from the selected texts. This study describes palimpsest in relation to hybridity, mimicry and third space and how they make the identities of the characters palimpsest. The characters in these texts inhabit the two spaces of past and present altogether through their memories and by adapting to the foreign cultures which relate them to palimpsest. It is not possible for people to meet, connect and mingle in diverse spaces without sharing their cultural values. Inclusion sets a way forward to acceptance which produces hybrid spaces whereby people are informed about each other's past and values. In the selected literary texts, the first-generation diaspora who mostly seem to resist the foreign culture by restricting their off springs not only allow palimpsest metaphor to reveal their silenced past but also the ways in which their interaction with other cultures places them with palimpsest. The second-generation diaspora, however, is more inclined towards adaptations yet their intermittent visits to their native culture and their roots lying elsewhere is what keeps them lurking in between, making them a continuous subject of palimpsest. This research study will provide literary scholars with a new stance towards the application of palimpsest metaphor in literary domains. It will also help them to trace this concept in other literary genres.

Keywords: *Palimpsest, hybridity, adaptation, in between, mimicry, third space*

TABLE OF CONTENTS

Chapters	Page
THESIS AND DEFENSE APPROVAL FORM	ii
AUTHOR’S DECLARATION	iii
ABSTRACT.....	iv
TABLE OF CONTENTS	v
LIST OF ABBREVIATIONS	vii
ACKNOWLEDGEMENT.....	viii
DEDICATION.....	ix
1. INTRODUCTION.....	1
1.1 Thesis Statement.....	6
1.2 Research Objectives	6
1.3 Research Questions	6
1.4 Research Methodology	7
1.5 Significance of the Study	7
1.6 Delimitations of the Study.....	7
1.7 Organization of the Study.....	7
2. LITERATURE REVIEW	9
2.1 Previous Works on the Theory and Selected Texts.....	9
2.2 Research Gap.....	17
3. RESEARCH METHODOLOGY	19
3.1 Method of Research.....	19
3.2 Theoretical Framework	20

3.3 Key Concepts of the Theories	24
3.4 Application of Framework	24
4. TRACING PALIMPSEST THROUGH THE ANALYSIS OF HISTORY AND MEMORY IN THE TEXTS <i>WHITE TEETH</i> AND <i>THE NAMESAKE</i>	26
4.1 The Role of Memory in Shaping Palimpsest Identity of the Central Characters in the Selected Texts	27
5. TRACING PALIMPSEST THROUGH HYBRIDITY, MIMICRY AND THIRD SPACE IN <i>WHITE TEETH</i> AND <i>THE NAMESAKE</i>	35
5.1 Hybridity and Mimicry Leading to Palimpsest Identity of Characters	36
5.2 Mimicry, Cultural Mixing and Third Space in Relation with Palimpsest.....	44
6. CONCLUSION	62
6.1 Findings and Recommendations	65
WORKS CITED.....	66

LIST OF ABBREVIATIONS

The abbreviations of the titles of Primary texts

WT *White Teeth*

TNS *The Namesake*

ACKNOWLEDGEMENT

I express my gratitude to the Almighty for enabling me to carry out this task and helping me endure all the troubles that came my way during this journey. I owe special thanks to Ms. Rabia Shamim, my supervisor, for her constant support, guidance, and motivation. It would not have been possible for me to complete this research work in time without her teachings. I would also like to thank Dr. Ejaz, our Head of Department, for offering his help whenever it was required.

I would like to extend my deepest thanks to my parents and siblings for their prayers and encouragement. I will not forget to thank all my colleagues for their help in this journey. I would like to name Amna Yousaf in particular, who provided me with the advertisement so that I could live up to my dreams. I owe special thanks to Rabia Younas who always helped me with setting and formatting.

In the end, I will thank NUML for opening a campus in Rawalpindi and providing me, other working ladies, and housewives with an opportunity to continue their education and empower themselves.

I thank you all.

DEDICATION

To my grandfather, my father, and my friends. Thanks for being my superheroes and constant support. May you be rewarded with the best of the ephemeral and eternal.

CHAPTER 1

INTRODUCTION

This thesis analyzes the ways in which diasporic cultures and identities are turned into palimpsest through the process of hybridity and mimicry and how third space is related to palimpsest in the texts *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri. These texts depict the ways in which the characters blend with other cultures in order to establish their new identity. Dense with hybridity, mimicry, and illusion of third space, these texts present a fine example of palimpsest which is the prime concern of this study. This thesis also presents how the diaspora's attempts to move back and forth in time through memory allow the researcher to use palimpsest metaphor to describe the rambling state of the characters of the selected texts. Smith and Lahiri, being immigrants with colonial history, bring forward transnational, multiethnic and multiracial themes in these texts which connect the most diverse people and their cultures which according to the researcher result in palimpsestic identities.

The concept of palimpsest primarily originates from the field of Archeology where it is used to refer to a parchment which undergoes the process of erasure and imposition several times but does not entirely shed the previous writing. 'Palimpsest' is a Greek word used for vellum which is reused without altering the complete image of the previous form. The new construct on vellum appears as a blend of old and new. Thomas De Quincey's work on *The Palimpsest of the Human Brain* sets the way forward for the metaphoric expansion of this concept in various fields. Thomas De Quincey in his essay defines the human mind as a palimpsest reflecting upon its function in the following words "What else than a natural and mighty palimpsest is the human brain? Such a palimpsest is my brain; such a palimpsest, oh reader! is yours. Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before. And yet, in reality, not one has been extinguished" (Quincey). According to him, the mind is a palimpsest as it carries endless and everlasting ideas, images and feelings and stores everything altogether in different centers of the human mind. This stored information that can be retrieved anytime is what makes the human mind palimpsest according to Thomas De Quincey. This concept seems related to the space which emerges as a result of hybridity

and mimicry if taken in a metaphorical sense. The researcher in this study aims to analyze the process of hybridity, mimicry and third space with reference to palimpsest.

Hybridity, which in its basic sense is a mixture of two or perhaps more cultural strands and which cannot place itself on any sides, is the interstitial space which bears the traces of both extremes of binary. The way palimpsest bears the capacity to reflect upon past and present, the hybrid spaces produce similar cultural images which contain the traces of both 'past' and 'present,' 'here' and 'there.' Diasporas, when out migrate and settle in the adopted territories, they come in contact with diverse cultures and by blending the local and foreign culture altogether emerge anew. This contact between cultures and the process of imitation is what turns the diaspora into a palimpsest subject. Bhabha talks of hybridity in terms of interstitial space, which is also called as the third space of enunciation. This is a space which does not belong to either category or is something in between that has the traces of both. When various cultures come in contact in diverse spaces, they result in the interstitial space which represents palimpsest images as it contains the traces of both spheres.

Hybridity is as subjective and productive as palimpsest, which considers purity as myth and defies the idea of pure culture. The interaction between diverse cultures introduces new things on both sides. The cultural representations become palimpsest when the diaspora mimics the other culture out of "a desire to be reformed recognizable by others, as a subject of difference which is almost the same but not quite" (Bhabha 86). Through the process of mimicry, the imitator becomes almost the same but does not fit in the mainstream due to his roots elsewhere. The diasporic characters in the selected texts when they try to be like the whites, they become partially white but not quite. Their attempts to become like white people is layering upon already learnt behavior and culture that results in 'partial representation' (Bhabha 86) which subverts the image of others, where in an attempt to associate with another culture, a person further deviates from his own. This is because the process of mingling between cultures proceeds with ambivalence, which is a mixed feeling of love and hatred, so it allows only Anglicization not the total transformation of people into Englishmen. These slippages between the cultures and identities which occur due to hybridity and mimicry eventually take characters to a 'third space' (Bhabha 90) which separates them from their former and later cultural settings. As a result, it forms a new third category merging both, which refers to the similar process of layering which palimpsest suggests.

Mixing new with the old but in a way that reflects both at the same time is palimpsest and this process is undertaken by diaspora in host land by mixing local and foreign cultures all together. This process of cultural transformations by wearing new identities in the form of inscription, memory and nostalgia provides a space where the diaspora beings are found rambling between the two streams of present and past exactly as palimpsest. The researcher's concern in this research is to study the complexities of identity created by hybrid spaces which result in a third space which is palimpsest for bearing traces of past and present.

Hybridity, mimicry and third space allow Quincey's palimpsest to function at multifarious levels in the selected literary texts. Palimpsest begins with unraveling their past and appears more dominant when due to hybridity characters undergo assimilative practices and mimic the foreign culture. These encounters between cultures in the areas of cultural split present a new blend of Indigenous and heterogeneous. The researcher is concerned to analyze this process keeping Quincey's palimpsest in view. The process of acquisition in culturally diverse areas does not result in complete transformation. The partial representations of 'here' and 'there' make characters a product of palimpsest intrusions. Just like parchment overly subscribed, Quincey's palimpsest describes the mind's ability to move back and forth in time. This point relates to this study when the amalgamation and reiteration of past and present devise complex patterns of diasporic identities. *WT (White Teeth)* by Zadie Smith and *TNS (The Namesake)* by Jhumpa Lahiri deal with the similar phenomenon of erasure and inscription which is the result of hybridity and mimicry. The selected texts reflect upon the complex patterns produced by hybridity and mimicry and the researcher exposes how these interrelated concepts result in the palimpsest identity of the characters in the selected texts.

Having been born of a Black Jamaican mother and a White English father, Smith leaves her characters in the constant in-between state longing for identity in her text *WT (White Teeth)*. Lahiri due to her Bengali heritage also creates diasporic themes in the text *TNS (The Namesake)* which leave her characters troubling with their identities in a land which is not their ancestral land. The time frame in which the story of both these texts is set witnessed massive immigrant populations in their respective areas. In 1948, with the approval of the 1948 Nationality Act, England's complicated relation with its colonies ended and a geographical shift was observed as this act allowed the citizens of the British Empire to travel independently across its colonies.

This resulted in an influx of immigrants in England which altered its social environment. *WT (White Teeth)* is the story of two war time friends Bangladeshi Samad Iqbal and an English man Archie Bald and their families along with some other diasporic characters from Arab. The story centers on immigrants' experiences in culturally diverse England. The characters seem to struggle with their identities and fall apart in an attempt to establish it in another country.

Similarly, the setting of the text *TNS (The Namesake)* is the United States where a surge in immigrants' population was observed in 1965 and 1990 after the approval of New Immigration Legislation which offered permanent work visas for highly skilled laborers. Like *WT (White Teeth)*, *TNS (The Namesake)* depicts the story of two generations of Gangulis, who are immigrants in the US. The family moves to the US with the hope to meet a bright future but disperses in between clashing with foreign cultural differences. In search of identity and in an attempt to resist the foreign culture, Ashima, central figure in the novel, eventually seeks peace and relieves her tension by moving back to her home country and owning her traditions at the end of the text. Characters depicted in these texts inhabit culturally diverse spaces which allows them to intermingle. In an attempt to adapt to the foreign land and its cultural practices they undergo such changes which present them as a new third category which is unfit for both the native and the foreign culture. They make these efforts to adjust in the foreign communities, but its result takes them away from their roots and also the imposed structure because the new representation is the third category which does not align with either side. Migration to another place introduces a diaspora with a new lifestyle and does not allow them to stick to a single culture in a culturally diverse space.

The immigrants in the host land are usually found in a constant nostalgic state however, generational responses towards host countries are different. First generation diaspora shows resistance and is ambivalent towards the foreign land despite adapting to the means which might benefit them monetarily and help them associate with the foreign land. In the case of second-generation diasporas, who do not have firsthand knowledge about their homeland and are introduced to it through stories and intermittent visits, they seem more driven towards the host land and its assimilative practices hence the impact of hybridity and mimicry does not transform them at large yet having roots elsewhere is what results in their palimpsest identities. The Diaspora's nostalgic state and memory makes them a constant subject of palimpsest as they dwell

in past and present at the same time. Furthermore, the changes they make in their culture by mimicking the host land due to their hybrid positions turns them into a new third category which bears the traces of 'here' and 'there.' Being a product of another land, diaspora have been raised according to such principles which make them fit only for the places they belong. When they go to another land and try to imitate its trends, they alter their whole construct for a while and wear upon themselves something new. This mixing of old and new altogether which presents the vivid glimpses of both past and present is what allows palimpsest metaphor to intrude with the diasporic identities.

The focus of this thesis is to bring out the ways in which characters of these texts negotiate with the foreign culture and eventually establish palimpsest identities. The palimpsest identities are the result of collision between diverse cultures, and it comes to the forefront when characters of the texts try to assimilate with the culture alien to them. The uncertainty and complexities in the characters portrayed by Smith and Lahiri offer their interpretation at multiple levels. Set in England and the United States *WT (White Teeth)* and *TNS (The Namesake)* are the stories of intermingled families. The diasporic characters seem to struggle with their statuses in British society in both texts. They feel alienated by the host land and unwelcome in their homeland because of their dual representations which transform their personalities into the third category which has some aspects of the native and some from the adopted culture. This makes them a misfit to identify with either side. By examining characters' continuous struggle to look for their identities to fit in the mainstream in the multicultural spaces in the form of close reading, my work on *WT (White Teeth)* and *TNS (The Namesake)* adds diasporic palimpsest in the existing corpus of knowledge. Complex relationships and historical baggage lead the stories of these texts forward. This thesis examines the effect produced by the mingling of cultures and its impact on diaspora, considering Thomas De Quincey's *The Palimpsest* as major theory and Homi K Bhabha's ideas of hybridity, mimicry and third space as assisting theories.

Before migration, the central characters of the texts, first generation diaspora show a desire to exercise a luxurious lifestyle. Their colonial masters have created in their minds the image of the West as civilized, literate, and full of opportunities. After migration, their colonial masters introduced them to another picture of the host land. The hyperreal presentation of the host land and an ardent desire to belong to the acquired territory compels the characters to imitate the host land culture. In some cases,

some characters are exhausted by their own culture and undergo adaptive practices but having roots elsewhere shatters their personalities. Resultantly the image they produce reflects both aspects of binaries.

In *WT (White Teeth)*, when Clara meets her English boyfriend Ryan Tropps, she gives up on her Jamaican culture and traditional ways of living. She tries to infuse with the English culture which continues her struggle to establish her identity. On the other hand, when Ryan Tropps comes in contact with Clara's culture, introduced to him by Clara's mother Hortense, he considers English ways of living corrupt and evil and Jehovah's as pious. He transforms himself just like Clara but both of them cannot associate themselves to adopted culture having past and roots elsewhere. Similar instances we find in Lahiri's text *TNS (The Namesake)* when Gogol tries to escape his home culture by leaving his home and settling with Rattliffs. Their home, family, graveyard to him are a kind of security, ease and solidarity which fascinate him and in order to gain the same kind of comfort, he settles with them. These adaptations and settlements are the result of hybridity, mimicry and third space that present cultural representations as palimpsest.

1.1 Thesis Statement

There is a multifaceted relationship between diaspora and palimpsest which is shaped by hybridity and mimicry and these assimilative practices such as mimicry in hybrid spaces seem to reshape characters' palimpsest identities in the selected literary texts.

1.2 Research Objectives

1. To analyze the ways in which the politics of palimpsest function in the selected diasporic texts
2. To examine the ways in which diasporic subjects act as palimpsest in the selected literary texts.

1.3 Research Questions

1. In what ways does memory make diasporic characters a subject of palimpsest in the selected literary texts?

2. How do hybridity, mimicry and third space make diasporic identity palimpsest in the selected literary texts?

1.4 Research Methodology

My research is qualitative in nature as it employs exploratory and interpretive research design. Since the findings of qualitative research cannot be generalized, I have analyzed the selected texts with the help of discursive possibilities rooted in them. I have used textual analysis presented by Catherine Belsey in Gabriel Griffin's book *Research Method in English Studies* (2005) as a method. Belsey delineates that textual analysis is indispensable to research in cultural criticism, where cultural criticism includes English, cultural history, and cultural studies, as well as any other discipline that focuses on texts, or seeks to understand the inscription of culture in its artifacts (Belsey 157). Belsey's notion on research that it contributes to knowledge uncovering something new provides me space to contribute to the existing corpus of knowledge pertaining to diaspora and palimpsest. This method has enabled me to analyze the selected texts through diverse perspectives.

1.5 Significance of the Study

This study is significant as it brings an Archeological concept "palimpsest" in the diasporic domain and expands its metaphorical usage. This research also provides a new stance towards the study and application of palimpsest as a metaphor. This research is also important for future researchers as it hints at various disciplines where palimpsest as a metaphor can be studied and applied.

1.6 Delimitations of the Study

This research is delimited to the two diasporic texts *White Teeth* by Zadie Smith and *The Namesake* by Jhumpa Lahiri. These texts are true representations of diasporic palimpsest. These texts provide the evidence which relate the process of adaptation and assimilation undertaken by diaspora with palimpsest seeking help from Bhabha's concepts that are similar to palimpsest. These ideas are best found in the selected texts and relate to the central topic of this research.

1.7 Organization of the Study

This research work has been organized in the form of six chapters. Chapter one contains a detailed introduction outlining parameters of this research. It also highlights

the objectives of this study that are supposed to be met by the end. Apart from objectives, the researcher has mentioned thesis statement and research questions in this chapter. The researcher has contextualized this research work and justified its motif in chapter two through literature review. The researcher has also tried to clarify how previous works are related to this research in this chapter. Chapter three describes the theoretical framework and methodology that the researcher has used during this research work.

In chapter four, the researcher has analyzed *White Teeth* and *The Namesake* using Thomas De Quincey's theoretical lens to analyze how memory acts as palimpsest. This chapter contains detailed study which is critically followed by the framework to seek answers to the proposed research question. Smith and Lahiri have presented their characters in culturally diverse spaces and allow them to undergo changes through adaptations. In doing so they reflect upon palimpsest diasporic identities. The researcher has tried to explain the process of adaptations with reference to hybridity, mimicry and third space relating it to palimpsest in chapter five. Chapter five is related to detailed analysis of the texts *White Teeth* and *The Namesake*. Chapter six of this work concludes all the study summing up the arguments and presents the findings of this research study. This chapter highlights the importance of this study and answers research questions. It also makes suggestions for future studies based on the concept of palimpsest in various domains.

CHAPTER 2

LITERATURE REVIEW

Palimpsest as a literary metaphor has caught the attention of many researchers belonging to diverse disciplines. This concept has been applied in various fields. This chapter enables the researcher to explore the subjective nature of palimpsest as a concept. Many critics have worked on palimpsest with different perspectives. The focus of this research work is to draw a relation between different processes of adaptation and relating it to palimpsest in diasporic regime. The central characters in both the texts are immigrants and they neither fully discard their home culture, nor do they completely assimilate to a new lifestyle. The identities of the diaspora seem shattering and becoming palimpsest due to such encounters, hence their persona which comes forward as a result of partial transformation is palimpsest. It represents diaspora as the construct of politics of palimpsest aesthetics relating them to a third category which has the ability to represent both native and the foreign at the same time. The reviewed works on the theory as well as the texts do not provide any such evidence which reflects that the concept of palimpsest has ever been studied with this perspective before.

2.1 Previous Works on the Theory and Selected Texts

The book *The Palimpsest: Literature, Criticism, Theory* describes how palimpsest, despite being originated from the field of Archaeology, has been used metaphorically in various literary domains. Palimpsest, which has been the subject of paleographic oddities, acquired its status as an independent phenomenon and has become a figurative entity “invested with stature of the substantive” (Dillon 2). This work elucidates the relativity of the palimpsest to the field of literature by explaining the major theorists who talk of palimpsest in realm of human mind and poststructuralists who look upon palimpsest as intertextuality to expose the imposing nature of palimpsest yet none of them has so far brought this concept in diasporic domain and related it to their identities.

The inauguration of Quincey's work on palimpsest allows metaphoric expansion of this consistent process. The point that compelled the researcher to bring this concept into the diasporic domain is the diverse and subjective nature of palimpsest as this concept is now introduced in diverse fields of study. Palimpsests which promote and

provoke varying encounters cannot be regarded as the product of a single discipline for it counts all the markers which write upon it. The previous works on palimpsest mostly talk about textual palimpsest which more often deal with the intertextual relation of the texts. The connectedness between the old and new texts is what makes it a subject of palimpsest.

Genette associate's palimpsest with hypertext because it merges and entangles all present together at all times, and which can only be deciphered together, in their inextricable totality (Genette 11). The intricately interwoven texts involved and entangled are the involute phenomena which represent palimpsest. As the palimpsest does not develop in a linear position and has no narrative of evolution and it reveals the traces of inscriptions, erasures and inscriptions in different texts which compete and struggle to define their meaning out of the concealed realms, labeling and confining palimpsest to a single field is a mistreatment. It is an act of erasure and impositions which is haunted by antiquity, and which is ready for the perpetual processes of rewriting after erasure. Similarly, the way pheno-text and geno text relate to palimpsest, Kristeva's concept of intertextuality (a text cannot exist independent of the other text) draws a connection between various texts making them palimpsest. Palimpsest here, as viewed by Dillon, is the more persuasive term to assign to the permutation of the texts for intertextuality is presented by Kristeva as a "permutation (originally, an interchange, exchange or communication) and as a mosaic" (Kristeva 66). Delineating about the pheno-text Jhonson labels it as the surface on which geno text operates and which is what welcomes the semantic interpretations while the geno text does not itself convey the message but can be detected in relation to the pheno-text. Jhonson suggests an infinite number of signifiers and multiple correlations which get sense through the pheno text.

Palimpsestuous textualities also appear in the immigrants' works. *A Raisin in the Sun* by Lorraine Hansberry which comes out of the poem *Harlem* and *The Wide Sargasso Sea* by Jean Rhys which is a prequel and response to Charlotte Bronte's *Jane Eyre* are the examples of it but the Palimpsest of the Brain, which is the prime concern of this study is a different kind of debate which is concerned with the sequential order of the ideas in the brain which peek frequently in the present and influence the life of humans.

Generic performances; staging dub again deals with intertextuality, dealing with the thought that a text cannot exist independent of another text. This kind of palimpsest leads us towards the cultural and historical layers which can result in a cultural and social hybrid. Another example is *Wide Sargasso Sea* by Jean Rhys, which is a kind of palimpsest on genre, on narrative and on history because it once again takes into consideration the madwoman in Jane Eyre's attic and layers on it in such a way which is hardly detectable. The information here comes from the already existing canvas but asks for details. The inscriptions or superimposition here are a kind of rerouting towards the routes which unfold the story of Mr. Rochester's mad wife (Johannessen).

In Postcolonial texts Palimpsest appears carrying ghostly traces of the past. Postcolonial texts are more complex for they are not only a multilayered record, but the deeper one goes the older it gets hence postcolonial palimpsest summons from the depths of memory. The history of America, Spain and Mexico bears the similar traces of being internally colonized. The clashes or mingling of cultures, no matter what the purpose is, leave their traces and emerge as limiting (Johannessen 869-897). The palimpsest is somewhat a hitherto of the unheard, forgotten and unaccounted, a fraught with fractures due to its nature but at the same time has jagged edges.

The postcolonial palimpsest has the power to rehearse the conflict between erasure and layering. It takes various forms depending on temporal or spatial context. Layers upon the layers, the palimpsest themes are established by the routes of past which present layering as accumulated, remembered or forgotten but it does not ensure that everything can be recalled.

In the book *Palimpsest in Ethnic and Postcolonial Literature and Culture*, the theorization of palimpsest metaphor has been explained. It confines itself to the textual palimpsest which describes cultural contacts and intertextual relationships. This book brings forward the silent voices which were concealed by violence. Pennier in her work on palimpsest tries to bring forward the earlier texts which were buried by the dominant culture. Through her work she tries to unfold the forgotten narratives of the oppression (Pennier 41-55). By doing so she attempts to give voice to the silenced. Through palimpsestuous composition of the literary memory the erased stories are made visible. The point which compels the researcher to bring this concept in diasporic domain is the diverse and subjective nature of palimpsest as this concept is introduced into diverse

fields of study and insists upon interdisciplinary nature of various subjects which do not come into being haphazardly but break down violently. Palimpsests which promote and provoke varying encounters cannot be regarded as the product of a single discipline for it counts all the markers which write upon it.

Palimpsest in literature is not confined to intertextuality. *The African Palimpsest: Indigenization of Language in the West African Europhone Novel*, presents palimpsest as a strategy, an appropriate metaphor which delineates a surface which has been occupied by another layer. It tells how African authors and their way of adopting different linguistic variations to indigenize the language turns their attempts into palimpsest. This work though describes the changes that occur by the mixing but does not completely shed light on the facts which compel palimpsest evolutions. This metaphorical representation of palimpsest further sets a way to study the assimilative practices of the diaspora with reference to palimpsest.

Moreover, palimpsest in literature has been traced through the city and its changing images. *The Prague Palimpsest* metaphorically counts cities changing images as palimpsest which continually haunt in the form of past glimpses and memories. Describing the traumas caused by holocaust, the book deals with the literary traditions and records that influenced the minds of the famous authors in order to define the function of palimpsest.

Lene M. Johannessen in his work sees excavation sites and museums as such entities which incite the memory and give a new form to the human imagination connecting it to the past and then to the present. It is because the palimpsests function chronologically and vertically to unearth meanings of the stories of not only archaeological but of cultural and textual nature. They explore the hidden traces which can be best taken as routes to roots through the evidence left behind. The researcher aims to unfold the traces of diasporic identity not only through diasporic memory but also through mimicry which due to hybridity translates into a new cultural identity which is a blend of past and present.

Cathy Covell Waegner explains that cultural palimpsest activates productive and public memory through the traces. Her work talks of the traces of the past in terms of palimpsest heterotopic functions of the monumental forts which redeem the quantum

of erasure and losses on the ethnic shore (Waegner 57-78). The traces of the culture and past come forth the same way as Taxila reflects the presence of Gandhara civilization.

Kudzai Ngara's work presents palimpsest when he analyzes the short story *Propaganda by Monuments* in order to uncover meanings attached with the historical monuments during different epochs. Memory and history enable a man to understand a city (Ngara 99-121) according to him. This seems true as we get to know of various backgrounds and the places through the characters who belong to them, and we form our opinions based on their revelations. The stories according to him question the authenticity of the history even considering the imagined museum. According to him, contentious histories are living histories which he clarifies by giving the example of an old prison in Johannesburg, which is a palimpsest manifestation as now it is used as the seat of South African Constitutional court at Constitutional Hill. Despite the physical obliteration of the site, it still alludes back to the trauma and oppression.

A palimpsest of memory appears when Emmanouildou explores urban expansion and socio-political complexity which indicates the presence of ethnic groups in chronological layers through the palimpsestuous reading of *River of Angels*. Here the palimpsestuous link is developed between the small, secluded portions of land through bridges. It appears in the forms of different tales of confrontation where technology and nature, and bigotry and multiculturalism come in terms with each other (Emmanouilidou 123-141). The romantic relationship between the people of two diverse backgrounds here is emblematic overpass for ethnicities to carve the borderline, the liminal space between the communities that have been poles apart. The bridges in this work seem to connect and exchange cultural practices and political standpoints. These bridges, architectural undertakings which ensure safe crossing of the physical boundaries transfer with its values, morals, and ethics. The diaspora when they cross the physical borders brings with them values, morals, and ethics. My work is related to it in terms of the assimilative practices which connect both sides through exchange of various cultural patterns which create a new third palimpsest space. Bridges connect different sides of the world from lofty spaces and reconsider self-identity, help to encounter the hazards of social demarcation and help people to establish new connections. In my work this palimpsest relation is exposed through the ways in which people try to connect with the mainstream.

In another work, *The Preface of Wandering Cain 1797*, palimpsest acts as a tablet of memory from which the lines are difficult to recover. The lines blur with the passage of time and the memories fade making it difficult to retrieve the exact information. Coleridge, when decides to compose his prose *Wandering of Cain* and renews it after a year succeeds in tracing only the first stanza through the palimpsest of memory. The postcolonial diaspora saves the traces of the past in a similar manner. Sometimes in the form of pleasant memories and often as a harsh past the characters' roots are revealed through such a palimpsest. This suggests that the memory of humans is also palimpsest which fades with the passage of time and when recalled, only a few glimpses can be recaptured. The mind is also palimpsest, as it has the tendency to inhabit the present and past at the same time. Being in the present, recalling the past and catching a few images is what makes the function of memory palimpsest. The point that compelled the researcher to bring this concept in diasporic domain is the diverse and subjective nature of palimpsest as this concept has now been introduced into diverse fields of study and insists upon interdisciplinary nature of various subjects which do not come into being haphazardly but break down violently. Palimpsests which promote and provoke varying encounters cannot be regarded as the product of a single discipline for it counts all the markers which write upon it.

The previous studies available on the selected literary texts also do not bring any such evidence where palimpsest has been applied on these texts though the texts have been analyzed by the researchers through various angles. A work by Arzu Busra Kumbaroğlu describes the novel *White Teeth* by Zadie Smith as similar to Rebecca L. Walkowitz views of multiculturalism and presents the similar hybrid space of Willesden. Her assertion of Willesden as a secure place by no means guarantees security for outsiders. Her depiction of Willesden as a place where there are no majority and ethnic groups can live freely does not assure the security for those living as minorities. The situation of the ethnic groups is better here only because there is no group living in the majority. She speaks of the liberty and neutral space exposing the hybrid spaces run by Muslims and cultural clashes and portrays Willesden, as a multicultural terrain with the clashes which exist between varying cultures and the agony, they cause to the ethnic groups who acquire position in that space as the immigrants (Kumbaroğlu).

Multiculturalism in this study does not explain how it reshapes the identity of the characters. This work only highlights security concerns of the ethnic groups whereas

in 'History' and 'Root' characters of *White Teeth* are studied keeping in view the historical bond between the present and past in the form of minor stories. It is an indication of the historical consciousness developed over a period of time with racial and personal history. Keeping in view the role of immigrants and multiethnic families, which through history and root impact the generations because of the colonial background, this work attempts to bring out racial familial history which creates difficulty in identity formation and the dilemmas of developing historical consciousness. The author succeeds in convincing the readers that escape from root and history is inevitable. The past, origin and roots which permeate in every chapter affect the lives of the characters but the problem which they encounter in the foreign land is not confined only to the roots and history but the troubles related to adjustment which do not let the characters feel at home in the foreign land. In every part of the world, people are less privileged, yet they maintain to survive. They also feel a need for space and recognition. Their position is similar to many diasporas, yet they try to overcome it by devising solutions. So, blaming history and roots for the turmoil in the foreign land is not a valid reason but the problems pertaining to assimilation and negation of previous cultural codes are what trouble the immigrants the most (Arikan). Multiculturalism in this study only highlights security related concerns. It does not elaborate how the identity crisis leads to the palimpsest identity of the characters.

Banaz Wirya Ali asserts the problems of living in the postmodern era as Black British immigrant. It takes into notice problems related to identity formation in the postmodern era which many of Smith's characters' desire to establish through different means. The author here identifies the struggles of the characters to associate themselves to the fundamental groups to acquire some sort of social status and exposes it in generational hierarchy but does not describe that this new identity is palimpsest. Borrowing ideas from three different postmodern theorists, the author presents not only the circumstances in which the characters struggle to form their identity but also highlights the influence of cultural interaction upon the identity formation. (Ali).

A study of Negotiation in Zadie Smith's '*White Teeth*' deals with the hegemonic relations between the male and female characters, specifically the distinct treatment towards the women of color. It explains the discriminatory practices of the patriarchs towards matriarchy. Though exploitation of the rights is doubled in case of colored women and they become a continuous subject of classism and racism

nevertheless they try to retaliate and struggle to diminish the oppressive stereotypes. The understudy work explains the assignment of certain roles to the subjects through language. The researcher draws different figures in order to indicate the moves taken by the females to express marginality. The article discusses the dominant and differential moves of both the male and female figures through tables. The prejudices found between the women have also been exemplified to assert the distinct treatment of the society towards the colored and other women. The manipulation according to this work does not only come from the male side but also from female counterparts (Qinyi).

Terry -Ann Dawes examines the culture, race, and inheritance in the novel *The Namesake*, which influences the attitude and direct the behavior of people in evolving societies. The researcher's main concern in the study is to highlight the factors which bring change in the personalities of the characters in the novel, but the study seems a mere summary of the entire project which the researcher relates to his personal experiences as Jamaican and immigrant to Korea. The research paper does not obtain its base from any theory and seems queer for talks of characters in an explanatory way (Dawes).

Srija Sanya depicts the significance of namesake in one's life talking about the feminine Ashima and her representation in the novel as well as in the movie. The researcher presents how Ashima, who used to be vulnerable and dependent upon her husband, rises above all the problems after the death of her husband. Ashima, even before the demise of her husband had no such restrictions or boundaries which would prevent her from being an independent woman. These are only the cultural conflicts and this realization which came late to her and prolonged her struggles with the foreign land (Srija).

Another work on Identity crisis in '*The Namesake*' looks for the disposition and receptivity of the Indian immigrants who migrate with the pursuits of better opportunities but fall prey to ethnic commotion. Asserting various definitions of Bhabha's hybridity and third space, the researcher attempts to unravel the impure identity, which does not remain pure due to cultural mixing. Both the generations in the novel suffer for they coalesce their pure selves in an attempt to be recognized elsewhere (D.). This work also leaves a ground for me to extend this debate under palimpsest metaphor as it talks of assimilative practices but does not describe how

they end up in reshaping the palimpsest identity of the characters.

Afshin Assadnassab talks of problems related to displaced communities and asserts that the problem does not lie in making choice, but it is hard for the subject to decide between many choices in the foreign land. Displacement which occurred in the novel *The Namesake* then is not what creates turbulence but can be regarded as emancipation or freedom (Assad Nassab). The works in these novels and the propounded ideas in the explanations by the researchers are all one or the other way related to multiculturalism and identity crisis but do not describe how this crisis is related to the palimpsest. The tensions in the novels, the problems pertaining to ethnicity and multiculturalism emerge only when the characters try to efface the previously constructed forms and do not yield to the superposed structures. Palimpsest in terms of memory has been brought into speech by many theorists but this memory seems confined till the past and unravels it. Many researchers have employed the metaphor palimpsest in terms of memory, intertextuality, and cities' ever-changing images but in relation to diaspora, in the spaces of cultural split, its role on memorial grounds in terms of historical events and nostalgia has never been explored. Moreover, the above stated works do not talk of the process of adaptation in terms of layering, leaving a wide ground open for the researcher to continue her study in this realm. Since the researcher assumes that the diasporic persona is the product of palimpsest intrusions which is the outcome of hybridity and mimicry, it aims at counting all the markers which associate diaspora with the palimpsest metaphor and shape their new identity.

2.2 Research Gap

In this chapter, the researcher reviews the texts available on palimpsest as literary theory. This review provides the researcher with the backdrop and foundation for analysis of the selected texts. The review of previous literature enables the researcher to introduce the palimpsest metaphor in the diasporic domain in relation with hybridity and mimicry to analyze the relation between third space and palimpsest which shapes diasporic identity. Furthermore, palimpsest's simultaneous relation with past and present enables the researcher to analyze the past and the nostalgic state of the immigrants which shapes the palimpsest identity of the diaspora. The novels '*White Teeth*' and '*The Namesake*' have never been explored and studied with respect to

palimpsest. It is also the first practice of studying the novels coining the palimpsest in diaspora treatise this way. The review of the previous literature does not bring any work forward on the novels with respect to palimpsest and enables me to carry forth my work in the field of diaspora proposing palimpsest foundations.

CHAPTER 3

RESEARCH METHODOLOGY

In pursuance of this research work, the researcher has used various overlapping concepts pertaining to adaptations in terms of their function as palimpsest. The first of these concepts is memory and nostalgia which unravels the past and present of the diaspora relating it to palimpsest. It traces diaspora's experiences related to their identity in the foreign land. The researcher also uses Bhabha's concept of hybridity, mimicry and third space in order to analyze how the relation between palimpsest and diaspora is developed. It addresses the process of adaptations undertaken by diaspora relating it to palimpsest. This relationship between the diaspora and palimpsest assumes vital importance hence it has been discussed in detail in forthcoming chapters.

3.1 Method of Research

This research is qualitative in nature as it employs exploratory and interpretive research design hence emphasis is led on analyses rather predetermined interpretations. Since the findings of qualitative research cannot be generalized the researcher has analyzed the selected texts with the help of discursive possibilities rooted in them. The researcher uses textual analysis presented by Catherine Belsey in Gabriel Griffin's book *Research Method in English Studies* (2005) as method. Belsey delineates that textual analysis is indispensable to research in cultural criticism, whereas cultural criticism includes English, cultural history, and cultural studies, as well as any other discipline that focuses on texts, or seeks to understand the inscription of culture in its artifacts" (Belsey 157). Belsey's notion on research that it contributes to knowledge uncovering something new provides the researcher space to contribute to the existing corpus of knowledge pertaining to diaspora by exposing all those markers which reshape and rewrite the diasporic identity under the palimpsest metaphor. Textual analysis is employed to make sense of the text. The researcher divides the textual analysis into three steps for this study. At first the researcher will go through close reading to gain information and make sense of the text to reveal something new. As Belsey is of the notion that there is no such thing as pure reading, the content will be interpreted to devise concrete meaning out of it which in other words is taken as the relation between the reader and the text.

The goal of this research is to analyze the relation between hybridity, mimicry and third space with reference to palimpsest due to the rambling identity of the diaspora and to expose how memory makes diaspora a subject of palimpsest metaphor.

By analyzing the selected texts *WT* and *TNS*, the study highlights the relation of hybridity, mimicry and third space with palimpsest, exposing how they result in palimpsest identity of diaspora. The analysis of the selected texts is within the theoretical framework of palimpsest propounded by Thomas De Quincey.

3.2 Theoretical Framework

In his essay *The Palimpsest* Quincey claims the presence of the Palimpsest in the human brain by saying “Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before. And yet, in reality, not one has been extinguished” (Quincey). With this work metaphoric expansion of the concept palimpsest begins. Diasporas make themselves a subject of palimpsest metaphor when they, being in the present, go back in time through memory and reveal not only their history but identity.

Dillon in her work *The Palimpsest: Literature, criticism, theory* suggests that the contemporary example of the palimpsest is that of Archimedes on which removing the original writing another content is layered. If we take a person who migrates in this context, his contact with the host land produces the same changes in his personality as the palimpsest does. His mind as well as his personality bear simultaneous traces of the past and present as the vellum palimpsest does.

McDonagh considers palimpsest as an illusion of depth which feigns a sense of depth while always in fact functioning on the surface level (McDonagh 2009). He is of the opinion that in its basic sense palimpsest is the product of multiple disciplines which counts all the markers that write on it. Diasporas, in the adopted land undergo the similar process of overwriting and when all those markers are counted, they result in palimpsest identities of diaspora.

Palimpsest is reflected through the memory of diaspora when they try to travel back and forth in time and also when they try to undergo assimilative practices in the foreign land. Since palimpsest denotes the subsequent reappearance of the hidden or effaced text, Quincey uses the term ‘involute’ to describe this process. ‘Involute’ is “our deepest thoughts and feelings passed to us through perplexed combinations of concrete

objects in compound experiences incapable of being disentangled” (Quincey 39). Whenever diaspora recall their past experiences, they go back in time in order to disentangle and bring forward whatever they have endured or written on blank slates of their minds. Seeing the rest of the world ahead creates in the diaspora a desire to be valued and they in order to be emotionally acknowledged, assimilate and accommodate to the patterns that are valued but whatever ways they adopt in order to become parallel to the mainstream eventually include them in third space relating them to palimpsest.

Palimpsest is an act of erasure and impositions which is haunted by antiquity, and which is ready for the perpetual processes of rewriting after erasure, through inscriptions. Palimpsest impositions emerge on poetry and metaphor in D.H Lawrence’s collected poems. Having jotted down in a diary, the published artifact, as a subject to palimpsest, witnesses significant changes when the initial title of the poem is altered from *‘An Evening of a Week’s Day’* and emerges as *‘Palimpsest of Twilight.’* Palimpsest, the word suggested by Davidson, in order to emphasize on writing on trace reveals that palimpsest is an independent and constant process of writing which may utilize a large number of textual sources because his pali text suggests that it retains vestiges of prior writings out of which it emerges (Humma 33).

Robert Maniquis views Quincey’s palimpsest as a discipline which continuously appears in different fields of life which in common serves as critical metaphor or simile and is imbued with the radical changes of the past in the unconscious sphere of human mind (Maniquis 309-318). Such metaphorical applications and productive capacities of palimpsest require its expansions in the diasporic realm.

In the diaspora, palimpsest starts functioning when the process of exchanging values and traditions with other cultures begins. When an immigrant goes and settles in another land, his desire to be acknowledged is multiplied and in order to satiate it he starts practicing the living standards set by the host land. In the texts *WT* and *TNS*, diasporic characters seem to undergo these processes in order to relate to the host land, but this deviates them from their home culture in such a way that they become the *‘partial representations’* of both sides. Their past and present both come forward simultaneously not only in the form of history which they unravel through palimpsest but also through their adaptive practices.

The palimpsest, which for Quincey has the power of resurrection, can be best identified in the field of diaspora with the help of Bhabha's concept of hybridity, mimicry and third space. Hybridity, mimicry and third space presented by Bhabha in his book *Location of Culture* talk of acceptance and rejection of cultural codes, behaviors and values which result in the production of liminal beings who are reflection of both here and there. It will be futile to trace palimpsest evidence from the texts overlooking such concepts as they lead towards the palimpsest identities of the diaspora. Hybridity, mimicry and third space can be taken as the mechanics working behind the rambling identities of the diaspora which make them a constant subject of palimpsest metaphor. It is meaningless otherwise to analyze the scattered diasporic identities in terms of palimpsest. The Palimpsest theory along with what Bhabha theorizes in *Location of Culture* by the name of hybridity, mimicry and third space can be employed in the diasporic paradigm in order to explore the ways in which the politics of palimpsest function in postcolonial spaces.

Hybridity draws connections between people. It is a cross between races, simply a mixture which is not a new concept. People have been interacting with each other and borrowing their traditions, but these interactions result in 'burdensome inheritance' (Said) because you live within the boundaries of a country, with your customs and personalities yet some criteria have not been met (Said). Hybridity does not result in total transformation. Hybridity and mimicry do not transform people completely. They only add an additional layer to the identities similar to the superimposed structures upon the vellum. Third space is the outcome of the partial assimilative practices which makes cultural representations palimpsest. Diasporic memory is another major aspect which compels the diaspora to ramble between their past and present.

The concept of hybridity as presented by Homi K. Bhabha refers to cultural mixing which is the outcome of the interactions in a diverse space. As proposed by Bhabha "hybridity displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the narcissist demands of colonial authority and unsettles the stable primacy of the colonial subject (Bhabha 112). Hybridity being a complex and ambivalent process challenges the idea of fixed cultural identities. Bhabha's concept of hybridity is not just a mere combination of cultures but the process of negotiation, translation and transformation which results in the creation of something new and unique. Thus, the cultural form produced by the interaction between two

cultures is not the synthesis of two separate cultures but a third category which bears the traces of both sides like palimpsest. Bhabha's concept of hybridity deals with the complexity and diversity of cultural identities challenging the idea of fixed identities. Hybrid spaces therefore become the first place whereby the interaction between various cultures begins with the transfer of values from one culture to another.

In his essay *Mimicry and Man*, Bhabha's concept of mimicry comes to the forefront as the process of imitation particularly in context of colonialism and cultural identity. Bhabha describes the process of mimicry not only as imitation but also as mockery because it proceeds with ambivalence. The colonized subjects' attempt to imitate the colonizer's language, customs and values is not merely to fit in with the mainstream but to mock the colonizer. Mimicry is the strategy of resistance and subversion which creates a new identity 'a hybrid or mimic version' of both. Mimicry, like hybridity and palimpsest, is not just a passive imitation but an active and creative process of cultural transformations which leads to new cultural identities. According to Bhabha mimicry produces "almost the same, but not quite" (Bhabha 86) as the "menace of mimicry is its double vision which in disclosing colonial discourse also disrupts the authority" (Bhabha 88). Lacan views mimicry as "camouflage, not a harmonization of repression of difference but a form of resemblance" (Bhabha 90). This mimicry, which is not the total transformation thus results in the '*Partial representation*' and creates a '*third space*' which bears the traces of both cultures altogether.

Third space for Bhabha is the zone of cultural hybridity and ambivalence which emerges as a result of interaction between two cultures. Third space is characterized by hybridity, ambivalence, in between state, negotiation, and creativity which all talk of liminality. It is "interstitial space that emerges in the midst of the tension between the dominant and the dominated, the center and periphery, the self and the other" (Bhabha 56). The concepts of hybridity, mimicry and third space, if evoked in terms of diasporic identity, end up establishing the palimpsest identities of the immigrants as "the subject loses its unitary character and is opened up to the dialogical and dialectical logic of cultural translation" (Bhabha 55). This research study aims at unraveling all such patterns which act as palimpsest in the diasporic spaces. The concepts of hybridity, mimicry and third space best elaborate palimpsest. People's contact and adaptive practices in the areas of cultural split process with ambivalence which produces third

space. Thus, the new image produced as a result of the assimilative practices is palimpsest, as it carries the traces of both spheres.

WT and *TNS* both texts contain the instances where characters in an attempt to identify with the host land allow the processes which take them away from their roots but do not transform them entirely. They also reflect on such practices through moving back and forth in time. The focus of this research is to trace those palimpsest instances with the help of memory, hybridity, mimicry and third space which construct the new diasporic identity in the culturally diverse spaces.

3.3 Key Concepts of the Theories

The researcher has selected two theorists Thomas De Quincey and Homi K. Bhabha for current study and focused on analyzing the relation between their concepts which shape diasporic identity.

In this research, the researcher has used Quincey's concept of palimpsest as a metaphor to describe the liminal identity of the diaspora due to its simultaneous representation of past and present supported by the notion of hybridity, mimicry and third space presented by Bhabha.

The key concepts of these theories explain the overall process which makes the diaspora a product of palimpsest.

Moreover, the researcher discusses other adaptive practices which produce palimpsest images in hybrid spaces.

3.4 Application of Framework

The main concept of this study is to analyze the relation between palimpsest, hybridity, mimicry and third space which constructs the palimpsest identity of the diaspora. The information is gathered from the selected texts considering all those markers which write on the original construct and create an image of diaspora in such a way that it reflects upon their past and present at the same time.

The analysis in chapter 4 focuses on how the palimpsest of the brain reveals diasporic past while chapter 5 focuses on tracing palimpsest evidence with reference to hybridity, mimicry and third space for this work. The analysis chapters look for the ways hybridity, mimicry and third space relate diasporic identity to palimpsest.

The conclusion chapter of the study suggests the impossibility to stick to one culture in culturally diverse spaces and defies the idea of pure culture. It also suggests that the various adaptive practices are the cause of palimpsest identity of the diaspora.

CHAPTER 4

TRACING PALIMPSEST THROUGH THE ANALYSIS OF HISTORY AND MEMORY IN THE TEXTS *WHITE TEETH AND THE NAMESAKE*

Born in Willesden, London to a Jamaican mother and an English father Zadie Smith possesses the firsthand experience of the troubles faced by the expatriates in the foreign land. *White Teeth*, Smith's debut novel, which was published in the year 2000, is enriched with so many historical and political events which not only allude to her past but also expose the notable events of history. Shifting from present to past, stating about the grandeur of British Colonization including Indian Rebellion of 1857, Jamaica 1907's earthquake in Kingston and World War II, the story of the text *WT* allows palimpsest metaphor to disclose the mysteries of the forgotten past of the central characters. Family ties, multiculturalism, female independence, and influence of history are the major themes of the text.

Similarly, *The Namesake* is Jhumpa Lahiri's first text which was published in the year 2003. Lahiri was born to an Indian family in London who migrated from the Indian state of West Bengal to London. Her text *TNS* talks of identity crisis, hybridity, immigrants' experiences, and displacement in the foreign land. The text brings forward the palimpsest cultural representations depicting the cultural dilemma diaspora encounter despite their conscious endeavors to stick to their home culture. The characters of the text gyrate towards the adopted land in their day to day lives simultaneously imbibing to their cultural ways.

The story of the text *WT* is set in Great Britain, where minority groups form a sizable portion of the entire population. The other countries highlighted in the story are Bangladesh and Jamaica with their distinct history and culture. The story of the text *WT* deals with the complex exploration of multiculturalism, identity, and ethical implications of scientific progress. The text introduces the readers to two war time friends Samad Iqbal and Archie Jones in the beginning. Both these characters seem to be struggling with their identities in post war London.

Archie, a 47-year-old English man, whose attempt to commit suicide is interrupted by a nearby shopkeeper Mo Hussein Ishmail, when he is about to gas

himself outside his shop, finds a new hope for life when he meets a Jamaican Clara Bowden and ends the meetings by marrying her. Soon they have a daughter Irie meanwhile Samad Iqbal who is already married to a Bengali Alsana, who is a nonconformist to their traditional standards, shows his interest to maintain devotion to Islam in an English life. As the story moves forward, the lives of Irie and Millat are exposed. Irie, who is a mixed race, seems to be finding her identity in the world while Millat draws himself towards radical Islam by joining Militant Muslim group rebelling against his father's secular beliefs. Samad's other son Magid whom he sends to Bangladesh for preservation of his traditional beliefs rather becomes an anglicized atheist against the desires of his father. The presence of Joshua, a Jehovah witness, and a friend to Irie and Millat in the text deepens multiculturalism in the text and explains struggles faced by people to retain their identity in the foreign land.

The narrative of the text *TNS* follows the life of Ganguli's who migrate from India to US. The story of the text explores the life of Gogol, Ganguli's first born son. The Ganguli family in the text tries to maintain a fine balance between their native traditions and American culture which deviates them from both. Ashima and Ashoke, the central figures and the first-generation diaspora from the text, feel proud of the sacrifices they offer to provide their offspring with opportunities. Gogol, their son, without forgetting his heritage strives to forge his own identity. The characters of the text seem to navigate the differences between the homeland and new country. The text *TNS* like *WT* also discusses the themes of identity, belonging and clash of cultures. In the text *TNS*, with their diverse backgrounds, characters seem to endorse the multicultural mosaic of US alluding to the socio-cultural advancement and psychological approval towards its digestion. For this reason, we find the diasporic characters relating to both first and second generations rambling in between the cultures of East and West.

4.1 The Role of Memory in Shaping Palimpsest Identity of the Central Characters in the Selected Texts

The palimpsest, which according to Quincey, refers to multiple ideas one after the other, seems functional in the mind of the middle-aged characters, who usually come to the forefront in the nostalgic state and seem recalling their past inhabiting both the worlds of past and present. Since the text *WT* comes to us from a British Jamaican

author, who herself is an immigrant, it presents a fine picture of layering on the cultures and mind which results in the form of rambling identities for diaspora. *WT* by Zadie Smith visualizes most of the diasporic characters who seem to establish their identity in the foreign land. When past and present both combine in the texts, they present the picture of palimpsest cultures and identities which are always lurking and cannot associate themselves either 'here' or 'there.' Most of the characters in the text are those who have experienced hegemonic practices by the hands of their colonial masters. Hence palimpsest in the text also intervenes when characters try to rewrite the forgotten narratives of the history in order to voice them out. In the other case when the characters do not hint at their historical past, their act of rambling between present and past makes them a subject of palimpsest metaphor. The basic purpose of immigration is that most of the colonial masses believe that the foreign land in terms of opportunities, resources and education is always welcoming while the diaspora, who have settled in the host land appear struggling with their identities.

There are multiple aspects that connect together to create a diasporic persona whose identity is seen in the hands of palimpsest metaphor. Palimpsest of mind seems functional twice in the selected texts. At first it appears in the texts when the history of Samad and Clara is revealed. Secondly, it appears when characters are found in a nostalgic state of mind.

Disclosing history while living in the present is a domain where the palimpsest metaphor enters. In the text *WT* Samad and Clara connect us with the history as a multilayered phenomenon. They expose the past and link it with the present. Both these characters, by recollecting the historical events, associate themselves with palimpsest. Major shifts in the narratives and fragmented approaches towards the events describe the nonlinear approach of the memory and establish its link with palimpsest. Through the character of Samad Iqbal and Clara Jones, Smith chronicles the lives of Bengali and Caribbean immigrants in London. Smith presents before us the colonial history of the former British Empire through these characters.

The role of history seems to have crucial importance for Smith. Opening up the text with intertextual relation which Dillon defends as Palimpsest in her work on Palimpsest as literary theory and criticism, establishes the first connection between the diaspora and palimpsest in the text *WT*. The borrowed line from Shakespeare's plays *The Tempest*, which says "What is past is prologue" (Smith 3) suggests that the past

will be hovering over the present throughout the text. This statement also suggests that the histories and past of the characters will be inescapable. The past, which is disclosed, indicating palimpsest function of mind in the text *WT* spans around the British colonial era, its imperialism in the Caribbean and the East Indies, World War II, and decolonization.

Palimpsest appears in the chapter *The Temptation of Samad Iqbal*, when problems Samad is encountering while assimilating to British society come to the forefront. The chapter also reveals that apart from cultural differences there is too much bloody history (Smith 146) which creates trouble for the immigrants to associate with the foreign land. This bloody history refers to the centuries of British rule in the subcontinent. At this point, the text takes the readers back in time, revealing Samad's past in the year 2000 when the story is set. This is the palimpsest of the brain which Quincey describes in his work delineating the palimpsest of the brain as an entity which carries everlasting ideas, images and feelings which seem to bury all the information that has been stored earlier yet can be retrieved whenever it is required. The reference to the historical event of British invasion in the East Indies and how citizens of the British colonies were supposed to fight as a part of the British army in World War II reveal the past of the diasporic characters being in present. This also reveals why the characters have problems associating with the host land and which factor is resulting in their palimpsest identity.

Samad's statement "You will fight in mainland Europe, not starve and drink your own piss in Egypt or Malaysia" (Smith 67) taking the reader back in time, suggests the situation of the colonized during World War II and reveals the fact how an army through alliance, containing the troops from the British colonized territories, was formed to fight against Axis powers Germany, Italy and Japan.

Another occasion when the story of the text takes the reader back in time is when Samad recalls his grandfather Mangal Pande, an Indian soldier. He introduces the readers to the Indian rebellion of 1857 and reminds them of the brutal suppression Indians witnessed by the hands of the British. These events not only expose the history of Samad but Archie, the Englishman, according to whom Pande is viewed as a traitor and rebellion. This discussion on historical events between two such friends who have nothing in common except war indicates that it is not only the brain which through

history and nostalgia forming palimpsest identity of the diaspora rather there are multiple factors which combine together to form palimpsest diasporic identity.

Samad's revelation that it was Mangal Pande who fired the first bullet of the 1857 movement is the revelation of another historical event, his past and lineage. Samad rewrites the history of the 1857 war of independence when he glorifies the role of Mangal Pande. The way he exposes how Mangal Pande's self-sacrifice gave the siren to the nation to take up arms against an alien ruler, culminating in a mass-uprising with no parallel in world history, describes the sacrifices of the colonized to get freedom. Samad also discusses how the efforts which failed in its immediate consequences succeeded in laying the foundations of the Independence to be won in 1947. The rewriting of the heroic efforts of Mangal Pande who for his patriotism paid with his life until his last breath and refused to disclose the names of those who were preparing for, and instigating, the great uprising (Smith 192), is challenging the British narrative of the historical event and reestablishing a new narrative of the history in the present. These are the evidence of the actual incidents and efforts made by the Indians for freedom from the British Raj. Through delineating about the past being in the present, characters not only recreate history but also reflect upon the palimpsest abilities of the human mind which discuss the cause behind such lurking identity of the diaspora.

The palimpsest also occurs in the chapter *The Root Canals of Hortense Bowden* when the history of British rule in Jamaica is exposed. In the chapter *The Root Canals of Hortense Bowden* the history of Clara's grandmother Ambrosia Bowden and mother Hortense Bowden reveal about the harsh and unfair treatment Jamaicans received by the British. Back in history Ambrosia's affair with Captain Charlie Durham who impregnated her and left Jamaica for business alludes back to the ruthless treatment many Black native women received working as servants for the British during their rule. The narrative of the text not only voices the voiceless but reflects upon the palimpsest resurrection powers of the human mind.

Clara's character in the text *WT* seems occupied with the memories of her past at which she hints by recalling the history of the tyranny of her colonial masters. By doing so, she rewrites the terrifying history of those miseries which were left uncounted at the period of colonization. By going to the past, Clara unfolds the forgotten narratives of oppression while living in the present and becomes the subject of the palimpsest because of her capacity to simultaneously survive in both worlds of present and past.

Palimpsest of mind in the text *WT* reveals the post migration identity of the diaspora when the central characters of the text reveal their past being in present.

The text reveals through the character of Clara how primitive people were taken in by the clever British. It comes forth when Ambrosia, while she is five months pregnant, is compelled to continue her British education under the supervision of Durham's friend Edmund Flecker Glenard. Both these men refer to the mentality the colonizers brought with them of guiding the natives to civilize them. It indicates how colonizers planted the seed of British identity into the natives' minds by playing with their emotions and by promising them a better future in their native country. The text reveals it as a reason many Jamaicans moved to England which was presented to them as a magnanimous country full of opportunities and heaps of wealth for the people. By taking the readers back in time the text describes the cruel history of how people from Jamaica were tricked by the cunning colonizer to travel to England and have a better life which resulted in hard labor in England for them. The text, by taking the readers back in time reveals how people were starved to death and were left to experience extreme poverty in England, the land of the civilized colonizer.

These following lines from the text “after hastily promising them streets of gold, Sir Edmund shipped three hundred Jamaicans to North London. For a while, things went reasonably well. The Jamaicans were optimistic about England” (Smith 305) take us back in time when Jamaicans were presented with a fine picture of England and how they put the freezing climate to the back of their minds and were inwardly warmed by Sir Edmund’s sudden enthusiasm and interest in their welfare. The Jamaicans' terrible plight in England, who were unable to get work and died of hunger, reveals in the form of palimpsest of the past the terrible treatment Jamaicans received by the hands of their Colonizer. The palimpsest of the mind here by taking the reader back in time reveals how some of the Jamaicans were jailed for the petty crimes hunger prompts and how many crept awkwardly into the East End and the English working class (Smith 306). These time travels in the text and Characters’ attempts to go back and forth in time by rewriting histories, associates them with palimpsest.

The way the story of the text *WT* opens with an intertextual reference, the story of the text *TNS* begins with the reference to the books which compelled its writing. The acknowledgement section of the text *TNS* begins in the form of intertextuality which is “I am indebted to the following books: Nikolai Gogol, by Vladimir Nabokov, and

Divided Soul: The Life of Gogol, by Henri Troyat. Quotations from “*The Overcoat*” are from David Magarshack’s translation.” It states that Lahiri has already created such themes in the text which allow the researcher to discuss palimpsest identities of the characters. The act of borrowing from other books or authors, which is commonly known as intertextuality is somehow similar to palimpsest as it also refers to the process of imposition. When a new writing comes into existence, seeking some of its content or idea from another, it does not appear completely new, nor does it fade the shades of the previous subject entirely. Hence anything which comes forth chasing the steps of an already written artifact falls in the category of palimpsest. *TNS* is the text about the immigrants from Asia to America. Palimpsest metaphor intrudes with their cultural identities when they raise their children as English while instilling in them Indian values. Their realization that not every value can be preserved comes soon when they encounter American bureaucracy; however, the palimpsest of the mind occurs in the text when the narrative takes us back to the train accident which changed Ashoke’s notion about life completely. It also appears in text when Ashima is found nostalgic about her past.

As the story of the text *TNS* begins Ashima is found missing her hometown and craving for traditional concords. Since Ashima and Ashoke are first generation diaspora there is more impact of palimpsest upon their personalities than the other generations and the process of inscriptions is quite evident on memorial and nostalgic grounds in these characters. They fit the excerpt by Quincy “What else than a natural and mighty palimpsest is the human brain? Such a palimpsest is my brain; such a palimpsest, oh reader! is yours. Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light” (Quincey) when they are homesick.

In the character of Ashima, palimpsest of past and present occurs over and over when she encounters American culture and introduces the readers back to her home culture. Throughout the text Ashima recalls her life in Kolkata (Calcutta), misses her family and culture. By doing so she makes herself a resident of the past and present.

Published in 2003, the text *TNS* begins with the year 1968, when the central figure of the novel Ashima reminisces about her past and recalls her marriage with Ashoke Gongoli. She is the character who is most attached to her native traditions and is homesick for her family. She encounters most troubles adapting to life in America but after the birth of her children she gets a purpose to make a home there. She is

mystified by the American ways of living her children have adopted as grownups, but she is helpless as she herself being diaspora has adapted to various American trends. She cannot compel her children to adhere to their ancestral norms as she is living in a land where she cannot impose her choices on her children. The pleasant memories of the homeland and a desire to be at home in Cambridge in her character allow her to travel back and forth in time through memory.

As a locus of Bengali immigrant activities, Ashima's sharing recipes that approximate Indian dishes making use of American ingredients with other immigrants on local gatherings and traditional holidays is an attempt to belong somewhere. Her trying to scrounge American ingredients in order to satiate her longing for Indian Snack is an attempt to blend both cultures to feel at home. Her attempts to create a home abroad which she cannot fulfill reflect her desire for the home and belonging throughout the text. The mixing of local and foreign sounds familiar to her tongue but does not satisfy her. This is the time when she has already settled in America with her husband Ashoke. In her kitchen when she mixes different American spices together to calm her longing for a local Indian food, she allows the palimpsest metaphor to intervene between two cultures. Her nostalgic state does not allow her to completely adapt to the trends, culture, and values of the foreign land. She feels isolated in the foreign land and misses her native culture. Through the flashbacks in which she introduces the readers to all her relatives and how she married Ashoke indicate how she is dwelling in the past and present simultaneously. After the opening of the text Ashmia's taking the readers back to her traditionally Bengali family who lives in Kolkata (Calcutta) and introducing her father, mother, and siblings, is informing the reader about her past. The introduction to her close knit culturally deep-rooted family with multiple generations under one roof is Ashima's attempt to inform about her past being in present which makes her a subject of palimpsest.

Another evidence of palimpsest of mind appears in the text when Ashima informs the readers about her traditional wedding with Ashoke. The way she reveals how her marriage was organized by the elderly members of her family reveals how, being in America, Ashima is dwelling in her past and drawing a comparison between two cultures.

In the character of Ashoke the palimpsest of past occurs when he recalls the train accident which almost killed him. Palimpsest on memory grounds in his character

appears when he recalls the train journey towards his grandparents which had an accident, and he barely survived due to the blooming pages of a book by Nikolai Gogol which he was reading when he boarded the train. He is an ambitious man so after his recovery he vows to travel abroad in search of new opportunities. These new opportunities, he does not know, are about to snatch his identity. His time travel in the text where he informs the readers about his past being in the present is what turns him into a palimpsest.

Palimpsest of mind is more apparent in the text *WT* in terms of history when Samad and Clara's historical roots are exposed through the references of historical events like war of independence 1857, World War II and British colonization of Jamaica 1655 whereas in the text *TNS* this palimpsest appears in the form of nostalgia and takes the readers back and forth in time.

The palimpsest of mind talks about layering of multiple ideas in the human mind. Diaspora's first attempt which results in creating their palimpsest identities comes forth when the diasporic characters through time travel reveal their roots. It is the initial evidence which hints at the duality of their identities in the texts. When the diaspora characters move back and forth in time outside their native lands, they set ways which allude towards various elements which altogether contribute to their palimpsest identity. Through the characters of Samad and Clara in *WT*, the way the readers are informed about their colonial backgrounds by moving back and forth in time is what Quincey presents as the 'reiterated successions' in the palimpsest of the human mind. In the text *TNS*, Ashoke and Ashima's dwelling in two worlds in the form of nostalgia takes them back in time and provides them with a leisure of being at home which they miss in the host land. Their attempts to move back and forth in time through memory allow the palimpsest metaphor to come forth and present them as dwellers of two worlds hinting at their palimpsest identity.

CHAPTER 5

TRACING PALIMPSEST THROUGH HYBRIDITY, MIMICRY AND THIRD SPACE IN *WHITE TEETH* AND *THE NAMESAKE*

Borders and bridges connect people along with their values and cultures. They not only allow safe crossing of the physical boundaries but also connect most diverse cultures. The point which makes the diasporic identity a subject of palimpsest metaphor is that the diaspora wants to be like hosts but they also want to practice and appreciate their native culture in the foreign land. Such cultural practices produce hybrid spaces which allow diverse cultures to dwell at the same place exchanging different norms and values that become palimpsest when they carry in them the new blended cultural versions following the old ones. Apart from memory, multiple factors contribute to the palimpsest identity of the diaspora.

Multiculturalism in the selected texts refers to the hybrid spaces where diverse cultures come in contact and exchange their cultural forms. This in other words is taken as mimicry which produces a new mix of here and there. The people from Bangladesh and Jamaica in the text *WT*, assemble in Britain and form a hybrid space, trying to build a strong connection to the land they are inhabiting at the same time recognizing their inherited values and roots. The text *WT* introduces other families who are also immigrants to England and are undergoing the process of blending diverse cultures.

Most of the characters being diaspora in the text seem to struggle with their identities and try to merge it with the foreign land by assimilating to its trends. Their efforts to be like white people, by adhering to foreign values, prove futile as they inhabit both their native as well as foreign culture at the same time which rather makes them a subject of palimpsest.

Tracing palimpsest in the diasporic identity is impossible without considering multiculturalism. Multicultural London presents before us the hybrid, multifaceted society. *WT* by Zadie Smith visualizes most of the diasporic characters who seem to establish their identity in the foreign land. Their quest for belongingness compels them to undergo the process of layering. This layering refers to the process of mimicry which produces the characters' identity as a mixture of the homogeneous and heterogeneous

making it palimpsest. By combining different forms, the characters in the text *WT* make cultures and identities palimpsest and negate the idea of pure culture. The characters produce the liminal spaces or in between forms which Bhabha presents as ‘third space’ referring to the outcome of the cultural diversity. The identities of such characters, who adapt to other cultures wittingly or unknowingly, are always lurking and they cannot associate themselves to either ‘here’ or ‘there’ eventually shaping their palimpsest identities.

Hybridity refers to the blend or mixture of various cultures which ends up creating something new. It is the result of the intersection of diverse cultural traditions, languages, or beliefs. It can be taken as a positive force, but it is complex due to social marginalization, appropriation, and identity confusion. In the previous chapter the few reasons have been highlighted which clarify the reason behind the ambivalent relation between the host and immigrant however it is not possible for people to reside in culturally diverse spaces without borrowing values from each other. Hybridity paves ways for mimicry and the mimic man produces a kind of persona which due to hybridity undergoes such changes which results in creation of third space. As this space bears the traces of here and there, past, and present, it makes the identities of such people palimpsest. This hybridity appears in the texts *WT* and *TNS* in different ways. In the text *WT* it usually appears depicting the presence of people belonging to different parts of the world while in the text *TNS* it not only highlights the presence of different people but also shares their differences at large.

5.1 Hybridity and Mimicry Leading to Palimpsest Identity of Characters

In the beginning of the text *WT*, a glance at the character of Archie, a war hero discloses about his friendship with Samad Iqbal. They both fought in World War II, which is the only ground which unites these two characters; everything else makes them distinct. Samad is a Bengali Muslim and Archie is an English and Atheist. Their union in the text suggests the interaction between two cultures which reshapes the palimpsest identity of diaspora. The next character who is introduced is that of Mo Hussain Ishmail, a Muslim, who saves Archie when disappointed with life, he is about to gas himself. All this scenario alludes to the setting of the novel in hybrid, multicultural England which sets ways for the palimpsest identity of the characters in the text.

A glance at the character of Archie, a war hero discloses his friendship with Samad Iqbal. Samad is a Bengali Muslim whereas Archie is an Atheist English man. The next character, who is introduced to reflect upon the hybrid setting of the text *WT* suggesting how through interactions palimpsest identity is shaped, is that of Mo Hussain Ishmail, a Muslim, who saves Archie when disappointed with life, he is about to gas himself. All this scenario alludes to the setting of the novel in hybrid, multicultural England which snatches away the purity of one's identity and reshapes the palimpsest identity of all such people who undergo the process of mimicry in hybrid spaces. Hybridity and mimicry give a new shape to the whole human identity.

Archie's meeting Mo Hussein Ishmail when he is about to kill himself suggests that it is not possible for different people to live together but not interact or attract each other without transmitting their values. It sets ways for mimicry that leads to cultural transformations. England being a multiracial metropolis connects a diverse population. By living in such an environment, one cannot adhere to a single culture. Hence it becomes an environment which jeopardizes the purity of cultures leading to palimpsest identities.

The palimpsest identity of the diaspora is the outcome of their adaptive practices. When an outsider fails to resist the impact of foreign culture on his personality he emerges as something new. Being a diaspora, he cannot adhere to the norms, values and living standards of the host land because he is the product of another land and has been raised according to its ideals. Hence, he plays the role of a mediocre person who fails to associate himself to either side of these extremes. In the case of Archie, his relationship with England is that of privilege. His roots have been so deeply penetrated in that soil for centuries that despite being mundane, he does not feel conflicted about his ethnic or national identity. The interaction between people who come up from different corners of the world introduces people to new customs and traditions. When the people migrate, they migrate with preoccupied personalities that are shaped by their ancestors according to the specific demography, norms, and practices. When they interact with other people, just like their personalities, their cultures also collide, exchange, and influence each other. In this attempt the dominant one often comes to the power which sets ways for palimpsest to interrupt.

Archie and Samad's friendship in the text suggests that it has grown beyond cultural and racial differences, and it unites them on a common ground, war, at O'

Connel pub. It is due to hybridity that they both have come in contact and established such a relationship. The time has strengthened their relation to such an extent they have started giving suggestions to each other despite their cultural differences. Samad's suggestion to Archie, to think of life in a different way and the way his marriage with Alsana has given him 'new lease on life' (Smith 11) Archie's decision to move on will bring him new opportunities in life, suggests how one culture is going to affect the other.

Multicultural London is a place for which a traditional symbol 'English cup of tea' (National symbols of England) is used. If seen as a metaphor for the widely spread colonies in England, the ingredients come from different corners of the world. It is a blend of multiple products which come from different places in the world. The combination of Asian leaves, Caribbean sugar and English milk is what makes a tea, and the importance of each ingredient cannot be denied. In order to create a balanced delicacy, the ingredients are combined and blended perfectly. This metaphor can be taken to describe the hybrid environment of London where different cultures reside and share their trends with each other. This is an accurate symbol for multicultural Britain. This is the place where different characters of the text live and meet.

In the text *WT*, despite the divisions of race, culture and age personal relations grow between characters on emotional, sexual, and intellectual level. These multiracial and multicultural themes are what result in palimpsest representations in the text. Archie's unsuccessful marriage with Italian Ophelia convinces him to end his life. While gassing himself Archie is saved by a halal butcher Mo Hussein Ishmail which suggests how the presence of different cultures is going to affect the lives of the people residing in hybrid multicultural London.

In 1975, Archie's attending the end of the world party and seeing their people from different parts of the world reflects a palimpsest image of diasporic identity created by hybridity as he fails to identify himself with either culture. The party is organized in his own country but has diverse characters from the homogenous world Archie has lived in. On sharing a table with a Chinese girl and white woman, he finds himself distant from people as they are not interested in listening to his war stories anymore. His realization that his age and history do not conform to the contemporary world reveals that despite being local, his identity is reconstructed by the diaspora.

Archie's meeting with Clara gives him a source of relief as he finds her as the most comforting woman he has ever met. The presence of different people here indicates that people from all across the world are ready to interact and share their uniqueness which is an open way for the people belonging to different parts of world to mix with other cultures and by choosing to marry Clara, a Jamaican, Archie allows the interaction between two cultures which is already irresistible in diverse spaces. Her Blackness and Jamaican roots pave ways for palimpsest when she adapts to the foreign heritage. Furthermore, having a Bangladeshi couple Samad and Alsana as their only witnesses and guests on the wedding suggests how various cultures have started embracing each other and have formed hybrid spaces which have resulted in their palimpsest identities.

It is hybridity in the text which connects the most diverse people who have nothing in common. It appears again as the text progresses and the reader gets to know that Archie and Samad nurtured their friendship only because they fought in the same division during World War II. Their friendship is retained after Samad returns to England. Clara and Alsana, who did not like each other in the beginning, gradually become friends. Both these families are settled in the same locale in Willesden Green. Both couples foster their friendship which later descends to their children. These events in the text might seem ordinary but they connect the most diverse people and their cultures and result in the creation of their palimpsest identities through mutual sharing. In addition, the interaction between various cultures gives way to mimicry which does not transform the subject entirely but rather results in partial representation of here and there.

In the text *TNS*, hybridity intrudes with the identity of the characters by drawing a comparison between the homeland and host land culture. In the beginning of the text Ashima's attempt to mix foreign spices to approximate her desire for an Indian local food refers to the cultural mixing which occurs in a culturally diverse space. This diversity shapes the palimpsest identity of the characters in the text. Bhabha's concept of hybridity appears in the text when characters seem to overlap the dominant and the subjugated culture resulting in multiple layers of ideas suggested by Quincey. Ashima and Ashoke's desire to be like Americans without losing their cultural values during the process of assimilation shapes their dual identity resulting in the palimpsest identities of the diaspora.

In the character of Ashima, the element of hybridity which contributes to her palimpsest identity occurs when the influence of foreign culture is observed, shattering her roots. Though the text shows her most of the time recalling her past life, there are certain cultural differences and transformations which pave the way for her palimpsest identity. The palimpsest image as an outcome of hybridity appears in the text when Ashima is found in discomfort switching from saree to the immodest gown. It also comes to the forefront when the comparison between the husbands from two different cultures is drawn. The delineation of the affectionate American husband and restrained Indian husband in the text reveal the differences between the cultural practices which reshape palimpsest identities. Such differences also reveal that no matter how many cultures reside together still there exists a sense of discomfort which aggravates the identity crisis.

For Ashima the foreign land, which is the land of multiple cultures, results in shaping her palimpsest identity by snatching her cultural values. The dominant culture around her makes her forsake her traditional ways for her survival in the host land. While looking at the watch in the hospital, when she counts the distance between America and India, she actually counts all the markers which distance her from her native culture. Even the professional hospital staff fails to bridge the gap found between the cultures. This gap makes her realize her identity.

In the text the evidence of hybrid space she is dwelling appears when she is found comparing her married life with that of an English couple. Through this scenario it comes to the forefront that the values related to such relation, her culture has embedded in them are that of inexpressive nature however it does not mean their relation lacks affection. Ashima's being product of a culture which expects her to be reserved in even her marital relation is the cultural difference she is highlighting that is resulting in production of hybrid space in the foreign land. With this begins the quest of belongingness and identity in the text which subverts the image of 'other' leading it to palimpsest.

Another cultural difference alluding to the hybrid nature of cultures which reshape palimpsest identity appears on the birth of her son when Ashima feels "without a single grandparent or uncle or aunt at her side, the baby's birth, like most everything else in America, feels somehow haphazard, only half true" (Lahiri 24). Since there is a trend in Asian families of an extended family system which surrounds the mother and

child when this moment arrives, Ashima feels her son as a person entering the world so alone, so deprived” (Lahiri 25). This is because she is unable to understand and endorse cultural differences. At this point, her attempt to go back in time and remembering the pleasant memories of her childhood and getting sad on thinking of an indifferent childhood for his son is the instance that it is not easy to pluck one’s roots. Palimpsest metaphor here expresses how various cultural practices draw a line between cultures and describe them as unrelated.

The character of Ashoke, Ashima’s husband seems quite positive towards cultural diversity, yet his palimpsest identity is shaped when he starts following the foreign culture. Although he takes all the differences as a source of opportunity, at the same time he continues following his native culture. For him, like his wife Ashima, family and connections are most important.

The cultural divide which translates his identity appears in the text when he in the hospital takes out his handkerchief to wipe his glasses feeling different from all other fathers who have brought champagne, cigars, and flowers to celebrate the arrival of their babies. These instances from the text refer to cultural hybridity. The divide between the cultures seems to divide people on the basis of their differences. His being the product of another culture is the main reason that he cannot fit in the foreign culture and even when he tries to assimilate with the foreign land his identity becomes palimpsest.

Ashoke’s feeling enthralled when he receives the book of Nursery goose rhymes from his friend Mr. Gupta as a gift for his son suggests that he has already embraced the foreign land. His considering his son “lucky boy, only a few hours old and already the owner of books” (Lahiri 24) exposes how Ashoke is replacing his cultural values and making his identity palimpsest. In his character, there is a sense of loss and disappointment towards his culture whereas for his child in America, he anticipates an exposure to unique opportunities which translate their palimpsest identity. The tension with one’s identity arises in the text when such characters are not ready to entirely endorse themselves in foreign culture. They take a few aspects from the other culture and stick to their own at a time. Hybridity, which compels them to mingle with the other culture, hence results in their palimpsest identity. These problems with assimilation are what make these characters a continuous subject of the palimpsest metaphor for they are always trapped between ‘here’ and ‘there.’

The impact of dominant culture in hybrid space results in the palimpsest identity of the diaspora. Hybridity is the first step which introduces interaction between two cultures and allows their reshaping which sets ways for their palimpsest identities. It paves ways for cultural transmissions which in the form of mimicry take the subject away from his identity. It appears in the text when the difference between native and foreign culture is drawn in the text. The evidence of transferring values from one culture to another appears when in the text *TNS*, during the birth of their first child, Ashoke and Ashima while waiting for a letter from Ashima's grandmother which will bear the child's name are forced to immediately name their child to meet hospital requirements. They cannot do so because they are waiting for the letter from their home in India bearing the name of the child. It is also customary in India to name a child by the elderly person of the family. This custom is reshaped by the dominant American culture when Mr. Wilcox, a representative of American bureaucracy, suggests they should name their son immediately after a hero or a relative according to European tradition against their values. Though Ashoke at once recalls the train incident and considers the name of the writer Gogol, who saved his life, for his child but by doing so he mimics the European trend and dilutes his cultural identity. Now here the idea of naming a child this way is something which jumps into Ashoke's culture from European culture and presents how through these little practices different cultures are blended altogether. At the same time, it alludes to the fact that in hybrid spaces the idea of pure culture does not exist and when multiple cultures and people connect, they borrow various trends and norms from each other while negating the purity of cultures which eventually leads to their palimpsest identities. The impurity of cultures makes their representations palimpsest as palimpsest is subjective and productive in nature and connects past and present. The name which Ashoke gives to his child is neither American nor Indian but Russian hence it is a borrowing from the third culture which is reshaping his values.

The trend of calling children with pet names which we see in the case of Ashoke and Ashima in the text hints at cultural divide. Ashoke is called 'Mithu' while Ashima is called 'Monu.' This is the cultural difference which is missing in European culture. Before moving abroad, people have a superficial vision of the land they are dreaming to live in. which is all bright and beautiful, equipped with all the luxuries and so welcoming that it will not take much time for them to adjust there and in case of colonized, it is due to the image of West which colonizer has formed in the minds of

colonized that of civilized, rich and harmonious West which drags people to itself. A related notion Ashoke and Ashima also have about America before they move there which shatters when they encounter forceful imposition of British culture upon theirs. The image they form is described in stories while in reality it fails to live up to Ashima's expectations.

Another instance of cultural hybridity which later results in transformation of cultures and palimpsest identity is that of Judy and Alan. Judy and Alan's culture seems unacceptable to Ashoke when he is surprised to see Alan wearing flip-flops and threadbare trousers though he himself often wears a jacket and tie in a meeting with his advisor. It is indicative of the fact that his attempts to assimilate with the foreign land and culture are not making much difference rather by adopting some of the foreign ways he is adding only an additional layer to his identity which cannot make him equal to the mainstream rather shapes his palimpsest identity.

Ashima's purpose in life by binding the community of immigrants with similar cultural backgrounds is an attempt to create a home abroad. Ashima's attempt to create a home abroad by pairing Payesh, a Bengali sweet dish with American birthday cakes, is the evidence of the exchange between cultures which hints at the duality of the identity of her son Gogol and all such people. This duality is not confined to cultures, food or spaces Gogol is living in but also found in the languages he speaks. Like other diaspora Gogol's becoming bilingual is because of the divide between two cultures which does not allow him to adhere to one or the other culture completely. Immigrants' children are expected to adopt both languages as a part of their lives. They are expected to be present here and there at the same time which takes them somewhere liminal like third space where they fail to identify themselves completely with one or the other culture and this occurs only because it is the requirement to survive in the hybrid environment.

A cultural interaction which translates in the palimpsest identity of diaspora appears at the time of Gogol's admission at school. The conflict regarding his names delineates about the oppression of the native values by the dominant culture. The principal on discovering that Gogol has two names to which she is exposed during a conversation between Gogol and his father when he is trying to convince Gogol to introduce himself to the principal, she by giving Gogol the choice to decide his name, forcefully indulges Gogol and his family in adapting to the dominant culture's practices.

The host land culture, which is in stark contrast with Bengali traditions and values overpowers it when being parents, Ashoke and Ashima cannot do anything to prevent it except showing acceptance to whatever comes to their way. Allowing Gogol to choose his name in the host land is allowing another culture to intrude against one's values. In the East, such important decisions are left to be made by elders but in the West, everyone is free to choose whatever he wants in his life. These cultures are contradictory to such an extent that at one hand being parents the couple waits for the elders' letter to come with the child's name, the other culture gives the child a choice to decide it himself. The couple's trying to remain restricted to their values but at the same time making adaptations from the Western culture to fit in it as much as is required to survive in the host land led to palimpsest through cultural mixing in the form of choosing Western and Eastern, both cultures.

5.2 Mimicry, Cultural Mixing and Third Space in Relation with Palimpsest

In the text *WT*, Clara, and her relationship with Ryan Troops sheds light on transfer of values from one culture to another. Clara, who is the image of marginalized women, her loss of upper front teeth tells the story of brutality not only of the colonial era but of the aftermath. Clara's having such a beautiful pair of upper front teeth which she loses after meeting Ryan Troops suggests how Clara's identity is sacrificed due to her relationship with Ryan Troops. Ryan's not getting a single scratch during the scooter accident where Clara loses her front teeth, suggests the privileged state of the mainstream which is hardly altered during cultural mixing practices. Ryan Troops' changing her entire personality by opening her up to the ways of English culture and introducing her to club, partying, dating, and sex is an attempt to pluck her out of her roots. On meeting Ryan, Clara's changing herself from a timid, religious young girl to a rebellious independent lady is the impact of Ryan's culture on her personality. Despite her Rigid and pious upbringing, Clara's introduction with Ryan's world filled with 'hippies' and 'funky folk,' drugs and sex are due to collision between two cultures as an outcome of hybridity. Though she feels a sense of relief by adopting the new ways of living, it is actually taking her far from her identity and developing a sense of estrangement towards her native culture. Disillusioned with the teachings of Jehovah, her decision not to pass church literature suggests how she adds an additional layer of Englishness to her personality.

Clara's identity is reshaped twice due to hybridity and mimicry. At first her changing herself on meeting Ryan and later on marrying Archie, her embracing Atheism, reflects how various interactions reshape her palimpsest identity. Such transformations occur in the text only because people from the most diverse backgrounds connect in the space of cultural split. Without the existence of the British empire, the Indians and British would never be able to fight in the same unit, if Mo would not save Archie, he would have died, and without these sharing there would have been fewer migrants in Britain and there would probably not be any cultural transmissions. These interactions and transformations therefore become an accumulated mess which is the product of means of mutual romantic, colonial and metropolitan involvement" (Ball 234).

Alsana, a character from the text *WT* embodies cultural mixing through her experiences, beliefs and practices which translate in her palimpsest identity. Being an immigrant, her navigating multiple cultural worlds, blending traditions, and creating unique identity makes her a subject of palimpsest metaphor. She is the lady who speaks Bengali at home, English with her children and mixes both languages when she is with friends. Her remark to her children 'Okay beta, let's go, jaldi jaldi' reflects how she has mixed both the cultures in order to settle in the host land but at the same time it reflects the way how she is partially mimicking the foreign language. Her attempts to practice Islam, observing Bengali traditional customs and celebrating English holidays like Christmas is what makes her a resident of here and there. Her cooking Bengali dishes like curry and Biryani and not forgetting English-style roast chicken and mashed potatoes is evidence of how she has introduced English cuisine in her Bengali culture. At times in the text, she shows how she expects a Bengali wife to be a submissive one, but she is the one always loud. Her dressing style also reflects that she is the one who practices both cultures altogether. Her wearing traditional Bengali Sarees and Shalwar Kameez and modern West attire reflect how she is intruding with both cultures and shaping her palimpsest identity. Her interest in English pop and Bengali folk reveal that she has become the embodiment of resistance towards cultural essentialism. Her valuing some traditions of her culture without living in the past is reflection of her involvement in two cultural spheres which shape her palimpsest Identity.

In the beginning of the text this Alsana is introduced as a meek 20-year-old girl when she marries Samad, later her emerging as one of the most powerful characters is

a result of her pragmatic stance towards hybridity. Her transforming herself from submissive wife to the one who takes most decisions reflects how she empowers herself as soon as she contacts England. Her transformation in the text from the one who is supposed to keep patriarchal traditions of the country alive to the strong-willed shrewd eyes (Smith 12) reveals that the West has given her a sense of freedom altering her native identity. Another instance of her palimpsest identity appears in the text when she is found in rage smashing plates and punching Samad 'full square in stomach' (Smith 61). Her living in multicultural England reshapes her identity when she seems to be taking her rights this way. Her denying Samad access to her body and not allowing him to follow routine ultrasound checkups are evidence of how her cultural identity is being reshaped as a result of hybridity and mimicry.

Before the birth of her children, the way Alsana decides the names for her unborn children at the same time considering that the opinion of husband should be given value reflects upon her dual cultural practices which end in making her a subject of palimpsest metaphor. Her assertive behavior, when on Sending Magid to Bangladesh, she shows towards Samad by only using yes, maybe, maybe not, is reflection of how her interaction with the West has changed her from who she was expected to be.

Alsana, by finding her own way in multicultural Britain and blending her identity in such a way that she cannot be accused of having 'swallowed' England whole alludes to the fact that through mimicry she is only reshaping her palimpsest identity. Her following remark when during a heavy storm Samad asks her to pray that he does not have songs the world sings suggests that her indifference towards her religion enhances her chances of integrating into multicultural British society.

Alsana's palimpsest identity in the text is shaped by her notion regarding purity of culture. On an occasion during her fight with Samad her finding definition of Bengali culture as such "you go back and back and back and it is still easier to find correct Hoover bag than to find one pure personnel pure faith" (Smith 235) reveals that she is really the one who lives and lets live (Smith 235).

Alsana's stance that hybridity is ever present and saying, "roots will always be entangled" simultaneously reverting to "roots get dug up" (Smith 80) indicates how identities are transformed due to hybridity and result in palimpsest representation.

Another reflection of the palimpsest identity of Alsana appears in text based on the hybrid nature of the space she is dwelling when she is often in the text seems to have the nightmare in which Millat marries a girl named Sarah and nurses a child Michael who marries Lucy. Her thinking that her Bengali status is thoroughly diluted this way reflects that despite adhering to English culture Alsana still wants to protect her cultural identity.

Her belief that Chafkens are making her son Millat English and saying that “the English are the people who teach you and steal from you at the same time (Smith 356) reflect upon her dual cultural practices as an outcome of hybridity. She thus becomes a character who is rambling between her past and present. Her attempts to fit in with the mainstream and at the same time imbibing her cultural values only result in her partial transformation which associates her identity with palimpsest.

Samad’s contact with the West and friendship with Archie also refer to the cultural variations and cultural mixing. Being in England, it is not possible for him to save himself from interacting with foreign culture. For Samad the experience of being an immigrant is disgusting which he reveals while talking to Irie saying, “Who would want to stay? Cold, wet, miserable; terrible food, dreadful newspapers - who would want to stay? In a place where you are never welcomed, only tolerated” (Smith 193). His saying so reflects upon the fact that despite his efforts to adjust in the main line he fails to have a sense of belongingness. This is not the only reason behind his hatred towards London since he is the one who believes strongly in traditions and passing them on to the generations, he does not approve of the cultural variations and mixings. This may be because by contacting the West he has devoid himself of his chastity. At his children’s school his argument with the parents’ association about celebrating harvest festivals instead of Muslim events delineates hybridity and his interest towards the promotion of his own culture though he himself speaks English in an accent that resembles the natives. Samad’s becoming critical of Western culture at the same time adhering to its practices connotes his palimpsest identity. Celebrating the harvest festival in the text also indicates that London is a culturally diverse territory which is weakening its roots by appropriating and endorsing other cultures resulting in shaping palimpsest cultures. Harvest festival is more Indian than Western and celebrating it in the West suggests that one cannot negate the interaction between the cultures. It defies

the idea of purity of races unless resistance towards these interactions is stronger than its influence.

Samad's purity of character is challenged due to his interaction with the West. By having an extramarital affair with Poppy Brut, he denies the teachings of his culture believing that temptation has been deliberately and maliciously thrown in his path. His dating Poppy and at the same time fasting in order to purge himself of the sights and smells of Poppy Brut reflect how he allows himself to mimic both cultures. This complicated relation of Samad with his sexual life and faith reflects the complicatedness of his relationship with the West. Poppy's considering Asians and Muslims as stereotypical as they do not indulge in extramarital sexual practices due to their brought up according to another place is reflection of cultural variations which are thrown back when she has an unusual affair with Samad. Her assumption that Samad is not 'restrained' or 'abstinent' like people from his culture tells what kind of practices Samad has introduced in his cultural identity making it palimpsest. This affair of him with Poppy and practicing Islam at the same time presents him as an inhabitant of two cultures. Samad's norms contradict with the Western culture when he goes to meet Poppy in a shirt he has never worn in the mosque. His relationship with the West and Poppy proceeds with ambivalence. He despises it because of the history he knows but cannot resist its charm. While meeting Poppy the coconut he presents to her symbolizes the palimpsest identity of the diaspora which is brown and old on the outside and white and fresh inside.

Samad's in the hands of Western civilization distancing himself from his familial roots is an attempt to forsake his culture but his children's reminding him that these ties are not easily broken suggests that leaving one roots is not easy. Despite his relationship with Poppy, Samad's opinion that traditions should be maintained, followed, and passed on suggests that purity of cultures is only possible if they are practiced in continuity. On demeaning the value of his culture, out of regret Samad's decision to send his sons back to Bangladesh to keep traditions alive in his family reflects the difficulty to retain one's culture in culturally split areas.

Samad's personality and culture become palimpsest because of the variations he has partaken. It is difficult for him to associate himself with his culture with the same dignity because he himself has become the product of 'here' and 'there' by assimilating with the trends of the host land. By sending one of his sons to Bangladesh, his desire to

preserve his culture and keep his children away from Western vices that have ‘corrupted him’ present an identity crisis. It is not possible while dwelling in multicultural spaces to exist without correspondence. According to him, the contact between Western culture and his children has weakened their roots, therefore one of them has to move back in order to preserve their ancestral culture. This partial resistance which he shows by practicing Islam and by sending Magid, one of his sons, to Bangladesh and partial acceptance of West which he shows by having wine and affair with Poppy is an instance of how palimpsest plays as an intruder between various cultures presenting aspects of both cultures altogether.

Magid and Millat are Samad’s twin sons. Their teacher Poppy, in order to show her cultural awareness during class and to flatter Samad, when begins the class by experimenting with Indian music on orchestra she reflects cultural awareness which emerges due to hybridity. It is evidence of how people living in culturally diverse spaces recognize each other’s values. Her misunderstanding that Millat is fond of Indian music when he actually listens to Springsteen and Michael Jackson not only reflects the duality of character Samad’s children have but also the cultural awareness that has prevailed as an outcome of hybridity. Samad attempts to separate his children from British society fail as the younger generations seem to show an even stronger desire to assimilate with the Western culture. Magid, his son, seems so endorsed with the culture of host land that he tells his friends that his name is ‘Mark Smith.’ His desperate wish to belong to another family that makes him parallel to his peers is his desire to be recognized by the mainstream. Being non-British and part of a Bangladeshi family is a source of humiliation for him. Presenting himself as Mark Smith associates him with the host land and shapes his English Identity. This is the reason most of the characters in the text mimic foreign culture, eventually displaying palimpsest traits. In the case of Magid and Millat, the desire to assimilate with the host land is result of the experiences they have as immigrants. They are targeted for their ethnicities, bullied, and abused. It compels them to adhere to the values of the host land. Their insecurities lead them towards merging the cultures and emerging as palimpsest beings, whose identity has various dimensions, all visible at the same time. Being the resident of two cultures Millat’s preferring to join Islamic fundamentalist group in order to relieve his tension pertaining to his in-between state while he owns a number of secular Western items at the same time reflect upon his dual identity which translates as palimpsest. His

continuing to pursue white women and continuing mingling both cultural aspects is shedding off his roots. At home, these children practicing their native culture and outside, trying to appear as whiter than whites are the reflection of here and there which shapes their palimpsest identity.

In the case of Magid, despite being in Bangladesh, his interest in his past life and torn between Eastern and Western societies suggest that his interaction with the West has transformed him completely. Instead of being a staunch follower of Islam in Bangladesh, his abandoning his Muslim beliefs and intending to make Asian places where order prevails like the West is reflection of how his values have been reshaped due to his interaction with the West. His encounter with the West has transformed his mentality to such an extent that he wants Indians to be more like English. His statement that English listen to history only when they wish to, alludes towards his acceptance towards diversity.

In his work, *Black Skin, White Masks*, Fanon argues that the white play with the psyche of the people of color by presenting themselves as civilized and the others as brutal. This suppression is what induces the desire to be like white in the postcolonial subjects. The others, in order to be recognized and valued derive means to fit in the mainstream, usually mimicking their culture and ways of living. Smith's characters undergo a similar phenomenon in order to get recognition but their status as British remains confused. The characters feel themselves technically British, for they mimic it all the way yet feel wholly out of it. Britons look at immigrants as 'infectious' while immigrants are afraid that they snatch their culture and identity by emotionally playing with their status of being colonized. The reason Millat seems to be with 'self-revulsion' is due to his interest in East and West altogether. He considers them both essential for his identity. All the havoc in his life is due to his inability to choose between the two worlds since he wants to stick to one system. Millat is divided into two cultures in such a way that he is struggling to strengthen his ties with Kevin, the fundamentalist group, but he cannot separate himself from Western culture. The gangster culture he has seen in movies allows him to appear more powerful, so he wants to enjoy and practice that culture. Magid on the other hand has emerged as an anglicized version of East who wants to civilize the less cultured. By these cultural transmissions both these twins are pasting on the home culture, the layers of Britishness which refers them to the state of

liminality or third space which is palimpsest due to their recurring past and present cultural adaptation.

Abdul Mickey in the text also seems trapped in a fascinating outlook of multiculturalism. They also allow cultural mixing and mimicry to create their new palimpsest identity. Out of a desire to belong somewhere the characters in the novel merge their identities with the host land. By doing so they cannot completely claim themselves as English and this is also not appreciated in their home culture. Abdul Mickey, the half Muslim, and half English name reminds us of both Islamic values and British trends. In order to acquire a better status in the eyes of the British, as a respectful gesture, Abdul Mickey's adding an English name at the end of their Arab names is just a superficial layering at the time they despise British cultural codes and do not adhere to it completely. Adding an additional name this way is just a superficial transformation which only adds an additional layer to their identities. The additional layer which they add to their Arab names makes them part Arab and part British not only in terms of names but also with respect to their nationality.

Abdul Mickey's remarks about his son Abdul Jimmy that he has no sense of tradition, no morality (Smith 192) implies how at first, he himself has made adaptations allowing palimpsest to set in and later reverts back. Abdul Mickey's assertion that we are all English now, mate. Like it or lump it (Smith 192) indicates that English practices have influenced their lives to such an extent that they appear more English than Arabs. The reason behind this kind of dual identity is that Abdul Mickey himself tries to assimilate with the foreign culture in order to add uniqueness to his status in Britain and to attract customers but after adding some aspects of Britishness in his identity he wants to retain his native culture. His behaving like Western and Eastern simultaneously translates as double exile as proposed by Bertram Francis which is displacement or disconnectedness from two cultures.

It is not only Abdul Mickey and his family who are torn between two spaces, the other diasporic characters also feel the same. Their relationship with the homeland in the host land forces them to wander in the spaces in between resulting in their palimpsest identities. Their struggle to assimilate with foreign culture ends in their double exile. In a constant in-between state, where they become the partial representation of both their home and foreign culture, they cannot associate themselves to either side. Their acquisition of the foreign names and values and simultaneous

adherence to their own culture presents them as a resident of the third space which is Palimpsest's realm.

Transposition of cultures suggests that people are not accepted by merely settling in a land, but it is the process of reconciliation and understanding. This reconciliation refers to the process of layering or wearing a new identity upon the previous structure. Through the interaction of various cultures, the pure culture is challenged and nullified resulting in palimpsest which falls in neither category. Irie's hybrid position appears in the text because of her British father and Jamaican mother and for rest it might not be due to descend but by cultural interaction.

The process of negotiation for settlement or process of assimilation and resistance due to ambivalent feelings against the mainstream blurs the original identities and produces a new mix of both the local and foreign making the characters victims of palimpsest metaphor. This double identity issue, where past and present go side by side and sometimes overpower each other aligns with palimpsest. Diaspora, in an attempt to identify with the mainstream, lose their values, culture and identity in the same way. The interaction between Clara, Irie's mother and the two males is what compels Clara to give up her heritage and live her life independently. Both these males take out of Clara something which is irreplaceable. In the case of Ryan, he is the one who introduces her to English culture and by marrying Archie, Clara's forsaking her religion and becoming an Atheist is how hybridity translates in her identity crisis. Irie, daughter of Archie and Clara, undergoes almost similar cultural interactions which shape her palimpsest identity.

Irie Jones, the daughter of Archie and Clara, is the most confused character in the text. Due to her hybrid lineage, there is no choice for her except mimicking the English culture to present herself as a part of it but rather fitting in the main line she becomes the one who encounters the effect of collective memory. To understand her, it becomes necessary for Smith to present the metaphor of Russian dolls, matryoshka, where in order to understand her present one needs to untie all the strings. Irie can only accept and understand her position in society if she is informed about her past. Her struggle to remain in the past is to occupy her some space in the present. This is the point where she starts residing in two worlds at the same time. Her relation to England is complicated in nature as she cannot locate herself anywhere in the racially mixed society. This mixed status is difficult and confusing for her. Irie's grandmother's

estrangement from Clara because of her marriage with Archie, a white Englishman is the constant reminder for Irie that she has some roots elsewhere.

Having both the black and white blood running through her veins, her failure to find her place in a culturally diverse locale results in her conflicting identity. At school she is continuously bullied due to her appearance and specifically her hair. In order to overcome this situation, her speaking more like English and acting as White is only mimicry which does not render her any space in her father or mother's culture. This is not the only evidence where she seems residing in two worlds, when she is introduced in the text, she feels so uncomfortable with her own skin because she cannot locate herself within the country where she was born. Her feeling like an alien in England suggests she is genetically designed with another country in mind and another climate" (Smith 226). Her appearance, her skin color, her attire all presents her as Jamaican but the way she talks presents her as an English. This partial representation of here and there shapes her palimpsest identity.

In England, which is a gigantic mirror, she, being a hybrid child is the one without reflection because her identity has shattered. Her strong desire to have an identity which is approved by the mainstream is because she does not want to feel like an outsider. Due to her hybrid identity and the way she mimics the English culture occupies her no place in her maternal culture and nor does the white British culture approve of her Blackness and curled hair which present her as a person belonging to elsewhere. Her assimilative practices do not secure her any place in the world she is living. Her physical appearance presents her as a reflection of Jamaican culture which she tries to alter by losing weight and straightening her hair, but the English culture does not value her struggles due to the blackness she carries in her roots. All the attempts she makes to fit in England translate in her dual identity, making her a subject of palimpsest. Irie's changing her appearance and having a desire to change her genes is only because she wants to come out of her in between state. The discomfort which she feels with her hair is the discomfort with her status in England. She is born and raised in England and her father is an English man, yet she becomes a "stranger in a strange land" (Smith 266) because hybridity has shaped her dual identity. Her sharing genes with parents from the most diverse backgrounds is what keeps her rambling here and there.

Irie's troubled state which emerges as a result of her accumulated practices to look like white keeps her lurking here and there. Her trying hard to assimilate with the host land culture by changing her hair, her dressing style and her manners only aggravates identity crises in her.

Irie's attempts to change herself and be like white woman to impress Millat is just an additional layering which bears her no fruit as it is evident that her roots lie elsewhere. Irie's feeling herself a constant victim of racial discrimination due to her maternal genes which overpower her paternal roots allude to the fact that she reserves no place in English culture nor does Jamaican culture accept her. Her allowing herself to reside in both native and foreign spaces and blending them when she indulges in immoral practices indicates how she blends various cultures. Her conceiving of a child whose father's identity is unknown because she has slept with both Millat and Magid, reflects that her identity which has been shaped by cultural hybridity cannot be retained. Magid and Millat's culture does not permit them to undergo such practices but being in hybrid space this concept has been normalized to such an extent in their native culture that they do not feel it is something strange. When these characters adopt such practices of the other cultures and mix them with theirs, they shatter their construct and distance themselves from their cultural values and roots. Hence the result of such partial adaptations is the third category which bears the traces of both extremes concurrently.

Like *WT* in the text *TNS*, due to cultural hybridity people mimic the culture of each other which shapes their palimpsest identity. Mimicry does not transform people entirely rather it makes them a partial representation of both 'here' and 'there'. Many characters in the text are trying to mimic foreign culture but their efforts end in failure as they fail to associate themselves with the mainstream. As a result, they create a new palimpsest identity. This in other words is called a third space which cannot associate itself to either side. If awakened in terms of palimpsest metaphor, the new identity or cultural representation is the one which, like palimpsest, bears the traces of past as well as present.

Ashima's attempt to fit in with the foreign culture by adapting to foreign language is her effort to be parallel with the culture with which she is surrounded. Her mistranslating a Bengali idiom in English language is a desire to belong to the mainstream. Since she considers that this is the language she has learnt back in Kolkata (Calcutta), her attempt to create a homely space in the hospital results in her fun which

elucidates her position in the foreign land. Patty's making fun of Ashima at this occasion represents the dominant foreign culture which never lets the outsider associate with it and despises all such encounters.

Ashima's palimpsest identity is shaped by her introduction and contact with America which is a mixture of American and Bengali culture. Ashima's gaining confidence and independence like a typical American woman transforms her to a transnational figure. The way she works as librarian and makes friends with her American colleagues suggest that she has succeeded to gain cultural and geographical fluidity due to her contact with America. Her acquisition of linguistic hybridity by developing a thick accent but not giving up her religious beliefs, wearing Saari at Pujas and continuing to cook Indian meals, refers to her dual identity that has been shaped by her interaction with two opposite cultures. Her paying bills, buying tickets, driving a car, and changing the house after the death of her husband allude to her transformation from a shy Indian woman to an independent Asian American woman.

Asian Americans raise their children according to dual standards combining the adopted and native culture. On being brought up in two ways, Gogol, Ashoke's son, becomes the product of both Bengali and American culture. It is evident when Ashima, while teaching Gogol of his Bengali heritage, does not forget to make him watch Sesame Street to keep him connected with America. As a result, Gogol speaks English like the natives and confuses other Bangali families, whom he joins in order to learn Bengali literature. Gogol's childhood is formed by mixing Bengali and American culture like other immigrant children. Ashima and Ashoke's trying hard to keep the traditions alive in their family and following English culture at the same time shapes their palimpsest identity. By partial acceptance of some of the British trends, and by mimicking the foreign culture in terms of trying to speak like natives, they allow the West to intervene in their cultural identity. This straddling of two cultures does not unite their lives rather it leads them towards segregation and the point which segregates them is what clarifies the divide between the cultures which results in palimpsest identity.

On the birth of Gogol's sister, Ashima and Ashoke's decision to choose a name for their kid prior to birth reflects their obsession for their native culture which they by any means want to preserve but they also adapt to the American culture by introducing American cuisine in their house. Ashoke's act of removing tie from his dress and

relinquishing tailor-made suits in favor of readymade are the instances that they are not strictly adhering to their native culture. By making these minor changes they move a step forward towards American culture hinting at their palimpsest identity. Ashoke's removing wrist watches, trading fountain pens, and buying packs of six big razors and allowing his children to fill their carts with Western toys symbolizes their approval of American culture. Ashima's adding American dinner once in a week in their menu suggests that American culture has reserved some space in their traditions which is going to alter their native culture. The couple's desire for Gogol to have fun with his college life expecting him to marry a Bengali girl marks the dual standards they have adopted for living.

Apart from these instances, on weekends during Bengali gatherings parents' sitting and chatting in the upper floor and leaving children downstairs, who talk in English and watch Tv, all counts in cultural mixing which is a way forward to palimpsest representations of cultures which combines values of both sides altogether. By allowing such cultural encounters, parents not only allow their children to reside in two worlds but also themselves are subjected to in-between state because they resist the other culture partially and expect their children to act as both Bengali and American at the same time. Hence the impact which is produced as an outcome of these expectations is palimpsest which absorbs some aspects of here and some of there.

In the characters of Gogol and Sonali, their interaction with two contradictory cultures since their birth does not allow them to fit in with their native culture. An example of this comes forward when we find them sick during their visits to their homeland. The remarks which their relatives give that they cannot bear the harshness of this poor country suggest that both these children have become white but not quiet. For them to adjust to their ancestral culture is more challenging than assimilating with the foreign traditions. Their native food, environment and culture do not suit them.

In the case of Sonali, she becomes the true American when on her Annaprashana (a ritual in Hindu culture after which children start eating rice) she refuses to eat rice. Her choosing to play with dirt and threaten to eat a dollar bill indicates that she is the true American in her manners. Sonia further assimilates with the foreign culture by adopting the same hairstyle and color as the Americans' and by adhering to the practices of her foreign friends. Her attempt to study Hinduism at college is evidence of how she allows both cultures to intrude in the ways of her identity. Sonia does not celebrate

Christmas when she is studying Hinduism but afterwards, she is seen decorating the Christmas tree, writing cards, and packing stocks with Ashima which again establishes her link with America. Her struggle to pave the distance between her American friends and her background takes her farther from her culture when she decides to marry Ben, a half Jewish half Chinese editor at Boston Globe. His presence in the text indicates that there are various cultures residing and merging their identities in America. This diverse population from almost every part of the world residing in America celebrates multiple cultures while sticking to their own by taking practices of the other sides. As a result, it is not only homeland culture which bears palimpsest traces but also the host land which allows the amalgamation of various cultures in its domains challenging its original culture which becomes a palimpsest undergoing such practices by the hands of the people who form its population.

Gogol's disinterest in his native culture results in his palimpsest identity. It reflects through his actions when in the text on the occasion of his fourteenth birthday, the gifts brought by the Bengali guests do not appeal to him. Moreover, Ashoke's bringing him the gift of Gogol's stories and finding that the cassettes he gifted him last time are still packed, states his inclination towards Western ideals. His preference to listen to English music rather than listening to his father makes him completely American in terms of his lifestyle and he only appears Bengali in his looks. His decision being a practitioner of both cultures to draw his sympathies towards American values is layering an additional identity on his original values. By speaking two languages, having two lifestyles, and acting differently at home and behaving differently in public, he inhabits two different worlds at a time, neither of which allows him to make these changes.

Another evidence of palimpsest identity appears in his character when in the text Gogol as a high school boy does not date but whenever his parents are at a Bengali gathering, he prefers to sneak out and parties with his friends. This concept of party comes to him due to his involvement in Western ways of living. Through partying he is introduced to beer and the unrestricted life of youngsters in America. The event when Gogol convinces his parents to change his name, in which he subsequently succeeds marks the beginning of his journey towards merging his identity with the West. This change further divides his relationship with his culture. He explores contemporary music, gets fake id, and attends major classes. His advancement towards the West is

evident when he is found losing his virginity in a party to a girl whose name he hardly remembers. These are the practices that are considered immodest in his culture but very common in the other. Also, these are practices which separate two cultures. By normalizing such practices in his culture, Gogol introduces the duality which relates him with palimpsest.

By having an affair with Ruth and Maxine, Gogol throws away his roots. His affair with Ruth soon ends but all ending his cultural modesty. On meeting Maxine at a party, he is impressed by the lifestyle she enjoys. His entering her house with wine with a sense of freedom, meeting her mother Lydia and father Gerald reminds him of the restrictions and difficult barriers his culture has set for him. He is impressed by the places Ratliff owns and wants to experience the same peace and belongingness which is not possible for him to obtain until he stops exercising both cultures. His discomfort of being Bengali and desire to be secured compels him to reside with Rattliffs at their home. His practicing their culture by running in the mornings with Gerald, taking their dogs out for walks and helping them to prepare dinner parties indicate his struggle to fit in the mainstream by leaving his culture behind. The culture he belongs to is contrary to the Western to such an extent that Gogol feels reluctant to introduce Maxine to his parents and tell them that he lives with Rattliffs. In Asian culture, it is common for youngsters to live with their parents and obey them and have a marital life after following specific rituals, but the culture Gogol has adopted does not restrict him to do so. It is so blunt that when Ashima calls Gogol to come home and bid farewell to his father as he is leaving for a nine-month teaching fellowship in Ohio, he is annoyed and tells her about his girlfriend and his plan to meet her parents in Hampshire.

On his twenty-seventh birthday which he prefers to celebrate with Rattliffs, his encounter with a woman who asks her at what age he moved to America? Is suggestive of the fact that all his efforts to fit in the American culture and be like white have proved futile and resulted in his palimpsest identity. The denial of his roots and the process of adaptations towards the West neither separate him from his home culture nor does the latter succeed in associating him with America. He takes birth in America, has been raised there and despite adapting to almost all the Western standards he is still an outsider. His becoming Bengali whenever it is required and acting as American whenever it is needed make him a resident of both cultures.

Knowing about his father's death, his immediate transformation in the form of a Bengali young boy reveals Gogol's tendency to reside in two worlds at a time which is the outcome of his encounter with two different civilizations. He remains here as well as there through such practices. His instructing the faculty at hospital to send his father's ashes home alludes to the diversity already prevalent in the Western culture. His moving back to Boston, observing ten days of mourning by eating only daal and rice and receiving condolences from the guests hint at his palimpsest identity which bears the traces of the aspects of his native and foreign culture.

In the spaces of cultural split, weddings and funerals are the events on which the Asian Americans seem to revert back to their cultures. When Ashima is informed "her husband has expired, Expired. A word used for library cards, for magazine subscriptions" (Lahiri 181) she, though at once breaks down but does not forget to take off her jewelry and makeup showing her solidarity with Indian culture. Gogol's being endorsed in American culture, shaving his head, and participating in prayers during pouring suggests that the 'Americanized' version of these diasporas is only 'Anglicization' not the total transformation. Max's wearing sleeveless and standing out on this occasion, trying to kiss him showing affection is something which is disrespectful for Gogol's culture and refers again to the existing cultural variations which promote palimpsest identities. The way these Asian Americans infuse these variations becomes their palimpsest identity as they are traveling between 'here' and 'there.'

The character of Moushumi, who is a daughter of a Bengali family friend to Ashoke has been raised on the similar standards as Gogol by practicing two cultures which signifies duality of her identity. Foreign cultural influence appears in her character when she presents her desire to marry a white man, overthrowing all the pressure from her family to marry a Bengali guy. It is the outcome of her desire to belong to European culture but her act of calling off her engagement on knowing the views Graham has about her culture describes how she is divided between two cultures. Graham's complaint about lack of alcohol, endless relatives, and their provincial ways (something which does not exist in his culture) are a kind of derogatory remark for Moushumi. She has a desire to marry white but at the same time she cannot allow anyone to demean her culture. Her attitude indicates that she is living in both worlds, the one she belongs to and the other that has been acquired by her parents' migration.

Her confession that Gogol is the type of man she avoided reveals about her utmost desire to enjoy European status. By choosing Graham, a white bank investor she tries to add a layer of whiteness to her identity.

Having shared the common roots is a source of comfort for Gogol and Moushumi which drives them to strengthen their relationship through marriage. Residing in America, their traditional wedding, which is completely a water down Hindu ceremony and the way rice is poured in fire highlight the clashes between two cultures they are residing. Moushumi's extramarital affair with Dimitri, a man with gray hair, is due to her undeniable attraction towards Dimitri and his European sophistication. Her spending days at his apartment, cooking meals, drinking wine, smoking, and having sex are unusual for the married women from her culture. Her confession that she is the only unfaithful wife from her culture indicates how her interaction with American culture has introduced her to all such practices to which she would never conform to being a true Bengali. By doing so she has added some Englishness in her Bengali identity. Bengali women are supposed to be submissive and loyal to their husbands but Moushumi due to her interaction and attraction towards West cannot escape her desires to identify with West. Gogol's accepting his separation with Moushumi with the perspective that she has a kind of life which he also has dreamt off indicates how Gogol has parted from his home culture which considers infidelity as dishonor.

Cultural interaction and hybridity set ways for characters to mimic the foreign culture, which is a desire to be like the white people which sets a way for palimpsest to determine the new identity of the characters. Throughout the texts *WT* and *TNS*, characters have been shown rambling between the foreign and local culture. The way they blend diverse cultures and practice both simultaneously out of a desire to be recognized results in shaping their palimpsest identities. In the text *WT*, the way Clara mimics the foreign culture despite her righteous upbringing, Samad assimilates partially with the foreign land, Alsana adds layers on her native identity, Abdul Mickey merge their identity, Magid and Millat practice dual culture and Irie struggles to appear as white, show their continuous efforts to reside in the worlds of their past and present. Their attempts to pave the distance between two cultures through mimicry make them a product of elsewhere which bears the imprints of both native and foreign and eventually shapes their palimpsest identities.

In the text *TNS*, the way Ashima and Ashoke show partial resistance to the foreign culture by practicing both, they become the dwellers of here and there. Gogol's straddling between here and there, Moushumi's attempts to relate to America and Sonali's inhabiting two worlds of past and present makes their identity palimpsest.

CHAPTER 6

CONCLUSION

The focus of this study has been on tracing palimpsest in the two diasporic texts *WT* and *TNS*. The aim behind this study was to find out how mind and other cultural mixing practices make diasporic identities palimpsest reflecting upon their past and present. As palimpsest is concerned with the simultaneous representation of past and present, in chapter 4, researcher has traced palimpsest through history and memory in the text *WT* revealing the history of colonization period in subcontinent and Jamaica through time travel and in the text *TNS* palimpsest is traced in the form of past memories and nostalgia.

In chapter 5, the researcher has traced the evidence related to palimpsest utilizing Bhabha's theory of hybridity, mimicry and third space. In both the selected texts the setting is multicultural. In the text *WT*, the story is set in England while in *TNS* the story is set in America. Both these places are multiracial and multicultural as a large number of immigrants shape their population. The characters of the selected texts reflect all such immigrants and present how in hybrid spaces new palimpsest identity is formed. Palimpsest is basically a social or cultural phenomenon where new experiences, beliefs and values are superimposed over existing ones without entirely erasing the old. When the characters of these texts dwell in multicultural or hybrid space, they fail to fully acknowledge or resist the impact of the other culture. Furthermore, the interaction between cultures leads to mimicry or cultural mixing which reshapes the entire cultural representation leading the characters to a third space that carries mixed images of both the past and imposed structure. This cultural mixing or simultaneous representation of past and present relates the characters with palimpsest.

In the text *WT*, Samad's meeting Archie, Archie's meeting Mo Hussein Ishmail, two Chinese girls and subsequently Clara all allude to the multicultural Mosaic of London. Similarly in the text *TNS* Alsana's interaction with Patty, Ashoke's interaction with Mr. Willcox, meeting with Gogol's principal, Gogol's English friends, his subsequent affairs with Ruth and Maxine, Sonali's marriage with half English, half Jew Ben, Moushumi's affair with Durham and her post marriage affair with Dimitri all reflect the hybrid space which reshapes their identity due to such interactions. Since all

these people gather to make a living at such places, the interaction between the people cannot be stopped hence the result of it is mimicry or in other words exchange of values from one culture to another. In the texts *WT*, many values collide with Samad's culture when he faces England. His religious values are put behind when he commits sins which are not permissible to him according to his religion. His dating Poppy and having sex wearing a shirt which he has never worn in the mosque present him before us as a practitioner of two cultures. Alsana's transforming herself from a typical Bengali woman to a lady who celebrates both cultures shapes her palimpsest identity. In the character of Clara, the evidence of mimicry and cultural mixing appears when she changes herself from a traditional Jamaican woman to a half English girl. Her indulgence in immodest practices, marrying Archie and involving in wine and sex is an additional layering of identity which she imposes on herself due to her contact with the West.

Ashima and Ashoke in the text *TNS* also undergo such practices which add as additional layer to their identity. Ashima's cooking English food, speaking English, decorating house for Christmas and Ashoke's trying to present himself as an Englishman are the evidence which reveal they reside in two worlds of past and present due to cultural hybridity and shape their new palimpsest identity.

The way Irie mimics the foreign culture to be in the main lines, Sonali, Ashoke's daughter does the same. The way Irie and Sonali focus on their dressing, language and lifestyle is the evidence of how they are reshaping themselves to fit in the mainland. Magid and Millat's struggles to pave the distance between the culture of the homeland and the host land resemble Gogol's efforts to be in the mainstream. Magid's presenting himself as Mark Smith to get rid of his Asian identity is the same as Gogol's presenting himself to his friends as Nikhil to get rid of his Asian roots. The characters in the selected texts have been shown losing their identity due to hybridity and mimicry. Characters like Samad, Alsana, Clara, Archie, Rayan, Irie, Magid, Millat, Poppy and Abdul Mickeys from the text *WT* and Ashoke, Ashima, Judy, Alan, Gogol, Sonali, Ben, Ruth, Maxine, Patty and Mr. Willcox from *TNS* reconstruct their palimpsest identities in the hybrid spaces as they partially mimic the values of the other cultures. The act of mimicry or cultural mixing which all these characters adopt does not associate them with native or foreign culture. They fall in the third category as being unable to associate themselves with any culture. The third space is formed by all such characters who are

not accepted by their native and foreign culture. By going through assimilative practices and time travels the characters of both these texts come in the third space. Their new identity makes them a product of palimpsest as they carry in themselves the images of both native and foreign at the same time.

I had set two questions for this study, and I have been successful in finding their answers. I have been able to trace the answer to the first question by exposing how by recalling the events of the past related to colonization the characters rewrite history to give voice to their oppressed narrative in the present and inhabit the spaces of past and present through memory and nostalgia. By doing so their moving back and forth in time has been related to the palimpsest metaphor.

The selected literary theories have helped me establish the relation between palimpsest and diaspora in the selected literary texts and answer the second question. The concepts of hybridity, mimicry and third space have helped me trek the way towards palimpsest in the selected texts. In the text *WT*, a culturally diverse England is what allows interaction between diverse cultures. The interracial marriages and hybrid children open up the ways to exchange values related to cultures. Diaspora, whether or not undergo such practices, their familiarity with the other culture and its mimicry makes them the product of elsewhere. Their relationship with the host land is strengthened through interracial marriages which is another means to negate their roots.

By these interactions between cultures, many practices are shared and many shoved at both sides in the selected texts. The practices that are exchanged between diverse cultures do not devoid one entirely of his roots and previous culture rather the characters seem to act as inhabiting two worlds importing and exporting between various cultures. By doing so they reflect the image of cultures they have come in contact with simultaneously through their habits, lifestyles, and other practices. The cultural mingling and exchange of values between cultures in the selected texts presents an image that has the traces of both the past and the present which makes the characters the new product of palimpsest which does not fit here and there.

The process of cultural mixing through mimicry of the other culture and adhering to its values is what snatches away the purity of a culture. Since the assimilation is partial and is carried with the native culture, it presents the image of native and foreign at a time. This is what the palimpsest metaphor does bearing the

traces of partial erasure hence the cultures and diasporic identity are palimpsest. Diversity and inclusion have allowed people to connect and share their knowledge and ideas with the rest of the world, the cultures are also transmitting with it. Therefore, these interactions and straddling between cultures have constructed diasporic personas as palimpsest who bear the traces of the native and foreign culture altogether.

6.1 Findings and Recommendations

Palimpsest is the result of partial acceptance and partial negation to one's culture as a response to hybridity. Most of the time diaspora celebrate various cultures side by side which ends in shaping their new palimpsest identity. In any diverse space where people gather and exchange their cultural norms and values, they make their identities palimpsest as they do not submit themselves entirely to one side. Similarly, when diaspora dwell in the spaces of past and present, they make themselves a continuous subject of palimpsest.

Present study has compelled me to think beyond the physical diaspora in this digital era where people have become digital diaspora by inhabiting various online spaces at a time and started adapting to various trends. It is also a kind of mixing which bears the traces of '*here*' and '*there*' that are palimpsest. I recommend the future researchers to trace palimpsest in literature and its other domains wherever there is simultaneous representation of past and present. Apart from literary domains, I suggest the future researchers introduce palimpsest in the digital spaces. Also, I recommend the future researchers to expose historical narratives and intertextual relations of texts with reference to palimpsest.

WORKS CITED

- Alexander, Vera. "The relational imaginary of M. G. Vassanji's *A Place Within*." *Life Writing*, vol. 13, no. 2, 3 Mar. 2016, pp. 221–236, <https://doi.org/10.1080/14484528.2016.1152422>.
- Ball. *Imagining London: Postcolonial Fiction and the Transnational Metropolis*. University of Toronto Press, 2004.
- Belsey, Catherine. "Textual Analysis as a Research Method." *Research Methods for English Studies*. Edinburgh University Press, 2005.
- Bhabha, Homi K. *The Location of Culture*. 2nd ed., Routledge, 1994.
- Figuroa-Vásquez, Yomaira C. *Decolonizing Diasporas Radical Mappings of Afro-Atlantic Literature*. Northwestern University Press, 2021.
- Carter, Pam. "Policy as palimpsest." *Policy & Politics*, vol. 40, no. 3, July 2012, pp. 423–443, <https://doi.org/10.1332/030557312x626613>.
- Costas, Gundo Rial Y. "Locating the Favela: Place and Representation in the Marvelous City of Rio de Janeiro." *Palimpsests in Ethnic and Postcolonial Literature and Culture*, 1st ed., Palgrave Macmillan Cham, 2021, pp. 143–168.
- Dillon, Sarah. *The Palimpsest: Literature, Criticism, Theory*. 1st ed., Bloomsbury, 2007.
- Emmanouilidou, Sophia. "Ominous Borders, Liminal Bridges: Narrative Palimpsests of Cultural History and Racial Subjectivity in Alejandro Morales's Epic Novel *River of Angels* (2014)." *Palimpsests in Ethnic and Postcolonial Literature and Culture Surfacing Histories*, 1st ed., Palgrave Macmillan Cham, 2021, pp. 123–141.
- Markmann, Charles Lam, and Fanon, Frantz. *Black Skin, White Masks*. Grove Press, Inc, 1967.
- Freud, Sigmund. *Interpretation of Dreams*, vol. 4. The Penguin Freud Library, 1991.
- Genette, Gerard. *Palimpsests: Literature in the second degree*. University of Nebraska Press, 1997.

- Griffin, Gabriele. *Research Method in English Studies*. Edinburgh University Press, 2005.
- Humma, John B. *Metaphor and Meaning in D.H. Lawrence's Later Novels*. University of Missouri Press, 1990.
- Johannessen, Lene M. "Palimpsest and hybridity in postcolonial writing." *The Cambridge History of Postcolonial Literature*, 12 Jan. 2012, pp. 869–902, <https://doi.org/10.1017/chol9781107007031.008>.
- Johnson, Christopher M. "Intertextuality and the psychical model." *Paragraph*, vol. 11, no. 1, Mar. 1988, pp. 71–89, <https://doi.org/10.3366/para.1988.0004>.
- Kalogeras, Yiorgos, et al. *Palimpsests in Ethnic and Postcolonial Literature and Culture: Surfacing Histories*. Palgrave Macmillan, 2021.
- Kristeva, Julia, et al. *Desire in Language a Semiotic Approach to Literature and Art*. Columbia University Press, 2024.
- Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.
- Maniquis, Robert. "De Quincey, varieties of the palimpsest, and the unconscious." *Romanticism*, vol. 17, no. 3, Oct. 2011, pp. 309–318, <https://doi.org/10.3366/rom.2011.0044>.
- Ngara, Kudzayi. "Memory, history, and Identity: Postcolonial Urban palimpsests in the writing of Ivan Vladislavić." *Palimpsests in Ethnic and Postcolonial Literature and Culture*, 2021, pp. 99–121, https://doi.org/10.1007/978-3-030-64586-1_6.
- Penier, Izabella. "The body as a palimpsest: Stor(y)ing memories in Michelle Cliff's Clare Savage novels and Gayl Jones's corregidora." *Palimpsests in Ethnic and Postcolonial Literature and Culture*, 2021, pp. 41–55, https://doi.org/10.1007/978-3-030-64586-1_3.
- Quincey, Thomas De. "The Palimpsest of the Human Brain." "*The Palimpsest of the Human Brain*" by Thomas De Quincey, essays.quotidiana.org/dequincey/palimpsest_of_the_human_brain/. Accessed 29 Oct. 2024.
- Reichel, A. Elisabeth. "On the poetry of a Boasian cultural anthropologist: Ruth Benedict's palimpsestuous writings." *Palimpsests in Ethnic and Postcolonial*

Literature and Culture, 2021, pp. 171–190, https://doi.org/10.1007/978-3-030-64586-1_9.

Russel, Charles William. *Palimpsest literature, and its editor*. Modern Humanities Research Association and Routledge, 2016.

Said, Edward W. “Intellectual exile: Expatriates and marginals.” *Grand Street*, no. 47, 1993, p. 112, <https://doi.org/10.2307/25007703>.

Smith, Zadie. *White Teeth*. Hamish Hamilton, 2000.

Thomas, Alfred. *Prague Palimpsest*, 2010, <https://doi.org/10.7208/chicago/9780226795416.001.0001>.

Waegner, Cathy Covell. “Cultural palimpsests on the ethnic shore: Refunctionalizing Seaside Forts.” *Palimpsests in Ethnic and Postcolonial Literature and Culture*, 2021, pp. 57–78, https://doi.org/10.1007/978-3-030-64586-1_4.

Zabus, Chantal. *The African Palimpsest: Indigenization of Language in the West African Europhone Novel*. Rodopi, 1991.